

Tegalan Decorative Diversification and The Symbolic Meaning in The Millennial Era

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Abstract—This study aims to describe the types and forms of development of decorative fields in the millennial era as a representation of current developments. This research is a qualitative research with a descriptive method or approach. Data collection techniques used was observation, interviews and documentation. While the data analysis used is descriptive analysis of miles and Huberman models, to describe and describe the form of development of decorative fields from various aspects and symbolic meanings. Based on the results of research and discussion as well as the analysis carried out on "Diversification of Upland Variety and Symbolic Meanings in the Millennium Era" in broad outline that: 1) Diversification of ornamental fields dominantly can be seen from a) source of ideas for the creation of motives, b) colors and, c) pattern of making motives. The source of the idea of creation refers to the shape of the flora and fauna of the surrounding environment and geometric forms. The application of color to the Tegalan ornament is dominated by the application of bright, old and dark colors with various colors such as brown, blue, red, gray, black and white. The compilation of motifs, is done through stylization of shapes, repetitions (repeat) forms and geometric division of fields to get a regular arrangement. The Tegalan ornament is attached to the form of batik cloth as a medium in its application both in the form of batik and stamped batik. 2) The symbolic meaning that is present in the Tegalan ornament reflects local wisdom which includes the history, attitudes, behavior and characteristics of the people of Tegal city. Each name giving motif and the application of its colors give a certain meaning and philosophy to the people of Tegal city.
Keywords—*diversification, decorative, Tegalan*

I. INTRODUCTION

One of the greatest potentials of the Indonesian nation that distinguishes them from other nations is the potential for diversity of arts and culture. This diversity of potential is a special attraction for foreign tourists and at the same time an extraordinary pride for the Indonesian people. If diversity is analyzed, from every region, from Sabang to Merauke or from Miamas to Rote Island, various cultural forms will be spread out whose numbers are not easy to calculate, tribal diversity, language, customs and arts procedures. One type of diversity that is owned by each region in Indonesia is in the form of ornaments or ornaments with various motifs and patterns.

Ornamental or often referred to as classic ornaments in Indonesian regions is one of the priceless

arts, which certainly needs to be preserved and developed. Decorative diversity as a work of art from the work of the people in Indonesia is very varied. Each area has a different style and style with certain characteristics and characters. The style and style then shows the face of the regional area presented by the community while at the same time demonstrating the skills and technical skills of the creators and their supporters.

Judging from the philosophical and symbolic aspects, the decorations from the classical, the traditional to the contemporary contain the contents of noble values that reflect the behavior of the community about honesty, social activities, social institutions, guidelines and outlook on life. It's just that the noble and noble message that is implied behind the forms and symbols becomes less understood and understood by most of our society today. This indication is more due to a lack of understanding and belonging and a lack of appreciation and supportive capacity of the community towards it. In addition, because indeed the development of nature is so rapid and the language of expression of ideas is far different. Then there is still a lack of special resources that explain and explain in full the shape, content / function and function of ornaments or ornaments that grow and develop on this earth in this archipelago.

In modern times such as today, where people are more preoccupied and consumed by time and attention to work and efforts to fulfill their needs for luxury goods, which probably without ever thinking of taking the time to observe and appreciate the meaning and beauty of the Asmat motif from Irian Jaya, Kenyah and Dayak Ngaju motifs from Kalimantan, mega cloudy from Cirebon, broken machetes from Yogyakarta, karang bomal from Bali, paqedong from Toraja, truntum and beras mawur from Tegal and so on. Like an expression that says 'do not know then do not love', if you just know how we want to love. So that it takes a certain effort or methods to introduce a variety of forms of ornament holistically to the community. so that, the great work can be enjoyed. Unfortunately, if our society has a tendency to new, less familiar works, it has begun to be carried away, while with old works it is not so well understood that it has started to be abandoned.

Seeing the development and application of Indonesian decorative forms from Sabang to Merauke, especially the form of Tegalan ornamental found in the

Central Java region, hinting at typical forms of coastal areas with various patterns and characteristics. The existence of these ornaments can be seen from the tools for farming that are used, art tools, heirlooms, traditional clothing, traditional houses, home furnishings, and everyday clothes that are never separated from the elements of decoration. However, the diversity of the rich flavors often causes problems when appreciating and understanding the meaning and function of the decoration of the area. We may have seen and examined various types and patterns of ornaments both directly and indirectly in certain activities or through special sources of print or electronic media and often seeing activities that have not been accompanied by a deep study of development, elements intrinsic and symbolic meaning of the object of observation.

