



TRANSFORMING *KINATAH NAGASASRA* AS A BATIK MOTIFS FOR CASUAL CLOTHES

Casi Mellynada Putri¹⁾ Andi Taslim Saputra²⁾

¹⁾Indonesian Institute of the Arts Surakarta

²⁾Makassar State University

¹⁾Email: casinada980@gmail.com. Phone: 089685879679

²⁾Email: a.taslim.saputra@unm.ac.id. Phone: 085251604817

ABSTRACT

This work creation was inspired by the shape of *Kinatah Nagasasra*, a name of *dhapur* (physical form) of a Kris. Such a *dapur* is characterized by the presence of decoration in the form of dragon as a *Kinatah* on the surface of the Kris blade. The characteristics of Nagasasra are having a *kinatah* in the form of crowned dragon, having a thousand scales on its body, and having a *jamang* (head ornament worn on the forehead). This Kris blade has visual meaning in the form of symbols representing characteristics of a leader. This study aims at exploring and stylizing the shape of *Kinatah Nagasasra* and using it in creating handmade batik on the casual wear. The creation of this work employed the art creation method by collecting data from literature as well as previous designs and embodiments. Handmade batiks technique was used in the creation process by using *primmissima* cotton fabric and *remasol* (coloring matter) as raw materials. Handmade batik technique that is used is dipping technique. The color chosen is the color preferred by consumers aged 18-35 years. The resulting work consists of four dresses and is entitled UPANGGA RADMILA. Each of dress has also its own title, namely PANDITA, PARAHITA, PRABALA, PRASANTI. The designers hope that this work can help to socialize good characteristics of leader through symbols in it. The characteristics consists of prioritizing the welfare of members, the awareness that power is a trust, being able to protect and prosper members, and being a role model to the members.

Key Words: Batik *tulis*, Casual fashion, *Kinatah Nagasasra*,



This work is licensed under a CC-BY-NC

INTRODUCTION

Craft arts in Indonesia are very diverse, scattered in various regions. Without neglecting its advantages, two types of craft art are determined which

are considered to be of high quality, noble, and monumental, one of them is keris (Gustami, 2007). One of the keris that has unique characteristics and an interesting shape is the Nagasasra keris. Nagasasra is a form of *dhapur* keris. The *dhapur* keris has a decoration in the form of a dragon *kinatah* motif on the surface of the keris blade (Haryoguritno, 2006).

The *kinatah* Nagasasra keris was made during the Majapahit Kingdom era. At a time when it had developed, it was made by a well-known master, Empu Supoanom (Darmojo, 2018). During the Majapahit era, Nagasasra was made and intended for the leaders as a symbolic form and had a philosophical value that was very close to the life of the Javanese people. Nagasasra has a motif in the form of a dragon with a thousand scales and a head that has a crown so that its appearance looks beautiful, dashing and dignified (Harsrinuksmo, 2004).

According to MT. Arifin, the appearance of a keris with the application of Nagasasra dhapur in general has succeeded in attracting attention. Compared to other forms of dhapur keris, this keris looks quite simple (doesn't have too many *ricikan* variations) (Arifin & Era, 2006). The existence of dragon reliefs, the body (pethit) extends to all the points of the blade from the bottom (*sor-soran*) to the tip (*pucukan*) and is enriched with various kinds of decoration such as *kinatah lung-lungan*.

Historically the Nagasasra *kinatah* had popularity in the life of the Javanese people in 1970 under the rule of Sultan Trenggana, namely the story of Nagasasra and the intention belt (Mintardja, 2005). The meaning in the Nagasasra story is the depiction of an ideal leader and an effective leader is a leader who is respected by his subjects (respected and loved by his people) as is the nature of the Nagasasra keris (Handito et al., 2020). Nagasasra is a symbol of the visualization of authority and a form of protection for a leader. With this symbolic form, the author recalls that the Indonesian nation is currently experiencing a crisis of leadership or position. There are many cases of increasing leaders or office holders who forget and apply the traits that should exist in a leader to carry out their mandate to their members or people. This then becomes the reason or background for visualizing the form of anxiety that is felt. By

choosing the Nagasasra *kinatah* as the source of the idea for making batik *tulis* motifs on casual clothing, so that the awareness of office bearers or leaders and everyone is known so that they are able to carry out wisely what is the responsibility of each person wherever they are placed in any position.

The creation of works with the origin of the *kinatah* Nagasasra idea is expected to be a medium for reminding the public, so that they are able to understand the meaning and value contained in batik *tulis* motifs with the *kinatah* Nagasasra source of ideas in the casual clothing that created.

