



THE MOJOARUM SITE AS A SOURCE OF IDEAS FOR CREATING BATIK MOTIFS FOR KEBAYA CLOTHES

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Abstract

This study aims to make Mojoarum Site as a source of inspiration in creating batik motif for Javanese blouse. The artwork creation process begins with exploration stage by doing direct observation toward Mojoarum site. The results of the observations are then used as a batik motif on Javanese blouse. Designing process is the next stage after exploration where, at this stage, the selection of the most suitable batik motifs is carried out. The last step is embodiment process in which this step uses covering and dying technique in creating batik motifs. Naphthol was chosen as coloring matter for resulting sense of beauty to the artwork. Overall, the embodiment process comprises *nyorek* (creating pattern), *membatik* (drawing batik motif), coloring, *melorod* (releasing wax from fabric), sewing, and finishing. This creation process resulted in four works and each one was named according to the history of the formation of the Mojoarum site as a village. The name of the first work is *Slobog Paceklik*, the second work is *Udan Liris Bramantha*, the third work is *Sidomukti Sutrepta*, and the fourth work is *Sidomukti Rahayu Windraya*. We then call the batik motifs resulted from this artwork creation as Mojoarum Batik Motif. It is expected that the society inspired to be more care with environment and tries to maintain cultural preservation through the creation of Mojoarum Batik Motifs.

Keywords: Batik Tulis, Kebaya, Mojoarum Site



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INTRODUCTION

The naming of a region becomes an important thing to distinguish one region from another. Region or place of origin included in the region also has a name. Usually a village is given a name because of an incident in the past or taking the name from the village pepunden of that area. Giving the name of the

area is not just a name or designation but in the naming of the area usually contains its own meaning (Hidayah, 2019, p. 260).

A name given to an area cannot be separated from the characteristics or background of that area. This is no different from the Needle hamlet, Bayat sub-district, Klaten district. Needle Village is also known as the center of the batik industry where almost the entire population has a livelihood as batik makers. As a worldwide cultural heritage, UNESCO has designated batik as Masterpieces of the Oral and the Intangible Heritage of Humanity. This cultural heritage certainly has many philosophies from its creators. In other words, the meaning of the motif on a piece of cloth will have a different meaning depending on the region of origin (Al-Anshori, 2019, p.3).

Needle Village has a Mojoarum tree located in Needle Village. The Mojoarum tree which was used as a site by Surakarta Hadiningrat Sunanate and officially signed by the village head in 2018. The Mojoarum site is historical evidence that the name Needle village was made. It is said that during the reign of the Surakarta Sunanate there was a Bekel (now at the same level as the village head) named Ekomoyo. Every year, he is required to give tribute/crops to Sinuhun Paku Buwono. One day, there was a long famine which made it difficult for Ekomoyo to bring produce to the palace. Because he had to, Ekomoyo only brought Mojo, a fruit known to have a bitter taste. Being God's destiny for the ekomoyo, the Mojo fruit that Sinuhun received did not taste bitter. On the contrary, it tastes sweet and has a fragrant aroma. Then Sinuhun gave an order to Ekomoyo so that the place where the Mojo fruit grew was named Mojo Aroem. Gradually, the people named this village as Needle Village. Dari cerita tersebut berdirilah sebuah situs Mojoarum, namun seiring bergesernya nama desa tersebut. Masyarakat mulai melupakan sejarah situs bahkan tidak peduli dengan keberadaan situs Mojoarum, dikarenakan masyarakat menganggap penciptaan situs yang berupa pohon itu berbau syirik dalam agama Islam. Oleh karenanya satu keluarga yang berada di samping situs tetap mengelola dan merawat situs Mojoarum. Yang keluarga tersebut merupakan keturunan dari seorang ekomoyo yang diceritakan pada sejarah desa Jarum.

The Mojoarum site is a source of ideas for the creation of batik motifs that the author will do. Batik is one of Indonesian culture which is not only known domestically but has become a global cultural heritage. Indonesian batik is a whole of techniques, technology, as well as the development of motifs and culture by UNESCO which has been designated as a humanitarian heritage for the oral and intangible heritage of humanity since October 2009. Batik is one of the Indonesian cultures that is not only known in the country but already worldwide and become a cultural heritage (Musman & Arini, 2011, p. 1).

