



BATIK MOTIF OF PANDAWA FIGURES AS INSPIRATION FOR GLOW IN THE DARK MODERN KEBAYA

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Abstract

In globalization and the current developments, many local fashions have been neglected, one of which is batik. Younger generations are often prefer to wear fashion that is influenced by foreign trends. The clothes used have their own uniqueness according to what the wearer likes. However, in recent years, clothing has often been misunderstood, that clothing is the main cause of harassment of women. In fact, there is no connection between the clothes worn by women and sexual harassment. To dispel rumors circulating that clothing is the cause of harassment, a modern kebaya with pandawa figure motifs with glow in the dark batik is made. Through this clothing, author wished that it can make people think that clothing is not the cause of sexual harassment and hope that it will be able to make women more courageous in dealing with people who behave certain ways.

Key Words: Batik, Glow in the Dark, Pandawa



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INTRODUCTION

A way as the young generation can do to maintain batik as the culture and heritage of Indonesia is to foster the spirit of batik. As Indonesian, younger generations should be able to wear batik as daily outfit to school, home, and neighborhood. Thus, the younger generation understands that batik not only be used by important people in formal events, but also can be combined with modern fashion trends in this day and age (Widiana, 2019). In addition, younger generation can also convey perspectives or views on messages and values in

batik. Batik is an Indonesian product widely loved by many countries. It is proven that there are many international tourists who buys Batik as souvenirs when they come visit (Retnowati & Sryanto, 2022). Indonesian Batik is a product that has been known since the Majapahit era which was originally used by the Kings and their families. However, with current development, Indonesian batik has increasingly known by whole Indonesian. Up to these days, batik has been known as one of Indonesian pride. The motifs on Indonesian batik fabrics are very diverse and each of these motifs depicts a meaning in lives of Indonesian. Therefore, batik process has become a daily job for Indonesian women especially housewives to generate income. In the past, some of the batik motifs showed social standard. Therefore, traditional motifs as a symbolic meaning which reflects the past message of their state of mind (Suyanto, 1986:17).

In terms of development, the creation of batik motifs is always related to the natural environment, especially flora and fauna (Asmito, 1984:30). So it is not surprising that various motifs appear in batik art, such as vine motifs, aquatic plant motifs, floral motifs, animal motifs, and even environmental motifs such as nature and living being. The creation of batik that is oriented towards the surrounding natural environment is what make the differences toward both forms and philosophical art of *batik*. Factors that influence these differences include geographical location, nature and way of life in the area, beliefs and customs which exist in one area, as well as the surrounding natural conditions including the flora and fauna (Asmito, 1984:31). Decorative motifs, batik cloth motifs used by nobles in the past are reflected in the depiction of reliefs and statues that were left behind. As example, it can be seen in several reliefs in East Java, in this case, the Penataran temple. At that time, the shape of the cloth model '*kemben*' (tube top) was already known, which of course was decorated with motifs, because the relief itself looked worn (Hari Lelono, 1999:109). Creating batik motifs originating from *Pandawa* figures. In the world of *wayang*, the story of the Five *Pandawa* is one of the most interesting stories in the *Mahabarata* book. As if never stops, the story of the Five *Pandawa* is always brought up in various versions by several writers. The Five *Pandawa* themselves in the world of *wayang*

are always associated as figures in the world of goodness (Dinna & Ardini, 2021. Pg. 5).

The development of the fashion world that takes part in Indonesia has increased in the last few decades. This is supported by the presence of local designers who have a lot of potentials and improving economical levels which makes the retail sector that has participated has experienced quite an increase in development. Clothing that is used by every community will contribute to the user characteristics.

However, in recent years, clothing or clothing has often been misconception that clothes are the main reason of harassment toward women. In fact, there is no connection between the clothes worn by women and sexual harassment. Both women who wear revealing or fully covered clothes have the potential to become the victims of sexual harassment. Pure sexual harassment occurs 100% because of the intent of the perpetrator. No victim was inviting to be harassed. Victims who experience sexual harassment should not be blamed for crimes committed by others. It is even more unfortunate when the victims are silent when they were treated certain ways, the victims tend to choose to be silent and not tell the people around them which makes the perpetrators feel free in committing more crimes.