METHODOLOGY

The process of creating works refers to SP Gustami. According to SP Gustami, there is a pattern of Three Stages of Six Steps in the creation of works, namely exploration, design and embodiment (Gustami, 2007).

Exploration

This stage includes exploratory activities to explore sources of ideas with identification steps and problem formulation (Gustami, 2007). In the exploration process, it is the initial stage that can be carried out by reviewing the source of ideas or ideas with various actions in terms of idea maturity, collecting data from various sources, books, journals, the web, and visiting existing sources directly.

Design

Includes results that are built based on the acquisition of analytical results which are formulated and forwarded into the visualization of ideas (Gustami, 2007). Several stages were carried out in visualizing the idea of the exploration process. The first is to create an alternative sketch design. Several alternative designs were chosen to be used as a reference in the design process where these designs were refined.

Manifestation

Starting from making a model according to a sketch or drawing that has been prepared until it is found to be the perfection of the work (Gustami, 2007). Realizing ideas from designs into works, which includes the embodiment of batik motifs on cloth using batik *tulis* techniques and the dyeing process of remasol dyed caps which are poured into casual clothing.

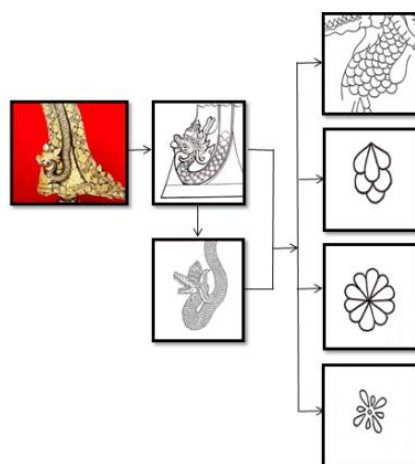
RESULT AND DISCUSSION

There are several stages in the form of depicting the soul in producing works of art with the title Transforming *Kinatah Nagasasra as a Batik Motifs for Casual Clothes*:

Exploration

The process of visual exploration and reference from predetermined idea sources can be done through exploring sources of information related to the source of the idea of creation (Murtono et al., 2013). The casting of the idea of *kinatah* Nagasasra explored sources of ideas through a stylization process which was embodied in the form of casual clothing by considering several things, as follows:

1. Motive Design

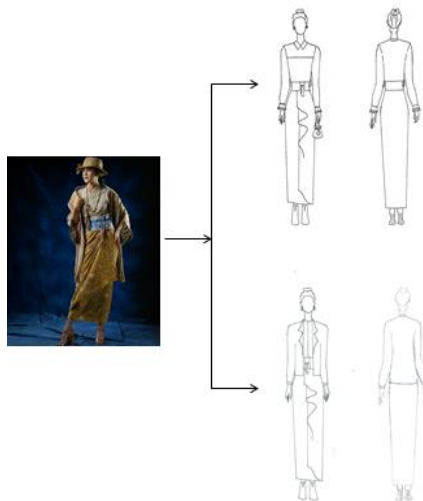


Picture 1. Motive Exploration

The form of soul-wandering comes from the original form of the *kinatah* Nagasasra which is often seen by creators in the journals and museums of Brojobuwono Surakarta. The distilled Nagasasra *kinatah* designs the main motif, taking the loose scales from the dragon's body, developed and arranged into supporting motifs.

2. Fashion Design

Visual review exploration comes from Hendri Budiman, who was seen by creator at Jogja Fashion Week 2020 as a fashion design inspiration in making works.



Picture 2. Women's Fashion Exploration

A visual review of Hendri Budiman's clothing as a form of creator inspiration which will be manifested into the expression of the front and rear views with a touch of cloth that is wrapped, has quite interesting clothing details with a combination of outer tops. Outer is a shirt that is worn as an outer of basic casual clothes (Siregar et al., 2021), with cloth subordinates wrapped around the wearer's body, it has a simple impression but still looks fashionable and minimizes the number of stitches.



Figure 3. Men's Fashion Exploration

The creator's form of men's fashion exploration is the design of De Youl Batik Juli's casual men's clothing, which features an outer top and combines wrapped fabrics.

3. Design Stage

The design is carried out starting from the stages of embodiment of ideas into alternative designs that become a reference. Design selection or selected from an alternative design into an enhanced design, as follows:



Picture 4. Fashion Expression 1

The form of the *kinatah* Nagasasra transformed using the stylization technique has the main visual motif of the dragon. The placement of the motif on the lower center of the back of the cloth wrapped around the wearer and the combination of light brown, golden and black colors makes the clothes look simple

and elegant. Added with the supporting motifs of dragon scales taken one arranged into a flower shape.



