

Spirit and Phenomenon as a Basic Idea for Batik Motive Making

Muh Fakhrihun Na'am¹, Deni Setiawan², Wulansari Prasetyaningtyas³

^{1,3} Home Economic Program, Faculty of Engineering, UNNES, Semarang

² Primary School Teacher Program, Faculty of Education, UNNES, Semarang

¹fakhri.artworker@mail.unnes.ac.id; ²deni.setiawan@mail.unnes.ac.id; ³wulan_sari@mail.unnes.ac.id

Abstract: History is an integral part of the life journey and the civilization of human being. The historical figures can inspire, motivate, and be a good example. The information about Ratu Kalinyamat, for example, has spread among people. Record of accomplishment of Ratu Kalinyamat is very crucial to Jeparanese, the pioneer of oceanic city and history of her popularity as part of Nusantara's heritage can be a motivation. The rites are the integral part of the important figures and the ruler's acts in case of running executive power of government, in addition to aggression on Malaka against Portuguese imperialism, Ratu Kalinyamat previously held rites, such as self-isolation and self-cleansing, the traces of which can be found as it has been existing in Donorojo Jepara. Along the way, the two are the rites held by the recent generation in different concept and purposes from the true ones of Ratu Kalinyamat. The created artworks contain the social criticisms, good message, and symbolic wisdom that the rites should put back into its initial functions and meaning. In field study, I holistically studied the two rites as well as studied the history of Ratu Kalinyamat, and then I made batik motives visualized into batik works, in type of panel that featured aesthetic and jarik or the one prioritizing functional aspects.

Keywords: spirit, Phenomena, rites, self-isolation, batik

Introduction

The nature and environment around Jepara appeals to anyone seeing it. In Jepara the artists can interact with the nature and the environment for self-unification and to view every thing as subject of the touching issues. That kind of thing is proper to be called subject of touching issues and object of beauty and inspirational object such as historical heritage, e.g. history and track record of Ratu Kalinyamat that is very important viewed from the history of her popularity in the past as part of Nusantara property that properly is made a motivation. The example of the phenomenal woman figure has positive impact on both local and national interests.

Ratu Kalinyamat was the daughter of Sultan Trenggana, the third king of Kasultanan Demak who was the son of Raden Patah and Ratu Asyikah binti Sunan Ampel. Sultan Ternggana had some sons and daughters, Sunan Prawata (Sultan Demak IV), Ratu Kalinyamat (Bupati Jepara), Ratu Mas Cempaka (Sultan Hadiwijaya's wife), and Pangeran Timur, a duke in Tlatuh Madiun with epithet Rangga Jemena (Krisna Bayu, et.al., 2011: 90-91).

The idea taking about the story of Ratu Kalinyamat is a part of the expression having many phenomologic contents from various things gotten through by Ratu Kalinyamat as the basic idea of the artworks creation. The presentation of the expression was manifested into motive form applied into batik by putting the character of Ratu Kalinyamat into unique and original works, the work was based on the good consideration as well as design composition and harmony comprehensively. Ratu Kalinyamat phenomenon in general, this work is highly appreciated as an idea to realize the motive works derived from the value of local wisdom on the story of Ratu Kalinyamat. Those values are related to religiosity, patriotism, and local wisdom.

Literature Review

History of Ratu Kalinyamat with its phenomenon gets the creator feeling moved, insecure, and anxious, many existing aberrations turn into ideas that are ready for being made a work as identity and something useful for the people. The artworks creation is always inspired by the issues emerging among the society. Its emergence is not only representation and abstraction of the reality but also the breakthrough on the reality (Gramsci in Sunardi, 2012: 136).

Sultan Trenggono himself had several sons and daughters, i.e. Sunan Prawata (Sultan Demak IV), Ratu Kalinyamat (Head of Jepara Regency), Ratu Mas Cempaka (Sultan Hadiwijaya's wife), and Pangeran Timur, a duke who ruled around Madiun well-known as Rangga Jemena (Krisna Bayu, et.al., 2011: 90-91).

During the rule of Sultan Hadlirin masjids were built, then after the Sultan passed away, Ratu Kalinyamat built a grave for her late husband (Hayati, 2007: 86). Ethics of Humanism in the Folktale of Jepara Regency (*Etika Humanisme dalam Cerita Rakyat di Kabupaten Jepara*) written by Zulaifatut Thohiroh, U'um Qomariyah, and Mukh Doyin Universitas Negeri Semarang, Indonesia, pointed out the word "generous" (folktale titled Punden Ratu Kalinyamat). Generous means to love giving and to love giving a hand. There are many types of giving and help, such as time, physical help, even money and property. Those things were then stored in a small cave on the foot of the Pucang Pandawa hill and were left there. Ratu Kalinyamat stated that it would be okay if someone took those.

