



Banyumulek Pottery in the Perspective of Roland Bharthes Semiotics

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Abstract

Artwork is an interpretation of a region's culture and environment, as well as its identity. An area has a culture that is widely viewed will lead to customs that become guidelines for people in a society, so that differences characterize a custom without any disputes. This research uses a qualitative method with a Roland Bharthes analysis approach. This research design was chosen because Anlisis Roland Bharthes is a qualitative method that allows to study the meanings in a symbol or work of art. Banyumulek pottery is one of the pottery craftsmen in Lombok, West Nusa Tenggara, which has pottery shapes and motifs and their meanings.

Keywords: *Banyumulek Pottery; Semiotics; Roland Bharthes*

Introduction

According to Zainudin (interview 2023), the people of Banyumulek have heard this story. Banyumulek pottery has its roots in the reign of the Selaparang Kingdom in the 17th and 18th centuries. The story begins in the hamlet of Banyumulek, when a man named Papuk Mulek settled and claimed to be a descendant of Selaparang. The water that flows from Kali Babak in the west of Perampuan village, continues to Gapuk village, and finally returns to Kali Babak is called Banyumulek. The settlement was called Banyumulek because the water only flowed at that location. When Papuk Mulek became a resident of Banyumulek Village, he developed an interest in container-making as a result of the practical needs of daily life. First, they mastered the art of making water jugs, rice cookers and tepak (paso), which they used to decorate the top of their houses in the form of horses. This means that Papuk Mulek is widely believed to be an early practitioner of the Banyumulek pottery style; this art form was then passed down from generation to generation, with the help of people who were unaware of their own abilities.

When faced with the conflict between modern art and tourist interests, the biggest problem for traditional art forms is the changing definition of their purpose and role caused by globalization and modernization. We fear social exclusion if we do not find innovative solutions to this pressing need now. The number of young people who are able to retain traditional knowledge and appreciate traditional art forms is decreasing, so these practices are endangered.

Methodology

This research uses a qualitative approach with Roland Barthes' semiotic technique. Qualitative approaches collect data through notes, observations, and direct descriptions of human behavior and the world around them (Moleong L. J., 2014). The non-statistical character of the qualitative approach led to its selection as the most suitable method for collecting in-depth information about the phenomenon under study. This research aims to investigate the significance of Banyumulek pottery understood by using a data analysis method that employs Roland Barthes' semiotic model and its role in the diversity of Indonesian society, namely myth (culturally connotative meaning), connotation (meaning), and denotative meaning (actual meaning).

Result and Discussion

The History of Banyumulek Pottery Craft

According to Widiastuti and Prayitno (1984, p.12-13) Among the many legends told by the Sasak people, there is one that describes Dewi Anjani as a female genie guarding Mount Rinjani. However, some people with more life experience and spiritual wisdom say that Dewi Anjani is a religious teacher in charge of the area around the foot of Mount Rinjani who helps students who want to deepen their faith.

A messenger bird named Manuk Bere was sent by the ancient king of Mount Rinjani to help a confused couple prepare for their first rice harvest. The birds interceded for them to learn how to mold clay from the mountain soil into vessels. That is why the Sasak people believe that the art of pottery making has developed and been passed down from generation to generation. (Widiastuti, 1984, p.13).

In the beginning, as told in the story of Dewi Anjani, the artisans only made pottery for household use, such as serving plates and pots. On the other hand, the aesthetics, practicality and economic value of pottery have evolved along with the development of modern society. Instead of being practical, most ceramic crafts serve as decoration or artwork. On Lombok Island, you will find an area with high-quality clay called the Banyumulek area, whose name means "clear" in Sasak. Therefore, the emergence of a number of pottery artisans in this town and its designation as the epicenter of NTB's outstanding pottery industry should come as no surprise. (Widiastuti, 1984, p.13).

The craft of making pottery, especially in Banyumulek Village, Kediri District, West Lombok Regency as the object of our research, is a development of the dynamics of community life. Pottery is a burnt clay crockery object found in almost every household in Indonesia since it was created in Pre-historic times. In addition, it is more because it is driven by the needs of buyers that causes the residents of Banyumulek Village to be more oriented towards making pottery with a traditional background.