Picture 5. Fashion Expression 2

The visual image above is a form of transformation and stylization with the main motif being a dragon which has a thousand scales and has a crown on the head and a beard. With a cloth dress design that is wrapped around the wearer's bottom with a combination of inner, outer with supporting accents. The obi belt is a supporting accent that is worn. Obi Belt is a waist belt commonly used for kimono (Ali, 2022). The combination of black with light golden brown gives a classic impression but still looks contemporary as a trendy casual dress, supported by a motif that supports dragon scales off the body arranged in a stylized style.



Figure 6. Fashion Expression 3

The picture above is a menswear design, which is a form of transformation and stylization of the *kinatah* Nagasasra which is arranged on the outer back with a hooded accent. Hoodie comes from the word "hood" which means head

covering. The term hoodie is often used in the fashion world (Latifa & Wahyudi, 2019). With a casual clothing composition consisting of outer, inner, cloth, and trousers in navy blue, pink, and black, the combination of casual clothing looks simple, elegant, and trendy.



Figure 7. Fashion Expression 4

The visual in the picture above is a form of fashion design with a transformation of the *kinatah Nagasasra kinatah* stylization model which takes the visual dragon as the main motif by combining dragon scales that fall off the dragon's body as the supporting motif. This visual depiction is placed on the back of the cloth that is wrapped around the wearer's bottom with the clothing composition consisting of a long inner, sleeveless outer, and an obi belt at the waist to give the impression of a silhouette on the body. The color composition used is navy blue, pink, turmeric yellow so that it can make these clothes look trendy, simple, and elegant.

4. Embodiment Stage

This is a description of the message or symbol contained in the work. The goal is for observers, readers, or connoisseurs to know and understand the goals conveyed. This discussion is in accordance with the concept raised by the author. Nagasasra is relevant to the concept of *hasta brata* leadership, which means the main act or behavior that a leader must have. The embodiment of every process that has been passed is women's and men's casual clothing.

The concept of the Final Project work reflects the behavior or actions that must be owned by someone in carrying out the mandate. With this the entire work of the Final Project is entitled "*Upangga Radmila*" which means "Create and Work" which will be translated into four works which describe *upangga* which means effort, surrender, and prayer. The following is a description of the works of each work:



Picture. Batik Casual Clothing Work 1: *Pandita*

Pandita comes from Sanskrit which means wise and thoughtful. The title of batik *tulis* with the name "Nirwasita" which means smart. The dragon motif taken from the Nagasasra visual becomes the main motif which is distilled in the form of an elongated dragon and wears a crown with repeated repetitions facing each other. Around the main motif there is a supporting motif, namely the stylization of the shape of scales arranged like a flower to strengthen the overall beauty of the batik motif. There is a motif depicting a stooping stylized rice which has the meaning that every human person is not worthy of being arrogant or arrogant about what he has. How good it is that the higher the knowledge, position or whatever you have, the humbler you are.

The coloring process uses the dip cap technique with Black N remasol dye, a mixture of brown from Brown and Black N, then light brown from Yellow RNL and Brown. The finished work has a black color combined with light brown and dark brown. In casual fashion, it consists of sheets of batik cloth wrapped around the bottom. Combined with outer and oby belt to give a firm impression on body parts. Combining a combination of cotton combed 30S t-shirts on the inside of

the outer. The meaning of the *pandita* clothing which describes the characteristics that must be possessed by a person in carrying out a mandate or position. One of them is having to be wise and prudent, which is expected that every person is able to understand situations or conditions and act properly using his mind cleverly, carefully and conscientiously when facing difficulties and be able to position himself with an alert and calm spirit.



Picture. Batik Casual Clothing Works 2: *Parahita*

Parahita is the second work, depicting a figure who can provide a sense of well-being or prosperity to all around him. The word "*Parahita*" is taken from Sanskrit which means prosperous, the creators gave the batik *tulis* the name "Syandana Dyaksa" which means flowing wealth. Batik patterns are made with non-geometric patterns. The stylization of the main motif in this work is taken from the shape of a dragon that comes from the *kinatah* Nagasasra. The supporting motif of this work uses stylized techniques of *lung-lungan* arranged upwards to form a fountain in which there is a philosophy of water being emitted from the top level sourced from the water below it. The meaning that is in this is the same as someone who carries out a mandate, position, or leader that basically they are chosen from members or people who are under them. When they are in a top position, they must be able to give what they are responsible for to those who are under them. Dragon scales that are combined into a flower shape give hope of being able to provide a process or progress so that it is beautiful (blooming).

