DEVELOPING BATIK-BASED BRIDE CLOTHES DESIGN WITH JAVANESE SCRIPT MOTIFS

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Abstract

The selection of Javanese alphabet as a theme of artwork motive creation is intended to introduce and preserve Indonesian cultures through artwork. There are three objectives of this artwork creation. First, creating handmade batik motive design in the form of Javanese alphabet style. Second, creating new design of Javanese blouse. Third, applying handmade batik motive derived from Javanese alphabet to the Javanese blouse. Data for analysis was collected through literature review and field exploration. The art creation method of SP. Gustami was used for creating the artwork which consists of three steps, namely exploration, design and embodiment. As a result, we managed to create four handmade batik motives in the form of Javanese alphabet style. Each motive was given a title according to its characteristics, namely *Puspa Nala*, *Puspa Kara*, *Puspa Hayu*, and *Puspa Jawi*. Finally, it can be concluded that this art creation produces innovation in the form of handmade batik motives derived from Javanese alphabet and applied for the Javanese blouse.

Key Words: Batik, Javanese Script, Kebaya

INTRODUCTION

Each region or region has its own language to interact and communicate. As is the case in Indonesia, which is known for having various ethnic groups and languages. One of the well-known tribes in Indonesia is the Javanese who use Javanese to communicate in everyday life. The Javanese language is spread throughout Indonesia from Sumatra to Papua. Javanese is the biggest contributor to the growth of the Indonesian language. Even though it is not the official language of the government, Javanese has a greater influence than other

regional languages, such as vocabulary and terms taken from Javanese (Prihantono, 2017, p. 5). This language is written using the Javanese script (a descendant of the Brahmi script from India). Script is a sign or symbol used to express elements that express a language. In other terms, script is also called letters.

The Javanese script is also commonly known as the *hanacaraka* script. This script was used as a written language before the Latin script entered Indonesia (Mustakim & Prihartono, 2017). The Javanese script is the script used in Java and its surroundings, such as in Madura, Bali, Lombok and Tatar Sunda. (Mustakim & Prihartono, 2017). This script is not only used to write Javanese, but can also be used to write Sanskrit, Balinese, Sundanese, Sasak, and also Malay. (Prihantono, 2017, p. 11). The Javanese people respect their ancestral heritage very much. This is evident from the traditions and culture inherent in the Javanese. Some of these legacies include traditional houses, musical instruments, special foods, and traditional clothing. One of the Javanese traditional clothes is the kebaya. As we know today, the kebaya has become the national dress for Indonesian women. National clothing is usually lifted from traditional clothing which is agreed to be the hallmark of a country. Clothing is everything that is worn from head to toe (Ernawati & Nelmira, 2008). Kebaya is a traditional dress that is synonymous with Javanese women (Rositadewi, 2020). Kebaya as a dress for women has its own elements of elegance and femininity. Kebaya is usually combined with a long batik patterned cloth. The combination of kebaya and batik cloth is a harmony of the richness of Indonesian culture. Now batik has become part of Indonesia's national dress.

Batik is a part of Indonesian (especially Javanese) culture for a long time (Lestari, 2012). Batik in Indonesia has been known since the time of the Majapahit kingdom and continues to grow until the next kingdom. The art of batik has become the property of the Indonesian people and especially the Javanese tribe around the late 18th to early 19th centuries. Batik has been attached to Indonesian culture since ancient times. This is evident from the clothing of the clown clowns who wear kawung batik, where batik patterns such as: kawung,

cindhe, wilis and so on are also found on statues of Hindu temples (Putri Laksmi, 2011, p. 1). Then, On 2 Oktober 2009, *United Nations Educational, Scientific and Cultural Organization* (UNESCO) officially confirmed batik as Indonesia's human and cultural heritage *(Masterpiece of the oral and intangible heritage of humanity)* (Musman & Arini, 2011, p. 1)*.* Batik is one of the handicrafts of the Indonesian nation which has high and noble artistic and cultural values. The art of batik is closely related to the social traditions prevailing within Indonesian society.