<https://maps.app.goo.gl/J6hCM2EYFq29duUWA>

Banyumulek Village, the center and origin of the pottery to be discussed, is located in West Lombok Regency, West Nusa Tenggara Province. The village is located at a distance of approximately 10 (ten kilometers) south of the city of Mataram, the capital of West Nusa Tenggara. The village of Banyumulek, which has an area of almost 421:300 hectares, is a land that is not very favorable for pottery making because of the Sabak River, which floods the village every rainy season, so that the surrounding land contains too much sand. Banyumulek village itself, like most villages in Lombok, has villages as part of the village (Widiastuti, 1984, p.11).

In general, pottery objects in West Nusa Tenggara, especially in Lombok, are usually used for daily household needs, there are also some that are used for ceremonial purposes. As it is known that Banyumulek Village is famous for its pottery handicrafts. in terms of function, most pottery objects are used by villagers in Lombok as household tools / kitchen utensils such as: pots are used to spoil vegetables, Bong (barrel) is used for water containers, Pemongkang (steamer) is used for steaming rice, Ceret (Kendi) for drinking water, tepak (paso) for washing dishes and other washing, Kemberasan is used for rice and many other forms of pottery. there are also some forms of pottery used for rice. There are also some forms of pottery that are used for ceremonial purposes / place of ceremonial tools.

The Semiotics of Banyumulek Pottery

The viewer's first reaction and perception of an artwork is based on its form, which is its physical expression. Form, in its most basic sense, refers to the entire artistic creation. According to Susanto (2011, p.54), Form is an order, system, structure, appearance, or image. Pre-existing dimensions, such as two-dimensional or three-dimensional, are often associated with it in artworks. Whereas Motive is motivation that is directed first towards a goal. What we call "motives" are the underlying causes of an action and the way they interact with each other. Intuitively, a person will act in a way that brings them closer to their goal of fulfillment. Sherif in Sobur (2006, p.267) describes motivation as an all-encompassing word that encompasses all internal drives that lead to various types of intentional behavior, including needs derived from organismal functions, drives and desires, ambitions, and social preferences.

1. The shape of the Maling Jug



Like the ceremonial jug, the maling jug is characterized by Banyumulek ceramics, which has a body, neck and head. The lid of the maling jug is fastened to the top of the jug, so it cannot be opened when water is poured from the funnel. When filling the jug with water from the butt, the jug must be turned upside down, hence the term "kendi maling".

Connotation Meaning

Connotation according to Roland Barthes in Wibowo (2013, p.21) is metaphorical meaning rather than literal meaning when analyzing something. The use of connotations is similar to the literal meaning, but without actually using the literal meaning. A person's perspective, background and experience all play a role in shaping their interpretation of the connotation of a word. According to Zainudin (interview result 2023), the shape of the banyumulek pottery maling jug has a philosophy in its

making. In the days of the kingdom in Lombok when doing a meal in a work, to avoid bad things happening, pottery makers used to make pottery designs with the shape of a maling jug. Avoiding someone doing bad things like putting poison into the drink.

Denotation Meaning

Denotation according to Roland Barthes in Wibowo (2013, p.21) means the actual meaning, without changing or modifying it, or describing something in its truest form. In accordance with the findings of observations based on sight, hearing, and other experiences, denotation has a stable meaning. According to Zainudin (interview result 2023), this pottery informs the function of use and symbolic function by using clay and natural coloring, which is brownish because of the former burning and functions as a water storage.

Mythical Meaning

Myth according to Roland Barthes in Budiman and Rusmana (2014, p.206): serves to reveal and provide justification for the dominant values that prevail in a certain period. 83 According to Zainudin (interview result 2023) Water can enter through a hole that resembles a conical funnel. Water will not flow out of the bottom of the jug when the jug is standing upright. This jug is known as the thief's jug because of that. Because it sneaks in from behind. Stealthily, as if it were pinning down a target.

2. The Sape



Bong Banyumulek is one of the most distinctive forms of pottery made in Banyumulek Village; it is larger than normal pottery and is often seen in the village. Because of its beautiful shape and design, Tinggang pottery is often displayed as home decoration. The original purpose of this pottery was to hold rice. Bong Banyumulek is a container in the form of a large jar for storing goods. In most cases, clay is used. while jars for storing rice may have been common in the past due to the prevalence of modern conveniences, such items are now rare. to preserve memories. In addition, this rice is essential for survival.