Based on the problems occurred, a fashion was made called modern *kebaya* with glow in the dark batik motifs of *Pandawa's* figures. The author chose this outfit because it relates to what people often think about the cause of harassment because of the clothes they wear. Making *kebaya* which really reflect the character of a strong and brave Indonesian woman. The modern *kebaya* that will be made later uses *Pandawa's* figures as a source of batik motif ideas. The main reason for choosing *Pandawa's* figures as batik motifs in *kebaya* is because the character of each *Pandawa* is noble inspiration.

METHODOLOGY

The creation method in batik motifs of glow in the dark *Pandawa's* figures on modern kebaya are through these sources of creative ideas which were obtained in creating a work of art, they are:

Exploration

Finding and studying sources of ideas in making *Pandawa's* batik motifs, exploring sources of ideas by searching steps carried out via the internet, books and journals related to these matters according to the source of the idea of creation. The book which became the basis for the creation of this batik motif, the author found in ISI Surakarta library and several books owned by author, the book discusses the genealogy of the five *Pandawa* to the war that occurred between the five *Pandawa* and the *Kaurawas*. Meanwhile, several journals serve as sources discussing the characteristics of the five *Pandawa* figures and how to make designs from the five *Pandawa* figures.

Guntur (2011) book entitled "*Teba Kriya*" is about art craft, starting from the basis of art creation in general, to the relationship between craft and interior & exterior. The most important part of the work creation process is the theoretical basis for the work creation.

Design

The conclusions are an important part of making a *batik* motif design. The author visualizes the analytical results into a sketch. Sketching was directed to the characteristics of each five *Pandawa* character, each design of the five *Pandawa* figure has differences in terms of appearance and weapons used.

Embodiment

Batik motifs design which have been made will go through a stage of transfer from alternative sketches into the desired form of artwork. The author will make *batik* according to the motif design that has been made and *primis* clothing materials which is the main ingredient in making written batik that will

be used by the author. The finished *batik tulis* will later be transformed into a modern *kebaya* dress. Journal by Muhammad Arif Jati Purnomo and Agung Cahyana entitled "*Batuan Pewarna Purba Sebagai Alternatif Bahan Pewarna Alami Batik Ramah Lingkungan Sebagai Penciri Penguatan Karakter Daerah Sragen*" in 2019 contains experiments on the creation of *batik* using natural dyes in the form of environmentally friendly soil combined with batik motifs from the remains of their ancestors in the form of paintings on their cave walls of their resident.

RESULT AND DISCUSSION

Exploration

1. Concept Exploration

In creation concept needed the basic idea in a form of inspiration which will later be processed to create a work. The form of inspiration that originates from a problem that occurs and becomes a problem formulation that will be processed into a work of art. A journal by Aan Sudarwanto (2019) entitled "*Penerapan Model Bentuk Tranformasi Menggunakan Teknik Karakter Terkuat Untuk Menghasilkan Motif Batik*" contains the strongest character technique to produce batik motifs to make it easier for the batik craft industry to continue developing their business to increase consumers which explains the steps for creating batik motifs with the strongest object character technique to produce *Alusan* batik products.

2. Form Exploration

Form exploration is the organization of the elements that fill the work visually. Related to the art of layout or decoration to beautify the appearance of an object. According to Guntur (2004), in a work of art there are important elements that function to beautify a work of art as a decorative function.

3. Material Exploration

Material exploration is one method of identifying materials that can be carried out, namely by giving various kinds of treatment to the material so that the desired shape and character are obtained (Hindryawati, 2020). However, the form of the work produced does not always follow the material character. Material exploration can also manipulate existing characters according to the creator's wishes. Materials are created by applying the composition of design elements and basic design principles so that the work looks attractive and has aesthetic value. The main material used is *doby* cloth to be made into batik cloth as well as several supporting materials in the process of making batik. And also the material, namely *prodo* which is mixed with phosphorus powder to produce a glow in the dark effect, which will later be given or used in the finished batik.