The phenomenon that occurs among the current generation often uses batik combined with kebaya to look old-fashioned (vintage). Both are developed and created to make a blend of batik clothing that is attractive to wear without losing the philosophical meaning and high value of works of art. This inspired the writer to create works of art by raising one of Indonesian culture from the Javanese. The artwork takes Javanese script as a batik motif which is developed and combined with supporting motifs to become a batik artwork for kebaya. Batik, Javanese script, and kebaya are all attached to Indonesian culture. The author's interest in the Javanese script is because the Javanese script has a unique form and interesting artistic value to be used as a batik motif for a more modern kebaya but does not lose its meaning and philosophy. Thus, it will make Javanese script motif batik better known, so that people use, maintain and preserve it more often without losing the meaning contained therein.

The creation of batik with Javanese script motifs applied to kebaya aims to make kebaya lovers more familiar with Javanese script, especially for adult women aged 20-40. The development of an increasingly modern era has made the kebaya a dress that is often sought after by both teenage and adult women to be worn at events such as graduations, wedding invitations, proposals, and also weddings. Kebaya currently has a variety of models. In creating this work of art, the author makes kebaya for adult women who use this dress for formal and non-formal events. The making of these clothes will mix and match colors that are suitable for mature women, namely brown, black, blue, white, green and

purple. The color selection will later be developed on the color of batik and the main material of the kebaya.

METHODOLOGY

The process of creating a work requires information to strengthen the concept that will be made into a work (Gustami, 2007a). The author creates works in the form of batik and kebaya clothing. Therefore, required methods in its creation. The creation of works of art refers to the SP theory. Gustami, each can be explained as follows:

Exploration

This stage is an exploratory activity to explore sources of ideas with wandering steps and extracting information sources for data collection (Gustami, 2007a). The search for sources of ideas for the Javanese script was carried out by observing the Javanese script through books, pictures, and pre-existing batik works to find the best data sources.

Design

This method is used to convey ideas from the results of the analysis carried out into a visual form within the dimensional design limits. The design phase is carried out by considering several aspects, namely aspects of craft art values, materials, techniques, forms, aesthetic elements, philosophy, messages of meaning, economic values, and future market opportunities. (Gustami, 2007a) .

Manifestation

The embodiment of work is the process of transforming an idea by realizing a concept to become a batik work for kebaya

RESULT AND DISCUSSION

Exploration

Exploration is the process of searching or exploring to obtain information about an object. Design exploration is carried out to further explore an object related to the form of the work to be created (Meilani et al., 2018). Design is an organization, composition or a whole of the supporting elements of the work (Citata & Suwahyono, 2016).
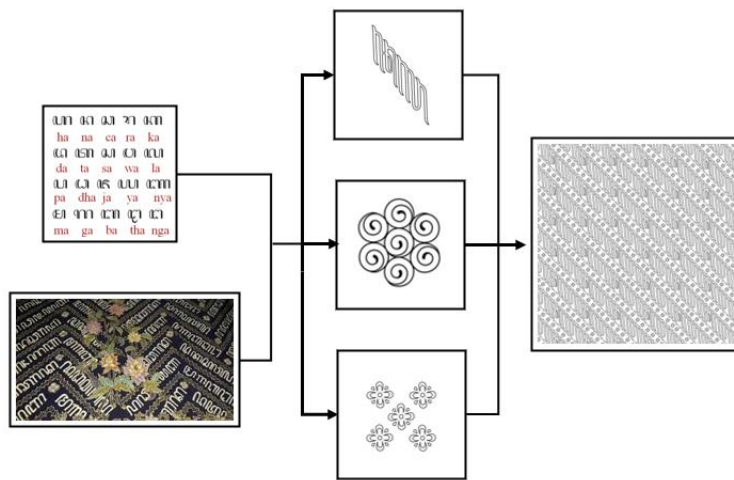
Picture 1. Motif Exploration
(Source: Intan Wulansari)

Picture 2. Fashion exploration
(Source: Intan Wulansari)

Design works

The design begins with making alternative designs then being selected to be the chosen design, which then becomes the refined design. Here are selected enhanced designs:

Picture 3. Design sketch perfected by work 1.
(Source: Intan Wulansari)