Connotation Meaning

Connotation according to Roland Barthes in Wibowo (2013, p.21) is metaphorical meaning rather than literal meaning when analyzing something. The use of connotations is similar to the literal meaning, but without actually using the literal meaning. A person's perspective, background and experience all play a role in shaping their interpretation of the connotation of a word. According to Zainudin (Interview results 2023) The initial form of bong tinggang design The form of making this bong tinggang circulating in the banyumulek community is inspired by humans, namely the tip of the bong is considered a neck and the shape of the bottom of the bong symbolizes the shape of the mansuia body (Human Chest).

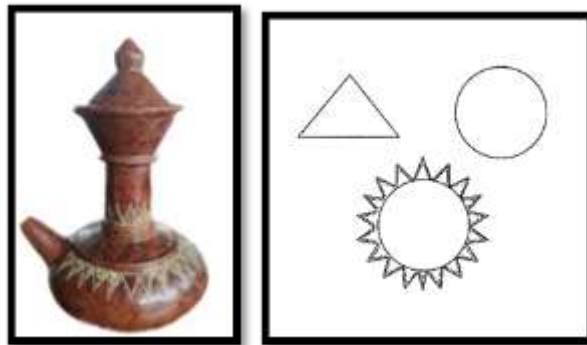
Denotation Meaning

Denotation according to Roland Barthes in Wibowo (2013p.21) means the actual meaning, without changing or modifying it, or describing something in its truest form. In accordance with the findings of observations based on sight, hearing, and other experiences, denotation has a stable meaning. According to Zianudin (interview result 2023), this pottery informs the function of use and symbolic function by using clay and natural coloring that is brownish because of the former burning and functions as a rice storage, because following the times changed the function into a decorative bong.

Mythical Meaning

Myth according to Roland Barthes in Budiman and Rusmana (2014, p.206) serves to reveal and provide justification for the dominant values that prevail in a certain period. According to Zainudin (interview result 2023), the shape of Bong tianggang is a form taken from the human form. To commemorate the services of craftsmen who are dominated by women, the bong pole design is a representation of the bodies of women in the village of banyumulek at that time.

3. Motif of Theft Jug



This magical jug is called the maling jug, this jug is unique in the process of storing water. Water can only be entered from the bottom, when rotated the water does not spill and can only come out through the funnel but its manufacture is very difficult and only 10 jug craftsmen are left, the material is special from Mount Sasak.

Connotation Meaning

According to Roland Barthes in Wibowo (2013, p.21) metaphorical meaning rather than literal meaning when analyzing something. The use of connotations is similar to the literal meaning, but without actually using the literal meaning. A person's perspective, background, and experience all play a role in shaping their interpretation of the connotation of a word. According to (yuliana khairi, 2023, p.210-217) Geometric motifs are patterns made of geometric planes, which can be anything from triangles, squares, circles, to rhombuses, and anything in between. From an aesthetic point of view, triangles in geometric patterns are constructed by connecting points and straight lines. The triangle motif is a fundamental design element in this pottery technique, and is repeated several times to give the pottery its distinctive look. The rhombus motif is a combination of two patterns, one triangular and the other rhombus-shaped. As a supporting theme, this design element often enhances the overall appeal of a piece. Terracotta, the natural color of clay, and beige, the color of eggshell, are the colors used to decorate both ceramic crafts. According to Ismail Marzuki (interview result 2023) Pottery artists call the triangular design as pucuk rembaong motif because of the triangular shape of pucuk rembaong. The people of Lombok often serve the tip of the bamboo stalk, known as pusuk rembaong, as a side dish. The sun motif symbolizes that the process of making banyumulek pottery requires the sun's heat.