Batik has been known to the public for centuries. Various elements of art are contained in it, both elements of visual arts and performing arts. The position of batik on the island of Java is very high, the noble predicate it bears seems to be in accordance with its existence and existence. Many factors make batik especially popular with the public. These factors are visual factors because of their artistic form. The historical factor due to age during its development period is also a supporting factor given by many elites, be it regents, high officials, nobility to kings and also supported by academics. Batik has unique symbols and philosophies, including the path of men's life, and batik has been considered by Indonesia as an element of the global cultural heritage produced by the world (cahyana et al., 2016, p. 6).

Batik in Javanese culture cannot be interpreted in just one or two words or equivalent words without further explanation. Because batik is the result of a long process starting from painting the motifs to the final stage of the "babaran" process. The main characteristic of batik is that the main ingredients used in this process are mori, wax and dyes (Wahyudiarto, 2006, p. 2).

The description above can be used by the author as a reference for making a work with the visual of the Mojoarum site which is used as the main motif of batik, functioned for kebaya clothing. In ancient times, many Javanese traditional clothes were found and worn by almost all the Javanese people in them. Usually kebaya is widely used during certain ceremonies, for example Javanese weddings and so on. In this modern era, along with the development of fashion in Indonesia, for a Javanese woman, kebaya is not just a garment. At present

kebaya has undergone various changes and modifications. The shape of the kebaya is adapted to the needs of today's women who really crave fashion so that the prestige of today's kebaya has made a lot of progress. Kebaya banyak digunakan pada acara-acara formal dan semi formal. Demikian juga dengan para desainer Indonesia yang berlomba-lomba menciptakan gaya baru berdasarkan pada pakem kebaya dan terkesan simpel (Fitria & Wahyuningsih, 2019, p. 2).

One type of classic Indonesian kebaya is the bef kebaya or known as the Kutubaru kebaya. The characteristic of the kebaya that appeared at the end of the 18th century was a piece of cloth that connected the left and right side of the kebaya at the chest (kutubaru). In use, this kebaya is usually added with cloth wrapped around the abdomen (stagen) which strengthens the feminine silhouette of a woman's body. In kebaya clothing, preservation is needed so that it adds usability value. The strategy for preserving cultural heritage is related to two aspects, namely institutional and human resources. Institutions are related to government policies, while human resource strategies are related to community members in their various roles. Both are the main pillars that will strengthen the preservation of cultural heritage, one of which is batik. Efforts to preserve batik through human resources, among others, are trying to make people preserve batik through the use of batik in their clothing styles (Fikri, 2015, p.6).

Even though its use was somewhat complicated, in its era, the kebaya was used as everyday clothing for work and activities, which were generally made of thin and light materials. In colonial times, differences in social class were usually shown by the use of different motifs and materials. So popular when used by the former First Lady, Tien Suharto, the new kebaya is generally combined with a wiron batik (folded in layers). (Indonesia, 2015, p. 1).

The application of the Mojoarum motif to the new flea kebaya is intended to reintroduce the origins of the village of Needles, which has a history of the Mojoarum site. In order to add to the public's insight that the Mojoarum site is

not something that contains shirk. The Mojoarum site is only a symbol of the history of the name Needle village which was passed down by the ancestors. Therefore, it is fitting for the community to maintain and care for the Mojoarum site.

METHODOLOGY

The method of creating this work uses SP Gustami theory [Gustami, 2007]: Eksploration, design, and manifestation

Exploration

The exploratory method is a stage for exploring and collecting data from various information, references, and sources of ideas by means of field observations, problem formulation, and tracing. This stage is used to determine the theme that will be raised in the creation of the final project. In addition to determining the main ideas to be raised, the exploration stage is also used as a reference for making plans and designs of works to be created.

Design

The design stage is the pouring of ideas from the results of the analysis that has been carried out into a two-dimensional form or design of motifs and clothing. The design includes several stages, namely in the form of alternative designs (sketches). At this stage the author visualizes the results of exploring or analyzing data into various design alternatives (sketches) that refer to Mojoarum.

Manifestation

The embodiment stage of the work is the last stage in the embodiment of a work which contains a series of processes in visualizing the selected kebaya dress design into a form of clothing.

RESULT AND DISCUSSION

There are three stages of embodiment of the work which include: Exploration, design, and manifestation.