The dyes used were Black N, Brown and Yellow RNL Remazol. The coloring technique used is dyed cap. The casual clothing by *Parahita* consists of sheets of batik cloth wrapped around the wearer's lower part, then combined with an outer blazer model on the outside, which is combined with a *tangtop* shirt model using crinkle airflow material, and an *obybelt* on the waist giving the impression simple elegant.

The meaning of *Parahita* is a description of the figure of the bearer of a mandate, position, or leader where the hope is not only a bearer but all individuals to help each other so that they are able to provide prosperity and a sense of well-being to themselves. What is carried or everything around it regardless of all problems, is sufficient or not lacking.



Picture. Batik Casual Clothing Works 3: *Prabalala*

Prabala is taken from Sanskrit. In this third work, it is a description of the main behavior or action that should be owned, namely being strong. So the creators gave the title of batik *tulis* with the name "Niscala" which means strong and tough. The main motif used is the dragon. The depiction of the dragon motif is taken from the kinatah Nagasasra by stylizing it. Supporting motifs use the stylization technique of *lung-lungan*, usually consisting of buds, buds, or chain (creeping) motifs containing plant elements..

The color composition is dark blue, red, and pink, which are produced from remasol dyes Blue KNR with Black BN, Red 3R, and Pink RB with Yellow FG, using the cap dip technique. *Prabala's* casual clothing is made for men, consisting of an outer jacket made of batik cloth. The inside is a cotton combed 30s t-shirt so it looks cozy or comfortable when worn. At the bottom, the pants are combined with batik cloth wraps and this dress uses an oby belt at the waist to match the casual concept.

Prabala has a tough personality and doesn't give up. As a human being, one must be able to focus, be strong, and be resilient to achieve goals, even though in the process of achieving goals there are obstacles and obstacles. How to be able to take a way out in order to stay focused on the goals achieved.



Picture. Batik Casual Clothing Works 4: *Prasanti*

Prasanti is the last work that describes peace, in accordance with the concept entitled "Shanata" which means calm and serene. The main batik motif in written batik is the dragon taken by Nagasasra *tinatah* by stylization with the motif supporting scales detaching from the dragon's body that spreads and is arranged into a flower shape with the meaning of the hope that a person can become a shelter of protection from himself which can give a sense of peace to those around him as well as depictions water which has the meaning of bringing peace.

Staining using the cover dip technique using Remazol dyes Yellow FG mixed with Brown, Pink RB mixed with Yellow FG, and Blue KNR and Black BN. The latest creation of casual wear consists of batik cloth that is wrapped around the wearer at the bottom. The upper part is given a short outer accent which has slits on the right and left sides and is combined with a long shirt and given an *obybelt* at the waist so that it can still form a body silhouette. The meaning of the work on Prasanti is that humans must be able to control their emotions and ego in themselves so that they have a good attitude and are level-headed in order to be able to create calm conditions and create harmony in life.

CONCLUSION

This final project work begins with an environmental issue, namely that there are not enough people who carry out mandates, positions or leaders in Indonesia who neglect their responsibilities after getting the desired position. The nature of Nagasasra is a depiction of a leader with the aim of being a way to educate so that the meaning contained in each work can be conveyed easily to the public, in accordance with the selection of the *kinatah* Nagasasra concept as a source of batik motif ideas for casual clothing as a form of problem-solving raised craftsman. The *kinatah* Nagasasra motif is then explored into batik *tulis* motifs which are stylized or distilled with repetition techniques which are applied to casual clothing, in accordance with the selection of clothing with a target of 18-35 years of age belonging to the productive age group so that it can become a medium for cultural preservation so as to provide positive impact. The casual clothing that is appointed has the characteristics of being relaxed, energetic, and simple in order to continue to provide comfort to the wearer.

This creation process uses an art creation method with several stages, namely the exploration stage, the design stage, and the embodiment stage. The exploration phase includes data collection and references to serve as reference material for making sketches and motif designs as well as casual clothing designs. The design stage is the creation of alternative designs until the design will be

selected and become an enhanced design. The embodiment stage is the process of visualizing the design into a real form.

Every work made reflects the characteristics contained in the *kinatah* Nagasasra. There are four works made, namely, the work entitled *Pandita* means wise and wise. Humans must use their minds intelligently, carefully, and conscientiously when facing difficulties and be able to position themselves with an alert and calm spirit. *Parahita* means prosperous and prosperous. Humans must help each other in order to be able to provide prosperity and a sense of well-being to themselves, what is carried or everything around them regardless of all problems, is sufficient or not lacking. *Prabala* means a tough personality and does not give up. As a human being, one must be able to focus, be strong, and be resilient to achieve goals, even though in the process of achieving goals there are obstacles and obstacles. How to be able to take a way out in order to stay focused on the goals achieved. *Prasanti* means peace. Humans must be able to control their emotions and ego in order to be able to create calm conditions and create harmony in life.