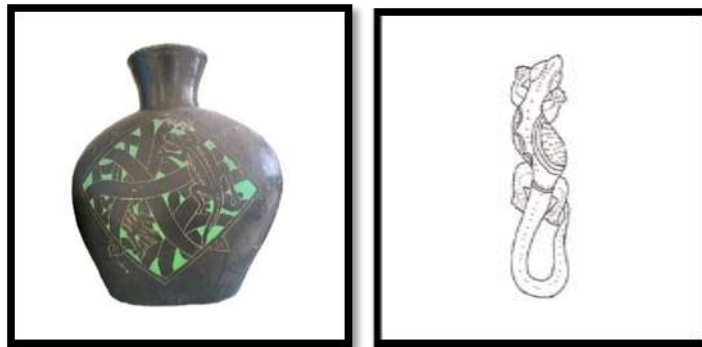
Denotation Meaning

Denotation According to Roland Barthes in Wibowo, (2013, p.21) the true meaning, without changing or modifying it, or describing something in its truest form. In accordance with the observation findings based on sight, hearing, and other experiences, denotation has a stable meaning. According to Ismail Marzuki (interview result 2023) this pottery informs the function of use and symbolic function, this motif is usually used as a supporting motif to add to the aesthetic value of a work. The color used in the decoration of the two works of pottery craft is terracotta color which is the original color of clay.

Mythical Meaning

Myth according to Roland Barthes in Budiman and Rusmana (2014, p.206) serves to reveal and provide justification for the dominant values that prevail in a certain period. According to Ismail Marzuki (interview result 2023), the geometrical shape of the maling jug is a representation of a plant called rembaong which at that time was a side dish for the people of banyumulek village. And the shape of the sun is a representation of the sun which is a source of heating pottery material, namely clay or clay.

4. Gecko Motifs



From the picture above is a fauna decoration symbolized by the gecko motif, the gecko motif in banyumulek pottery is poured as an element of decorating banyumulek pottery and pottery shapes.

Connotation Meaning

According to Roland Barthes in Wibowo (2013, p.21) metaphorical meaning rather than literal meaning when analyzing something. The use of connotations is similar to the literal meaning, but without actually using the literal meaning. A person's perspective, background and experience all play a role in shaping their interpretation of the connotation of a word. According to Ismail Marzuki (interview result 2023) The lizard motif has a philosophy from the people of banyumulek village, where the lizard is symbolized as an object or motif of good luck in the life of the banyumulek community. According to the beliefs of the banyumulek community, lizards mean that the life of lizards when surviving or looking for food, lizards are more often silent and the food comes alone. Therefore, the banyumulek community makes the lizard motif as an object of luck. According to Zainudin (interview result 2023) the presence of the gecko Luck favors you. According to the majority of Muslims in Lombok, you can also welcome guests because there is a gecko at home. Here, guests are brought in the spirit of good luck. Therefore, adherents of this folklore will not harm a gecko if they find one in their home. This animal will actually be allowed to reproduce.

Denotation Meaning

Denotation according to Roland Barthes in Wibowo (2013, p.21) means the actual meaning, without changing or modifying it, or describing something in its truest form. In accordance with the findings of observations based on sight, hearing, and other experiences, denotation has a stable meaning. According to Ismail Marzuki (Interview results 2023) From the picture above is a fauna decoration symbolized by the lizard/tokek motif, the lizard motif in banyumulek pottery is poured as an element of decorating banyumulek pottery and pottery shapes.

Mythical Meaning

Myth according to Roland Barthes in Budiman and Rusmana (2014, p.206) serves to reveal and provide justification for the dominant values that prevail in a certain period. According to Ismail Marzuki (interview result 2023), this lizard motif originated from the life of the banyumulek community, every house must have a gecko / lizard which symbolizes good luck. lizards when looking for food do not need to spend quietly like other animals, just quietly crawl the food that grabs them. So this lizard is symbolized as an icon of good luck for the people of Banyumulek.

Conclusion

In general, pottery in West Nusa Tenggara, especially in Lombok, is usually used for daily household needs, and some pottery is used for ceremonial purposes. As it is known that Banyumulek Village is famous for its pottery handicrafts. in terms of function, most pottery objects are used by villagers in Lombok as household tools / kitchen utensils such as: pots are used to spoil vegetables, Bong (barrel) is used for water containers, Pemongkang (steamer) is used for steaming rice, Ceret (Kendi) for drinking water, tepak (paso) for washing dishes and other washing, Kemberasan is used for rice and many - many other forms of pottery. There are also some forms of pottery that are used for ceremonial purposes / place of ceremonial tools.

From the semiotic analysis of Roland Barthes, the shapes and motifs on Banyumulek pottery are representations related to religious rituals and the philosophy of the Banyumulek community, although the development of the times the shapes and motifs of Banyumulek pottery adjust to consumer demand, and there are several forms of motifs that are still maintained.

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