Actually this condition is not due to the lack of concern from the supporting community, but rather the limited reference as a source of reference and information to find out the forms and types of ornament that are developing. And there is still a lack of touch of an art activist in making collections and exposures that relate to the existence of ornamental fields from various perspectives, especially their symbolic meaning.

Based on the description and explanation above, as well as from the observations in the teaching and learning process in the field of art and craft studies since becoming one of the teaching staff in the UPP Tegal FIP UNNES PGSD, the idea emerged to bridge this limitation by conducting a study of diversification (activities which is done to make things more diverse) and the symbolic meaning of ornamental Tegal in the city of Tegal, Central Java Province. The aim of this research is to make a detailed description or description in the form of a portfolio of the diversity of the development of ornamental fields from various aspects such as background, motifs, colors, applications and symbolic meanings in the millennial era that are taking place today.

II. METHOD

The research method the author uses in this research is descriptive method using a qualitative approach. Descriptive research is research that provides an in-depth description of something. Qualitative research is research that intends to understand the phenomenon of what is experienced by the subject of research such as behavior, perceptions, motivations, actions, etc. holistically, and by way of descriptions in the form of words and language, in a special natural context by utilizing various natural methods (Moleong 2007: 6).

This study is intended to describe the development patterns of existing and developing decorative fields in the Tegal city area. In addition, this research also classifies various forms and types of ornamental fields and their symbolic meanings. Data collection techniques used interview, observation, review of document and literature techniques. The data analysis technique used in this study is the Miles and

Huberman model. The interactive model in data analysis presented by Miles and Huberman sequentially starts from: (1) data collection, (2) data reduction, (3) data exposure, (4) conclusions and data verification. In this study the data validity test was used. In testing the validity of the data, the method includes credibility tests (internal validity), transferability (external validity), dependability (reliability), and confirmability (objectivity). In testing credibility, triangulation techniques and member checks are used.

III. RESULTS AND DISCUSSION

Based on the results of research conducted from July to September 2018 related to the research title "Tegalan Decorative Diversification and The Symbolic Meaning In The Milenial Era" and data collected successfully then carried out data analysis. This study uses qualitative descriptive analysis techniques. The data obtained is analyzed by describing, deciphering and compiling as is based on the facts in the field. The presentation and analysis of the data to be elaborated sequentially include: (1) types of upland motifs (decorative) and forms of development, and (2) symbolic meaning.

Based on the results of the research findings, in general the Tegalan ornament described is a variety of ornaments in the batik craft industry. Based on the information and data obtained in the city of Tegal, the industrial center which is growing rapidly to date is the center of the batik industry. In the city of Tegal, a number of batik industry centers that are still relatively productive and have developed to this day are scattered in several places, namely in the Kalinyamat Wetan, Bandung, Tunon, and Keturun Sub-Districts, South Tegal District. The business activities of the batik handicraft industry are in the form of individual household businesses, as well as middle and upper class industries. Along with the progress of the business activities of the batik handicraft industry, it caused the perpetrators, observers and local government to carry out certain innovations. The creative touch through these innovations, various motifs or decorative motifs of Upland experienced extraordinary changes and developments both in terms of form, idea, and function.

The following are some forms of ornamental moorings that can be classified in terms of the source of ideas, patterns of making motives, colors, functions and their meanings:

1. Kawung Motif

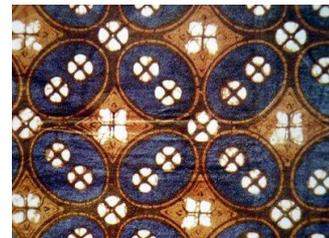


Figure 1. Kawung Motif

a. *Sources of Ideas*

As the name implies, the mooring pattern is created with the basic idea of kawung motifs. Kawung as commonly known as palm fruit or also called kolang-kaling which is often used as a mixture of ice fruit or ice mix. But there is also a link between the word kawung and the name of an insect called kwangwung, which is the name of an insect whose shape is oval.

b. *Pattern of Making Motif*

Based on ornamental compilation theory. The mooring ornament is compiled based on the full repeat technique, namely the pattern of ornamental arrangement which its application through repetition of its elements (kawung motif) is carried out fully and consistently in a field without changing the concept or original form.