The study conducted by Muh Fakhrihun Na'am (2018) published in a journal titled "*Kearifan Lokal Motif Batik Semarang Sebagai Ide Dasar Model Kreatif Desain Kaus Digital Printing*" (Local Wisdom in Semarang Batik Motive as Basic Idea of Creative Model for Design of T-Shirt with Digital Printing) stated that Semarang had high economic value. Taking ideas and conception from a work of batik motive by transformatif method innto another acceptable, dynamic, and prospective work is a certainty.

The investigation carried out by Muh Fakhrihun Na'am (2015) published in a journal titled "*Ornaments in Mantingan Mosque and Tomb: Analysis of Form, Function, and Symbolic Meaning*". It studied about ornaments in masjid and tombs in Mantingan which are evidence of contextual fact that still have good value and functions. Masjid and the tomb as the heritage of beginning age of Islam in Java are one of the historic assets in Jepara as tourism object. The study aims to find the answers: 1) factors and the role of Ratu Kalinyamat on the existence of the ornaments, 2) What the form, functions, and the meaning of the symbolic ornament are; and 3) Why the ornaments contain the aculturation between Hinduism, Chinese, and Islamic elements.

Methods

The creation was based on the study, so the method is the combination of the research method and the creation. SP. Gustami (2007: 329) explained that art making could take place intuitively, and it could also take place through scientific methods that are planned carefully, analytically, and systematically. Methodologically, it consists of three phases and six steps, i.e.: exploration, visualization, and execution.

Exploration

The exploration phase consists of two steps, i.e. (1) soul odyssey, field observation, sources search to find some issues (*Problem solving*), (2) search of basic theories, sources and references,

and visual reference that can be used as analyzed materials (Gustami, 2007: 230). The research method contains: (1) Research design; (2) Research location; (3) Data types and source; (4) Research tools; and (5) Data Collection.

Visualization

Visualization means the visualization of alternative sketch form, then the best sketch is selected as model of technical drawing to carry out two steps that should be taken in this phase, i.e.: (1) articulating the idea and concept of verbal description into sketches by considering the materials, technique, process, construction, ergonomics, philosophy, and functions; (2) Visualization of the alternative sketch design has been prepared to be a prototype model (Gustami, 2007: 330-331).

Execution

Execution is process of actualizing the design into a work expressed in the material using technique. Design transfer is process of transferring motive design onto fabric.

Fashioning

Is motive drawing on a paper. Transferring motive using paper onto drop cloth, parts of motive elements for detail making, patterns making.

Batik Making Process

Batik materials consist of: main fabric, support fabric, and complementary fabric. The main fabric, for example, is linen. There are many kinds of linen, and its type determines the quality of batik cloth end-product. The fabric like primicime, silk, calico, etc. Paraffin is the materials used to make batik. The complementary materials are *goal-like*, *pendulum*, *frying pan*, *fireplace*, *bamboo wall*, *tablecloth*, *small seat* and *canting*.

Analysis Of Artwork

The analysis aims to explain about the artwork in relation to its visual appearance. The one who must analyze the artwork is curator. In this case, however, as an intellectual artist, in addition to visualizing the work, he must be able to analyze it as form of analytic accountability.

Results and Discussion



Picture 1. Submitting letter of permission to the Caretaker of Mantingan Masjid and Tomb inherited by Ratu Kalinyamat (Photo by: Ufik, 2019)



Picture 2. Visit to asceticism petals of Ratu Kalinyamat in Donorojo (Photo by: Imam, 2019)



Picture 3. Examples of the earlier works, illustration of Ratu Kalinyamat was made cover for comics and novel (Picture: Repro Na'am, 2019)



Picture 4. Examples of the earlier works, illustration of Ratu Kalinyamat in a folktale in Djaka Lodang magazine published on *Setu Paing, 29 Nopember 2014* (Saturday, November 29, 2014) vol. 26/XLIV titled *Arya Penangsang* written by Mulyantara



Picture 5. Examples of the earlier works, painting of Ratu Kalinyamat by Djatmiko



Picture 6. Me with Djatmiko who painted Ratu Kalinyamat (Photo by: Giyanto, 2019)



Picture 7. My presentation to FGD participant themed *Spirit dan fenomena Ratu Kalinyamat Sebagai Ide Dasar Penciptaan Batik* (Spirit and phenomenon of Ratu Kalinyamat as Basic Idea for Batik Making)
(Photo by: Ufik, 2019)



Picture 8. Motive making process themed *Spirit dan fenomena Ratu Kalinyamat Sebagai Ide Dasar Penciptaan Batik* (Spirit and phenomenon of Ratu Kalinyamat as Basic Idea for Batik Making) (Photo by: Fenty, 2019)



Picture 9. Some results of visualization of motive themed *Spirit dan fenomena Ratu Kalinyamat Sebagai Ide Dasar Penciptaan Batik* (Spirit and phenomenon of Ratu Kalinyamat as Basic Idea for Batik Making)
(Photo by: Na'am, 2019)

Realization Process

During this phase, the initial process of batik making after selecting motive design then the motive is made on a fabric using canting and paraffin consistent with the pre-designed motive. The characters of Ratu Kalinyamat were made with different expressions. It illustrated her in several moments according to the period and facial expression of Ratu Kalinyamat.