REFERENCES

- Ali, N. (2022). *TA: Desain Produk Batik Kombinasi dengan Motif Kontemporer Berbasis Budaya Lokal Jombang*. Universitas Dinamika.
- Arifin, M. T., & Era, K. J. (2006). Keris. *Jawa, Bilah Latar Sejarah Hingga Pasar*. Jakarta: Hajied Pustaka.
- Darmojo, K. W. (2018). *EKSISTENSI KERIS DALAM PERSPEKTIF SEJARAH BUDAYA BANGSA INDONESIA*.
- Gustami, S. P. (2007). *Butir-butir mutiara estetika timur: ide dasar penciptaan seni kriya Indonesia*. Prasista.
- Handito, T., Kasiati, K., & Septi, S. (2020). MUATAN MORAL DALAM CERITA NAGASASRA DAN SABUK INTEN KARYA SH MINTARDJA. *Jurnal Penelitian Humaniora*, 21(2), 135–147.
- Harsrinuksmo, B. (2004). *Ensiklopedi keris*. Gramedia Pustaka Utama.
- Haryoguritno, H. (2006). *Keris Jawa: antara mistik dan nalar*. Indonesia Kebanggaanku.

- Latifa, A., & Wahyudi, A. B. (2019). *Register Fashion Busana Wanita Pada Rubrik Mode Surat Kabar Solopos Edisi Januari-Juni 2017 Dan Implementasinya Dalam Pembelajaran Di Smk*. Universitas Muhammadiyah Surakarta.
- Mintardja, S. H. (2005). *Nagasara Sabuk Inten (Djilid 2)*. PB Kedaulatan Rakyat, Yogyakarta.
- Murtono, M., Handriyotopo, H., & Marwanto, A. B. (2013). *LAPORAN PENELITIAN HIBAH BERSAING: Revitalisasi Desain Kemasan Batik di Kecamatan Bayat, Klaten dengan Tipografi Nusantara*.
- Siregar, Y., Suantara, D., Prameswari, N. S., & Setiawan, N. (2021). APLIKASI PENCETAKAN 3D DARI MOTIF KAIN CUAL TAMPOK MANGGIS DALAM PRODUK FESYEN OUTER WANITA. *SENADA (Seminar Nasional Manajemen, Desain Dan Aplikasi Bisnis Teknologi)*, 4, 366–373.
- Purnomo, M. A. J., & Cahyana, A. (2019). *BATUAN PEWARNA PURBA SEBAGAI ALTERNATIF BAHAN PEWARNA ALAMI BATIK RAMAH LINGKUNGAN SEBAGAI PENCIRI PENGUATAN KARAKTER DAERAH SRAGEN*.
- Wiyoko, A. (2016). MITOLOGI SEBAGAI KONSEP PENGEMBANGAN DESAIN PISAU PAMOR DI SURAKARTA. *PROSIDING: SENI, TEKNOLOGI, DAN MASYARAKAT*, 1, 133–138.
- Cahyana, A., Wuryani, S., & Sumadi, S. (2016). "Optimasi Produksi Batik Dengan teknik Wax Print Screen (WPS) untuk Perajin Batik Kembang Keli di Kabupaten Wonosobo" *LAPORAN PENGABDIAN MASYARAKAT TEMATIK*.
- Dharsono, D. (2021). *SANGGIT Ngudi Kasampurnan*. ISI Press.
- Pamungkas, S. (2014). TRANSFORMASI BENTUK NAGA PADA RANCAKAN GAMELAN COKEKAN PAMOR. *Corak: Jurnal Seni Kriya*, 3(1).
- Ernawati, I., & Nelmira, W. (2008). Tata busana jilid 2. *Jakarta. Direktorat Pembinaan Sekolah Menengah Kejuruan, Direktorat Jendral Manajemen, Pendidikan Dasar Dan Menengah, Departemen Pendidikan Nasional*.
- Prasetyo, P. A. (2011). *MAKNA PESAN VISUAL RICIKAN KERIS PUSAKA (Analisis Semiotika tentang Visual Ricikan Keris Naga Sasra)*. UPN" VETERAN" YOGYAKARTA.
- Haryadi, E. (2016). Kajian figur naga pada keris Jawa (Studi kasus Kerta Nagasara). *THESIS-2010*.
- Wulandari, A., & K, M. N. (2011). *Batik Nusantara*. Andi.
- Nelmira, W. (n.d.). *TATA BUSANA*.