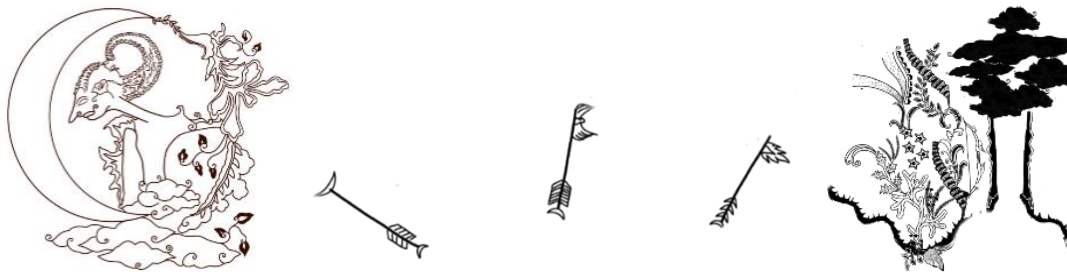
Design

The work that will be brought to creation requires a design plan, in order to pay attention to every form of motif and arrangement of motifs, several designs are needed. The design is the initial stage in making the work to be made. The design of the motif design has a source of ideas from *Pandawa* figures which are then made into designs from modern *kebaya* designs. The design is made according to the shape of the *Pandawa* leather *wayang* with several stylizations done so that it has different motifs. One of the *pandawa* figures is Arjuna. Arjuna is the incarnation of the god *Indra*, the god of war Arjuna, who is the youngest son of *Dewi Kunti* and King *Pandu*. In Sanskrit it means "the shining one". He is the incarnation of the god *Indra*, the god of war. Arjuna has proficiency in archery and is considered the best knight by his teacher *Drona* (Nasution, 2015).



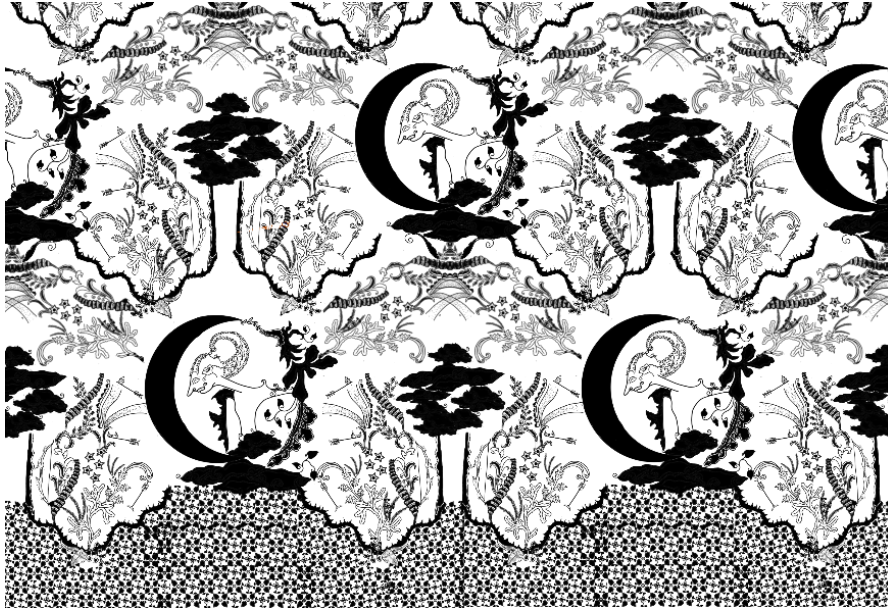
Picture 1. Wayang Arjuna

The process of making Pandawa figure batik motifs is based on existing shadow puppets, as shown above, namely Pandawa leather puppets, each form of Pandawa puppet has a different shape and has certain characteristics.



Picture 2. Pandawa Batik Figur Ornamen

Based on Arjuna's leather *wayang* as a batik motif idea, a batik ornament was made according to the character of Arjuna. There are ornaments from Arjuna that have been distilled and ornaments in the form of arrows which are weapons owned by Arjuna.



Picture 3. Arjuna Batik Motif

Ornaments that have been made based on depictions from Arjuna's shadow puppets, are combined into Arjuna's batik motifs. Ornaments consisting of main motifs and supporting motifs are repeated so that they become motifs that look beautiful.