Exploration

From this stage, the creators reflect on the ideas in the form of a Mojoarum site so that the creators want to put the fruit of Mojoarum as well as the meaning into the kebaya dress that the creators want to create so that the cultural values contained in the site remain sustainable. Through this source of ideas, the creator considers several things, which can be explained as follows:

1. The form of batik motif



Picture 1. Original Form Of The Mojoarum

One form of the artist's exploration is the original form of the Mojoarum fruit found on the Mojoarum tree site. In this exploration, the creator added the classic *Slobog* batik element to his batik pattern which tells the history of Mojoarum's storyline during the famine. *Jamang* is a supporting element in the batik motif of this dress. The *isen-isen* are shredded starch and *cecek*.

2. The form of women's clothing

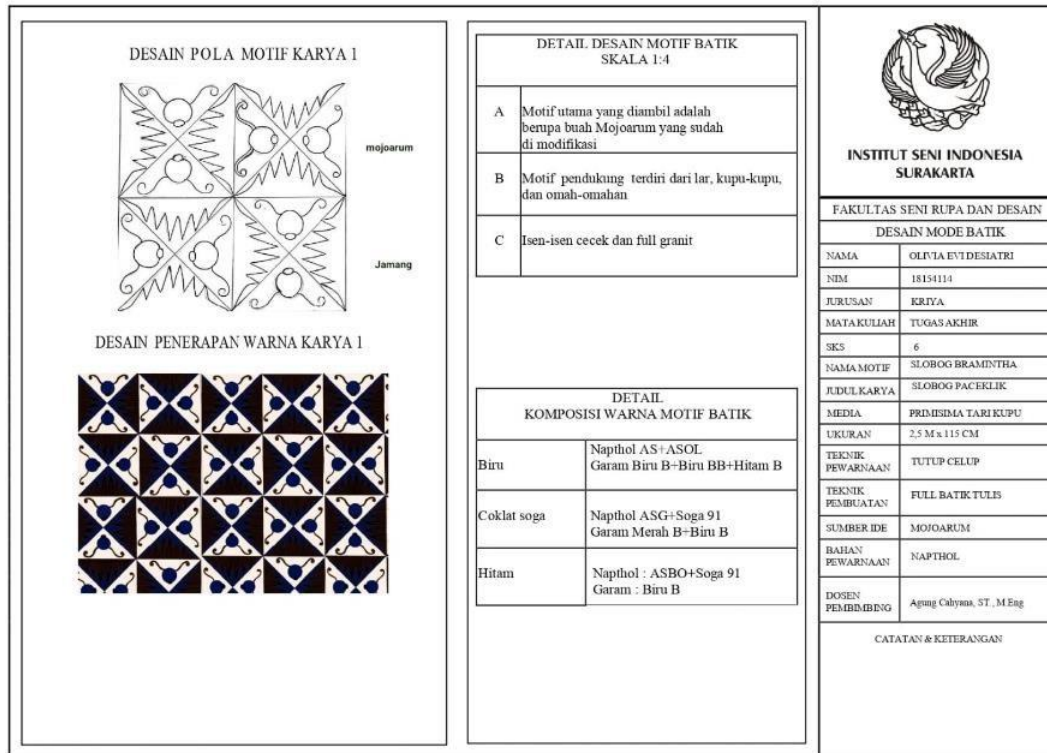


Picture 2. Variety Of Classic Contemporary Patterns

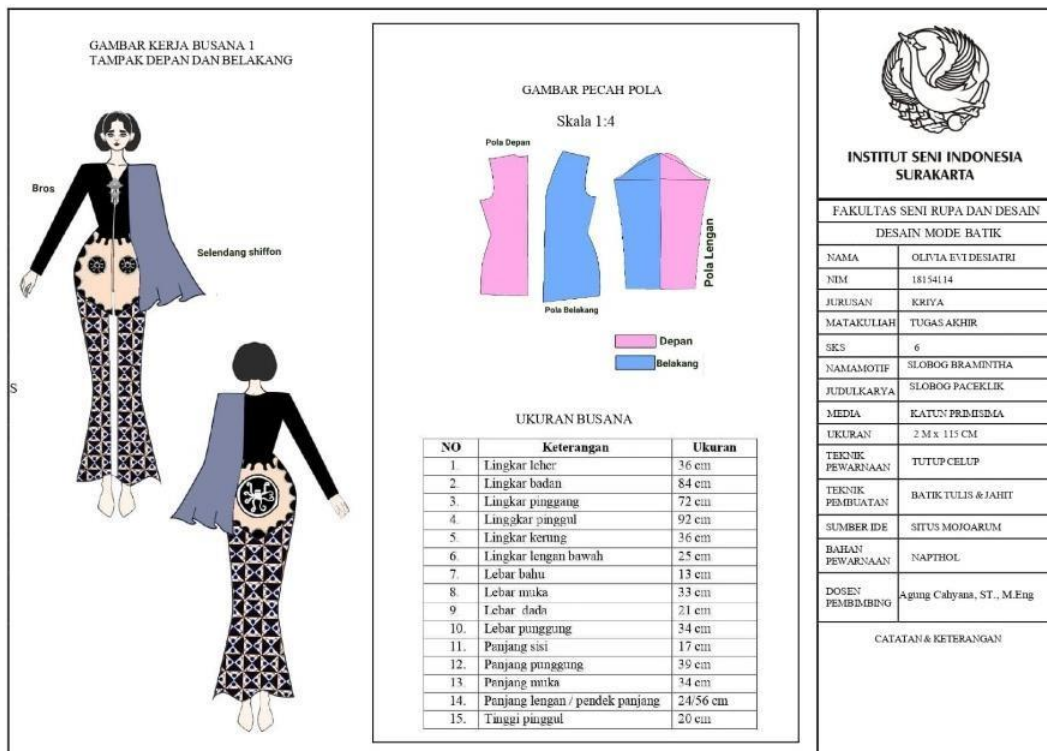
In the exploration of fashion, the designer made a new kebaya dress that has a simple shape. With tops and bottoms and scarves as the cover. The top is a kebaya with a variety of classic contemporary patterns. The shape of the neck is in the form of a v that curves slightly outward and in the middle of the stomach using an additional ankin cloth. Jumpsuit cloth used as an additional complement. Then for his subordinates in the form of long fingers with full batik motifs in classic colors, namely wedhel blue and soja brown. The length of the finger is about 2.7 meters which is wrapped around the wearer's body.

Design

At this stage the artist wants to explain how alternative designs are made and then from the sketches the selected designs are selected which then become the refined designs. In the design stage, the creator begins to choose a design and continues to the embodiment stage. Designing how the work will be made. It is necessary to make working drawings at this stage to concentrate the ideas that will be poured into the process of embodiment of the work.



Picture 3. The Motive Work



Picture 4. The Work Clothes

Manifestation