Picture 4. Design sketch perfected by work 2.
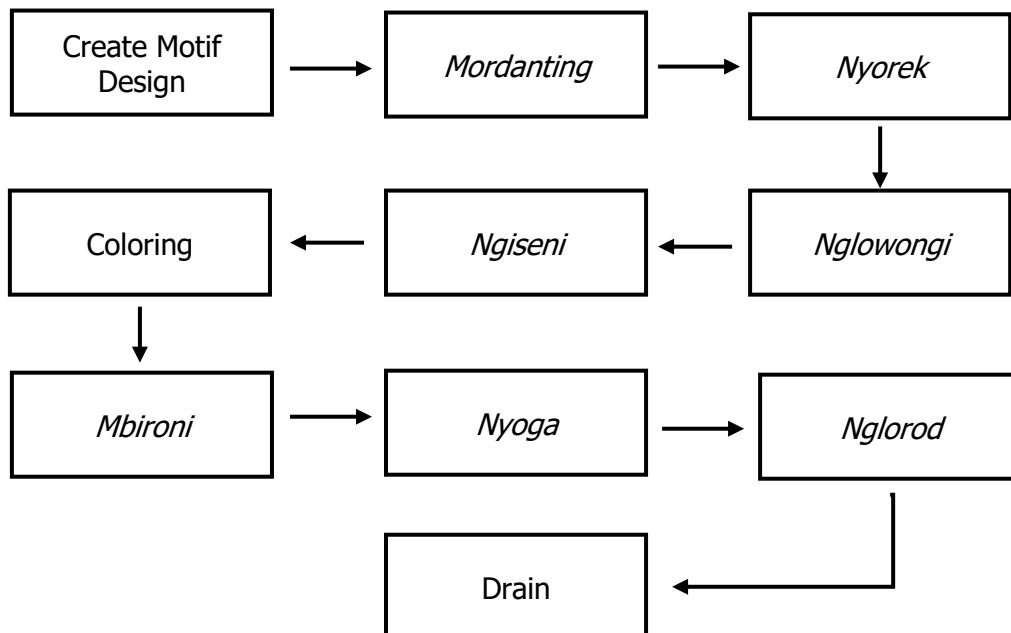(Source: Intan Wulansari)

Picture 5. Design sketch perfected by work 3.
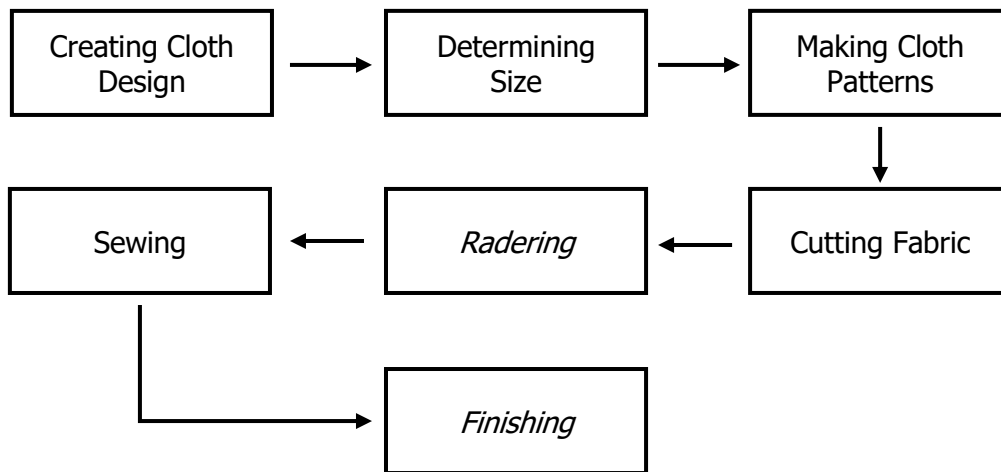(Source: Intan Wulansari)

Picture 6. Design sketch perfected by work 3.
(Source: Intan Wulansari)

Work manifestation

This is a series of processes to turn a design into a finished kebaya dress. In the embodiment of work there are things that must be prepared. Starting from the preparation of tools and materials as well as the use of techniques in the work. Careful preparation can produce a work of high quality and as expected. The manifestation process of works is divided into two, the embodiment of batik works and clothing. The stages of manifestation of the work are as follows: Batik and Cloth creation

Picture 7. Stages of batik creation.
(Sourcce: Intan Wulansari)

Picture 8. Stages of cloth creation
(Source: Intan Wulansari)

Finished work

Picture 9. Finished work
(Photo by: Intan Wulansari, 2022)

Works Description

Picture 10. Kebaya by work 1
(Photo by Intan Wulansari, 2022)

The first work with the title *Puspa Nala* comes from the Javanese language. *Puspa* means flower and *Nala* means heart. This kebaya dress is white, which symbolizes purity. The main motif of this work is Javanese script which is arranged into a machete motif pattern and the supporting motifs are Javanese script clothing, namely *pepet* and *wulu* which are arranged to resemble the shape of a flower. The creation of this work uses *naphtol* dyeing with a cap dip technique which produces black, blue and *soga* colors. This batik work is called Parang Nala batik. Batik Parang Nala has the hope that it will always have a spirit that never goes out.