In addition to the visible facial expression, the motives I made also describe the nuances of every thing undergone by Ratu Kalinyamat. The motives were created in harmonious composition and nuances, the character of batik as existing certainly has the elements of form and unique character of traditional batik such as *isen-isen*, *cecek*, and *klowong*. Those motives were made, in addition to because of the existing classical elements, it contains modern elements or contemporary forms. This aims to get batik accepted in millenial age, it, however still contains the values of local wisdom either on the substances or the form in general.

Product of Batik Motive

The decorative motive making is based on spiritual need, its existence is also caused by the interviews, historical sources, and social interaction of the communities among the society.

Pattern Structure of Batik Motive

An artwork cannot be separated from visual element as the cause as well as the support thing to get an artwork created perfectly. A number of art components to proceed and to realize an artwork, i.e. subject matter, form, and content. In general visual components that I developed when making the work are:

Subject Matter

Subject matter or main theme is the subject that seems to dominate in an artwork. Almost all artworks contain subject matter which is the main point or the main issue produced from object processing taking place inside an artist's idea and personal experience. *Subject matter* is the most understandable subject of all the ones in a work. *Subject matter* in the batik motive making is Ratu Kalinyamat *figure* with its characters and beautified with the supporting flora motives. The flora elements were inspired, in addition to from surrounding enviroment, they were inspired from the ornaments in Masjid and Tomb of Mantingan which were inherited by her as their innitiator.

Content

To understand art, the criteria used to determine aesthetic quality of a work is not only the visual side. Aesthetic quality of a painting is also determined by the concept behind it, whether it has unique concept of meaning or not. The meaning inside an artwork is often called content.

Form

Form is the physical element of a work with visible appearance. Form, as one of components in fine arts, consists of the organized elements and principles of relief so they create a well-organized composition. An artwork will look good if those elements and principles are well-organized. The creation of form can be carried out by organizing the composition carefully and that applies the principles of design, it can also be created spontaneously. The record of painter's

wish realized into a painting will raise the interpretation about his expression, so that the observer can clearly see his aims and objectives.

The batik motive contains the inter-supporting components so the batik cloth will look full. The batik motive will look more beautiful with those composed components, thus it looks harmonious and conforms to each other. Every batik motive is composed of important component, i.e.:

Main Components

The main component is in form of ornament made from the picture of the form made decoratively and through stilization. The ornament becomes the main element and it becomes the name of a batik motive. The main component is made in the biggest size and it is the most noticeable of all in order that it remains dominating on the batik fabric. For instance, ornament in form of Ratu Kalinyamat's face in various positions and expressions. The type of batik motive will be more visually recognizable from its main component.

In addition to producing a beatiful work from the harmony and aesthetics sides, batik motives has function to convey a message to recent and future generations that figure Ratu Kalinyamat can be an inspiration for her good character and courage as well as patriotism in the past. Generally modern people unintensivly conserve the earlier stories and history to make them idea and inspiration in terms of artwork making, whereas they are the places for great ideas for the art making. One of the earlier stories and history is Ratu Kalinyamat history and phenomenon.

Realization Process



Picture 10. Motive transferred onto the fabric and batik making process I have gone through (Photo by: Andini, 2019)



Picture 11. The Queen of Jepara, Beautiful, Prosperous, Fearless, Enthronement to the Queen (Photo by: Na'am, 2019)

Conclusion

Ratu Kalinyamat is an incredibly phenomenal figure, during her period she did the revolutionary things, such as aggression to Malaka to drive Portugal out. Although she failed, she could give good inspiration, even to the future generation. The events that she has undergone also can touch the general public, even until now her acts are responded in positive manners even though some people change the meaning of her acts so it makes her a phenomenal, patriotic, courageous, and beautiful figure. Both artworks and literary works have been made to redefine the actions and the measures taken by Ratu Kalinyamat. In this case, I created batik inspired by the spirit of Ratu Kalinyamat to study Ratu Kalinyamat more deeply, I also would like to raise the local wisdom that she had as well as the one in the batik which is the heritage of our ancestors with touch of modern style oriented on both aesthetic and commodity aspects.

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