In the embodiment process, the artist starts the stages of making the work starting from the preparation of clothing and batik materials. From preparation to the process of finished work. Preparation of raw materials for the manufacture of written batik and after it has become a work that is ready to be transformed into a fashion work.



Picture 5. The Result Of Work 1 Entitled Famine

Famine is a name taken from the historical storyline of a village that is told to experience famine. The batik motif on the jarik with an exploration of the slobog motif which means sadness. This is correlated with the story that was raised that at one time there was a long famine resulting in a food ban and a courtier was worried about what souvenirs to bring to the palace. Then, the naming of this clothing was taken so that there would be synchronization of the story that was raised. The batik motif on jarik consists of several elements. The main motif is a distilled mojo. Coupled with isen-isen in the form of shredded starch and cecek. In the kebaya there is a visualization of the mojo fruit added with tendrils. These tendrils depict a tree of mojo fruit. These motifs are arranged to form slobog batik. So here the author raises a classic theme by taking one of the classic types of batik which is then developed into a motif that fits the story raised. In the slobog motif, there are 2 types of isen. Among them there is a motif that visualizes a mojo and tendrils.

CONCLUSION

The artwork of the kebaya dress with batik motifs with the source of the idea of the Mojoarum site is a copyright work that has artistic and cultural values and the meaning conveyed by the creator. Works of art are created from direct observation of phenomena that occur in the natural surroundings. How can an area be given a name that contains deep meaning. The creation of written batik works with the Mojoarum motif on kebaya clothing is something new. This was done by the author because he wanted to preserve the art of batik in Indonesia with the source of the idea of the Mojoarum site, which until now has not been known to the general public, this Mojoarum site is still neglected and poorly maintained. Because people think the making of this site contains things that smell of shirk. By creating batik works with Mojoarum fruit motifs in kebaya clothing, indirectly this has reintroduced sites that contain Mojoarum fruit.

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