Picture 11. Kebaya dress by work 2
(Photo by Intan Wulansari, 2022)

Puspa Kara is the second kebaya dress with Javanese script as the source of the idea. *Puspa Kara* comes from the Javanese language which means a graceful woman. The green kebaya dress symbolizes calm and balance. The main motif of this work is Javanese script which is arranged into a *ceplok* pattern and is combined with the *kawung* motif as a supporting motif. *Isen-isen cecek* complete this arrangement of batik motifs. The creation of this work uses *naphtol* dyeing with a cap dip technique which produces black, blue and *soga* colors. This batik creation is called *Ceplok Kara* batik. This batik work was created with the hope that this batik user can lead a life according to the rules and social order in society.

Picture 12. Kebaya dress by work 3
(Photo by Intan Wulansari, 2022)

Puspa Hayu is the third work based on Javanese script ideas. The title of the work is taken from the Javanese language which means beautiful woman. This kebaya fashion work is pink in color which is synonymous with women. The main motif of this work is Javanese script arranged asymmetrically, while the supporting motifs consist of tendrils and *ukel. Isen-isen* in batik using chopped and *sawut.* The creation of this work uses naphtol dyeing with a cap dip technique which produces black, blue and *soga* colors. This batik work is called *Ukel Puspa Hayu* batik. The creation of this batik work has a hope of unity, namely that as human beings we can help each other in life.

Picture 13. Cloth by work 4
(Photo by Intan Wulansari, 2022)

The fourth work is entitled *Puspa Jawi* with Javanese script as the source of the idea. *Puspa Jawi* comes from the Javanese language which means Javanese woman. Brown kebaya dress with a blend of batik cloth. The motif in

the fourth work is a combination of the motifs in works 1, 2, and 3. Javanese script is still the main motif in this work. The combination of machete, *ceplok*, *kawung,* vines, and *ukel* motifs is arranged into a motif that has unity and harmony in its composition*. Isen-isen* in the form of chopped and *sawut* complement the diversity of motifs in this work. The creation of this work uses *naphtol* dyeing with a cap dip technique which produces black, blue and *soga* colors. This batik work is called *Puspa Nala Kara* batik. The creation of this batik work is full of hope, namely to make life more perfect.

CONSLUSION

The creation of works of art based on the idea of the Javanese script is based on the author's interest in the uniqueness of the Javanese script. The choice of Javanese script is also an effort to preserve culture. Javanese script is used as a batik motif styled according to the creativity of the author. The creation of these batik motifs is made more attractive and modern but still highlights the uniqueness of the Javanese script.

The creation of this work uses the art creation method with the stages of exploration, design, and manifestation (Gustami, 2007b). The exploration phase includes tracing, digging, and data collection. The reference source is used as a reference for making motif designs and kebaya clothes. Furthermore, the design stage is the stage of making sketches and also designs consisting of alternative sketches which are then selected to become selected sketches and refined to become working drawings (Gustami, 2007a). The embodiment stage is the process of visualizing the design into the actual form of work (Gustami, 2007a). The embodiment of this work consists of creating batik and kebaya clothes.

This paper produces 4 pieces of work in the form of kebaya dresses with various models and shapes. The first work is entitled "Puspa Nala", the second work is entitled "Puspa Kara", the third work is entitled "Puspa Hayu", and the fourth work is entitled "Puspa Jawi". Meanwhile, batik works also have titles according to the motifs on the batik. The first batik motif is entitled "Parang Nala", the second batik motif is entitled "Ceplok Kara", the third batik motif is entitled

"Ukel Puspa Hayu", and the fourth batik motif is entitled "Puspa Nala Kara". Giving the title to the entire work of the final project is taken from the Javanese language. Each of these titles has a meaning that is in accordance with the author's expectations in creating aesthetic and meaningful works.

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