Picture 4. Desain Motif Batik Arjuna

The Arjuna batik motifs that have been made are then colored to make it easier during the process of making and coloring Arjuna batik.



Picture 5. Modern Kebaya Design

As the name implies, modern *kebaya* is a *kebaya* with a modern touch. The shape and pattern are not as formal as the original kebaya. There have been changes in some of its parts, including in terms of decoration, materials, patterns and fashion, which have started to follow the existing trends. One that is included in this kebaya is a modified kebaya. Many traditional fashion designers use this modified kebaya as an alternative to their designs. The result is in the hands of the country's children, an Indonesian culture that is able to attract the attention of foreign nations (Fitria and Wahyuningsih, 2019).

The modern kebaya design that is made is different from the usual kebaya, this kebaya does not use brocade as a whole, but there is a fan-shaped piece of cloth at the top of the kebaya and has wings like wings on the back, namely in the form of tile cloth that hangs down. When used while walking, the tile behind will move to follow the movement of the user.



Picture 6. Perfected Modern Kebaya Design

The fashion design was perfected by coloring according to the glow in the dark concept, which is luminous, so fashion designs and batik designs were made in dark colors. So at night the glow in the dark effect tends to be more visible. This is one of the developed creative ideas about *kebaya*.

Embodiment

The embodiment stage goes through several stages of the process. The embodiment stage starts from the design process, the batik process, and the sewing process into clothes according to the designs that have been made. Starting with the preparation of materials and tools used when making batik and *kebaya*.

1. **Batik Process**

a. *Batik Motif* Design

Making motif designs is the initial process of the process of making batik by making motif designs according to the theme to be appointed. Making this motif design can be a sketch design or make a design directly with a digital design.

b. *Nyorek*

Nyorek in the process of making batik cloth is the stage after the motif design is made. *Nyorek* or tracing is moving or tracing the motif from the design onto the fabric. The process of tracing this motif is done by putting the motif design onto a glass table with a light on under the table. Using a lighting lamp under the table will make it easier to trace batik motifs.

c. *Canting* process

Canting process is the process of scraping batik wax with a tool called a canting onto the cloth according to the pattern that has been traced. The *canting* process is done using the *Pekalongan canting* type with number 3.

d. Coloring

The coloring process is done with the dab technique, by dabbing the desired part of the batik. In the *colet* process, you can immediately use several colors in one cloth.

e. Fixation

Provision of water glass with the aim of locking the *remasol* color so that it does not fade or lose color when the cloth is washed.

f. *Nglorod*

Ngelorod batik is the process of completely removing batik wax from cloth by boiling the cloth in boiling water. During the water removal process, soda ash is added so that the batik wax can be easily removed from the cloth. Prior to the

stripping process, the cloth should be soaked in water first so that the wax comes off easily.

2. *Kebaya* Making Process

a. *Kebaya* Design

The first stage in the process of embodiment is the depiction of the design, this work will be made in the form of a modern *kebaya* with a standard "M" size. Design drawings are done manually with pencil sketches which are then made into digital media.

b. Sizing

Table 1. Woman Size M

No	Description	Measurement
1	Lebar Bahu	36 Cm
2	Bust measurement	88 Cm
3	Waist measurement	65 Cm
4	Pelvic measurement	90 Cm
5	Arm circumference	24 Cm
6	Neck circumference	36 Cm
7	Front body length	32 Cm
8	Back body length	37 Cm
9	Arm length	60 Cm
10	Torso length	70 Cm
11	Skirt length	110 Cm

c. Design Pattern

The stage of taking measurements is the initial stage in making the clothes that will be displayed. In making modern *kebaya* requires the right size as a reference in making fashion patterns. In this work, the size uses the standard size for women, size M.

d. Cutting

The stage after making the pattern is cutting the fabric and coating material. This stage is done to make a modern kebaya suit that will be displayed. At this stage brocade and batik are cut according to the designs made.

e. Sewing

Sewing is the process of joining pieces of cloth with other pieces according to the patterns and markings that have been made. The sewing technique used must be in accordance with the design, so the results will be precise and appropriate. The neat and precise stitching results match the quality of the work.

f. *Mayet* (sequins)

Give motes or pearls (*mayet*) to the modern kebaya clothes that have been made. Sequins are made to clarify the motifs in the kebaya and to beautify the modern kebaya.