The kawung motif on the shape of the ornament above, places the motifs right on two square diagonals facing each other. Between the meetings between these elements formed an angular rectangular plane resembling a rhombus and in the middle it was given an accent in the form of a small kawung motif. The kawung motif pattern on the upholstery ornament above is made with a relatively large size with a middle filling also given a small kawung motif, so that the combination of this small kawung shape resembles a series of intersecting diagonal lines.

c. *Color*

The combination of colors applied to the above ornament consists of purplish blue, white, light brown and dark brown. Purplish blue color is found in the elements of a large kawung motif, white is applied to elements of the small kawung motif, light brown color is applied as a contour to the large kawung motif and to the rhombus shape, while the light brown color is applied to the middle of the meeting field.

d. *Function*

The kawung motif on batik craft in Tegal city based on its function is made as decoration for clothes in the form of long-sleeved or short-sleeved batik clothes, sarongs, bed sheets and pillowcases, scarves or kemben and so on.

e. *Mean*

In the past this motif was commonly used by the king and his family as a symbol of power and justice. Four spheres with a center point symbolize the king accompanied by aides.

2. Parang motif

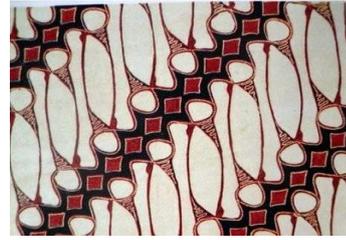


Figure 2. Parang Motif

a. *Sources of Ideas*

This ornamental pattern is based on the name of parang, parang is sharp weapon. But in the above ornaments are included in the type of broken machete motif whose basic idea of creation consists of several parts including: mata gareng, uceng, sirap kendhela, bogongan, mlinjon, and alis-alis. Of the types of parang rusak motifs, there are other types of parang motifs with various variations. Overall the characteristics of all parang motifs have or include a mlinjon motif.

b. *Pattern of Making Motif*

Based on ornamental compilation theory, the mooring ornament is compiled based on the full repeat technique, namely the pattern of ornament preparation whose application through repetition of the elements is carried out fully and consistently in a field without changing the concept or original form. Parang rusak motifs above, the application is arranged according to slashes with the arrangement of parts of the elements arranged in a regular and geometric manner both separately or continuously.

c. *Color*

A combination of colors applied to the above ornament consists of dark red, brown, black, and white. Dark red is applied to the mlinjon element (like a rhombus whose arrangement is lined up in tilt apart from bottom to top). Black is applied to the field between mlinjon and eyebrows. Brown is the contour of the motif, and white is applied to the mata gareng, sirap kendhela, and bagongan.

d. *Function*

Machete motifs on batik in Tegal city based on their functions are made as decorations for clothes in the form of batik clothes, sarongs, bed sheets and pillowcases.

e. *Mean*

This decoration should not be used for weddings because it was feared that in the household there would often be quarrels. This is because the parang motif symbolizes a weapon used by knights.

3. Truntum Motif

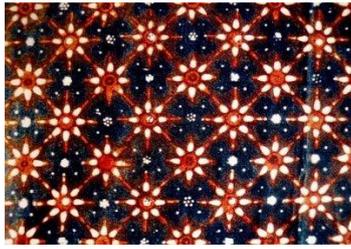


Figure 3. Teruntum motif

a. Sources of Ideas

The Tegal decorative pattern above was created by taking the basic idea of a collection of stars with interrelated rays. Teruntum means re-assembled into one. The ornament is seen as a collection of one star with a radiating beam.

b. Pattern of Making Motif

Based on ornamental compilation theory. The mooring ornament is compiled based on the full repeat technique, namely the pattern of ornamental arrangement which its application through repetition of the elements (motives overtaken) is carried out fully and consistently in a field without changing the concept or original form. The motif is summed up in the shape of the ornament above, in its application it is a stylization of the shape of a shining star with a parallel pattern that satisfies the image plane and is interrelated diagonally between parts.

c. Color

Combination of colors applied to the above ornament consists of dark blue, brown and white. Brown and white are applied to light. The dark blue color is applied to the star shape, which looks contrast to the light color.

d. Function

The motifs on batik craft in Tegal city based on their functions are made as decorations for clothes in the form of long-sleeved or short-sleeved batik clothes, sarongs, bed sheets and pillowcases.

e. Mean

This motif is usually worn by brides, illustrating that in marriage there are twists and turns, and it is expected that the couple can pass the twists and turns of the household. In addition, it also implies teaching its use to always be a guide to goodness, especially for children or younger people.