3. Glow in the dark process

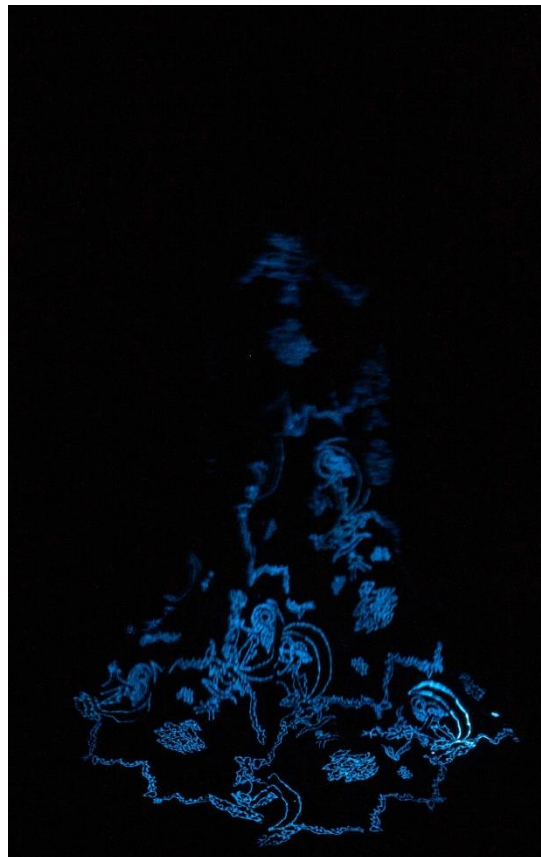
Fashion changes every year both in terms of material and in terms of manufacture. The use of phosphorus powder in clothing is no exception. The main purpose of using phosphorus in clothing is to make the clothing stand out more than others. This is where glow in the dark batik was made, where the function of the phosphorus is to make batik motifs appear in the dark. When it is bright, this dress will look like ordinary batik in general, but when it is dark, a striking light blue color appears in the form of the Arjuna puppet.

The process of making glow in the dark batik is the same as making batik in general, especially batik using Prodo. Because in making this batik, silver prodo is needed to mix phosphorus powder with prodo, so that when batik is used during the day, what you see is Arjuna motif batik with silver prodo, giving an elegant impression. And at night what you see is the blue color of glow in the dark.



Picture 7. Prodo Dan Phosphorus Powder Mixing Process

The process of applying prodo to batik cloth or the skirt part of a modern *kebaya*, with the aim of clarifying batik motifs and to attach the late phosphorus powder contained in the prodo that has been made.



Picture 8. Modern Kebaya In The Dark



Picture 9. Modern Kebaya Final Result

The batik motif in this work with main motif Arjuna who is one of the Five *Pandawas*. Arjuna's character is smart, polite, conscientious, clever, quiet, wise and protector of the weak. Arjuna lived the bitterness of life. After the death of his father, he was expelled from the *Astina* Palace, moving from one place to another in poverty. However, Arjuna (*Pandawa*) never complained or lamented. That bitterness actually made him a stage to rehearse himself. He continues to hunt to master as much knowledge and magic as possible by studying, meditating, and undergoing spiritual practices.

In accordance with the title of the work "*Acintya*" which means beyond everything, is the same as the character and life story of Arjuna, who can overcome the problems he faces by never giving up and always trying to surpass everything.

SUMMARY

Modern kebaya has a simple and exotic impression, which is part of the *kebaya* type of dress. The addition of various modern accents to the *kebaya* does not reduce its charm. Perfection in *kebaya* is needed so that the overall appearance looks unique and vibrant. By making *kebaya* clothes with various models so that users still feel comfortable when using them. As well as the addition of the glow in the dark effect, it makes modern *kebaya* users confident in wearing them and won't be afraid of anyone who will do evil to them.

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