The research discussion entitled Tegal decorative Diversification and The Symbolic Meaning in The Milenial Era is as follows:

1. Tegal Ornament Diversification in Millennial era

In general, diversification of Tegal ornaments in the city of Tegal, Central Java, which are produced and developed by craftsmen, can be classified into several aspects, including: basic ideas of motifs, color of motifs and patterns of patterning. Speaking of ornamental fields, it also automatically refers to batik works as a reference to the intended ornament. Because until now in general the application and preservation of the ornamental variety was attached to batik motifs, both written batik and printed batik.

The following is an explanation of the development of ornamental fields seen from several aspects:

a. Sources of Ideas

Ornamental variety as a source of ideas for the creation of motifs is generally inspired by the forms of flora, fauna of the surrounding environment. The element of the motif with the form of flora and fauna is the most dominant element. Upland decoration has a picture pattern or a large or wide-spread motif. If in other areas the name of the type of batik is determined by its main decoration, then the naming of the Tegal batik motif is largely based on the background motif (except for some palace motifs). Examples: beras wutah, semut runtung, blarak saleret, tumber bolong. Another interesting thing is the use of isen-isen (small ornaments shaped like dots, commas or small circles). If in other areas the Isen-Isen is outside the main motive, Tegal batik places it in the main motif.

b. Color

Upland decoration has a distinctive and distinctive color when compared to the color of motifs from other regions. The colors found in the Tegal batik motif are dominated by the application of old and bright colors. The coloring material used comes from natural dyes that can be obtained from the surrounding environment, such as pace / mengkudu, nila, wood soga and woven fabric itself. The color of Tegal batik was sogan and babaran first, known as violet factory, and then increasing to red and blue. There are also Tegal batik with the basic colors of black and white fabrics which are dominated by brown and blue. Another distinctive feature of Tegal batik is colorful.

In its development, Tegal batik can be distinguished in two basic motifs, namely the classical motif and the motive of development. Classical motifs are divided into two types, namely Irengan classic motifs dominated by black, brown and blue and Bangjo classic motifs that are influenced by the Lasem batik tradition which is dominated by yellow, brown, red, green and blue. Motifs are categorized as classic motifs such as gribikan, jahe-jahenan, kawung mlinjo, sidomukti ukel, udan liris, ukel wit-witan, kopi pecah, parang, parang angkik, putihan, sawat candra atau sawat ireng, rujak sente, welut gumbel, kecubungan, buntat, kawung endog, manggaran, cempaka putih, cempaka mulya, ukel pyur, semut runtung, serta sidomukti putihan. The

motifs which include the Bangjo classic motif are the motifs of gumbal wadas, jambangan, kawung jenggot, cecek kawu, unian, sokaraja, blarakan, kopi pecah, galaran, buntut bajing, semut runtung, beras mawur, tumar bolong, dan tambangan.

The development motif is a motif that is influenced by other batik traditions in the making of Tegal batik. However, the modification of the motive for this development does not change the characteristics of Tegal batik with the bright colors and flora and fauna motifs that are often found in Tegal. These development motifs include gedong kosong, manuk emprit, sotong, manuk surwiti, kipas-kipasan, kembang kertas, kawung melinjo, kawung ece, kawung kecil (Kawung motif is typical of the palace, but has been combined with melinjo or sawo kecil patterns, manggaran, mayang jambe, galaran, grandil, cecek ngawe, blarak saleret, kembang pacar, beras wutah, tumar bolong, semut runtung. These motives are then more developed in the community, because the rules are more free and allows the maker to improvise more. The various batik motifs are purely the work of the batik artisans of Tegal City.

c. Pattern of Making Motif

Basic idea in the creation of the Tegal batik motif that is typical comes from the form of flora and fauna around the surrounding environment through modification and stylization of unique shapes. The pattern of compilation of motives is done through repetitions of relatively fixed forms both in full repeat patterns (full repetition of elements), full half repeat (repetition by lowering some elements of the motif) and randomly (repetition of elements of the motif randomly). In addition, the division of ornamental fields is carried out geometrically both symmetrically and asymmetrically in obtaining a regular arrangement.

In general, the symbolic meaning contained in the motif or ornamental decoration reflects the history, attitudes, behavior and characteristics of the people of Tegal city. Each name given to the motif and the application of its colors give a certain meaning and philosophy to the people of Tegal city.

Some forms of Tegal motifs with depictions of symbolic meanings include: the Gurdo motif, as a depiction of the banners of the Garuda and the greatness brought by the Amangkura I group on its escape journey. Based on folklore, the existence of these banners caused the desire to make batik motifs written by Tegalans. This batik has a bright color that shows the wings of the eagle.

The Tapak Kebo motif, according to folklore, Tapak kebo motif was created because at the time of Amangkura Mas settled in Tegal, the condition of the land at that time was still barren and barren so that the land was processed and plowed with kebo. When kebo-kebo cultivates rice fields, they leave footprints so that they create kebo tread motifs. Pipitan motifs, the Tegal people believe that when rice fields began to be planted with rice, many sparrows came to eat rice. The Dapur

Ngebul motif, according to folklore after harvest, the rice is washed and cooked in the kitchen. This causes the kitchen to become smoky, so the kitchen motif is created. Gribigan motif, based on folklore after harvesting the standard of living of the people at that time began to increase so that there began to be houses made from gribig then the gribigan motif emerged. Gribigan motif is a distinctive shape of woven bamboo that has a rather dark color. The Motif of Kelabangan, according to the folklore to expel the sparrows, the girls before marriage waited for rice while braiding the hair like a centipede to create a Kelabangan motif.

Tegal decoration used in batik is not unlike the one used in other ornaments. It can be mentioned that the source of ideas in the creation of Upland motifs comes from plants, animals, clouds, fire, objects, geometric forms, and so on. Use and application of these motifs are often associated with symbols or symbols. Similarly, the shape of ornament as a whole is planned with a certain purpose too, for example in the hope of obtaining prosperity or happiness, and safety. Aside from the purpose, it is also for the purposes of accessories so that the appearance of a person looks more elegant and beautiful to the eye. Tegal variety as usual in ornaments, forms of motifs that experience stylization. The results of the stylizations show simple form, but some are quite rich. In the process of stabilizing motifs, in batik there are several stages. First, composing the motif into what is called the 'line pattern' and the second stage fill it with what is called isen. Line pattern is an image that is linear or in the form of contours only, while isen is images that are filled in a pattern of lines with the aim of not only fulfilling the field but also to add to the beauty of the motif.

Regarding the color elements found in the Tegal decorative, in general the colors applied show old colors (such as brownish red, dark brown, dark blue, brownish yellow, leaf green, black, and bluish purple) and the colors are impressed bright and striking at the same time a combination of colors that majority contrast with each other. The bright and striking color implies that the people of Tegal city reflect a dynamic and open society, in accordance with the famous slogan '*Tegal Kota Bahari*' and '*Tegal Keminclong Moncer Kotane*'.

IV. CONCLUSIONS

Based on the results of the research and analysis carried out on the "Tegal Decorative Diversification and The Symbolic Meaning in The Milenial Era":

1. Diversification of ornamental diversity dominantly can be seen from a) the source of the idea of the creation of motives, b) color, c) pattern of making motives. The source of the idea of creation refers to the shape of the flora and fauna of the surrounding environment. The application of color to Tegal decorative is dominated by the application of bright, old and dark colors with various colors such as brown, blue, red, green, gray, black and white. As for the compilation of motifs, it is done through

stylization of forms, repetitions of forms and geometric division of fields to get a regular arrangement. The Tegal ornament is attached to the form of batik cloth as a medium in its application in the form of both written batik and stamped batik.

2. The symbolic meaning that is present in the Tegal ornament reflects local wisdom which includes the history, attitudes, behavior and characteristics of the people of Tegal city. Each name giving motif and the application of its colors give a certain meaning and philosophy to the people of Tegal city.

To complete and perfect this research in detail, further comprehensive research is needed. Then support from all parties, especially in this case the educational institution as an initiator is expected to overcome the shortcomings and limitations that occur. Hopefully, from the results of the research that has been arranged can provide information about the diversity of ornaments scattered in Indonesia, especially the decorative types found in the Tegal, Central Java.

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