



JAYA STAMBA MOTIF NGANJUK REGENCY FOR BESKAP AND JARIK CLOTHING ON MILLENNIAL KEBAYA

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Abstract

Creation of Final Project Work entitled Jaya Stamba Motif, Nganjuk Regency for Beskap and Jarik Clothing on Millennial kebaya. This final project aims to make beskap and kebaya dresses the newest models so that they are more attractive to the millennial generation by applying the Jaya Stamba motif, Nganjuk regency. The main source of ideas that form the basis for the creation of this work are various forms of Jaya Stamba motif ornaments and agricultural products of Nganjuk Regency. Jaya Stamba is an artifact originating from Nganjuk Regency, now it is a hallmark and was built in the middle of the city. The scope of the Jaya Stamba motif in Nganjuk Regency and agricultural products gave rise to the idea to be developed in the creation of batik. The creation process in making the work starts from observing the forms of Jaya Stamba and various things related to the natural wealth of Nganjuk Regency such as agricultural products and existing heritage sites. Observations through site surveys and print media were then carried out in the form of batik motifs and then poured into alternative patterns to be selected as batik motifs that would be applied to kebaya and beskap clothing. The results of the work amounted to 4, namely 2 beskap clothes and 2 kebaya clothes. Each is given a title according to the character and appearance and philosophy in it.

Keywords: Jaya Stamba, Nganjuk Regency, Written Batik, Beskap Clothing, Kebaya Clothing.

INTRODUCTION

Nganjuk Regency is one of the cities in East Java, Nganjuk Regency has an inscription known as Jaya Stamba. Nganjuk City was established on the 12th of the Citra Month in 859 Caka or April 10, 937 AD (Azizah Isnaina 2017). The Anjuk Ladang artifact or better known as Jaya Stamba is physical evidence of when and how the regency was established and this is the forerunner of the name of Nganjuk Regency making this interesting in the Anjuk Padang

inscription. In the beginning, traditional cloth was only worn by those who were fond of traditional dress. Because of the memeng in the past, traditional cloth was only used by certain circles and on certain occasions. The manufacture is still manual by hand. But now, traditional fabrics can be used by all people at various events, the manufacture is diverse, old motifs are preserved and new motifs are formed.

Batik is a cloth whose process uses night candles inscribed on a piece of cloth. The word batik etymologically or the origin of the word comes from the words "mbat" and "tik" from here it is known that mbat comes from the word ngembat is Javanese which can be interpreted to play or pull something. While tik comes from the word nitik which can be interpreted as giving a small sign, in Javanese the word tik has a small meaning, this can be likened to the words gitik (small wood), tletik (small rain), kelitik (small stall), flick (small finger) which means to lead to something small (Aan Sudarwanto 2020)

The Jaya Stamba motif of Nganjuk Regency is an idea in the creation of batik motifs. Pengkarya aims to preserve artifacts in Nganjuk Regency in a fashion work and introduce that Nganjuk Regency is a very beautiful and natural cultural city because the people are mostly farmers. This goal is expressed through written batik works that will be applied to beskap clothing and jarik clothing in millennial kebayas to develop the fashion world. In the development of the fashion world, the textile industry plays an important role. Textiles are materials derived from fibers and processed into yarn or fabric. Which is useful for making clothes and various other handicraft products. Clothing making includes three processes, namely cutting, sewing and perfecting fabrics that have been made through the process of spinning, knitting or weaving, dyeing (N. Sugiarto Hatanto & Shigeru Watanabe, 1980).

Jawi Jangkep Clothing, This clothing is dominated by black on the top and is used by men and the partner of this outfit is Kebaya. This outfit is in the form of a black Beskap accompanied by a golden floral motif in the middle. Beskap usually has a rather high collared feature and does not have folds around its neck. In the beginning, beskap and Jawi Jangkep clothes were a unit. In other words,

beskap is part of Jawi Jangkep's clothing. But over time, beskap is often worn by men separately. The color of the fabric that is often used to make beskap is plain or black. With a simple design and a straight collar without folds, the beskap model is made asymmetrical as a precaution to store keris, known there are four types of beskap in Central Java. First, Beskap Gaya Jogja revolves around the Yogyakarta Palace. Javanese clothing called Jangkep clothing is the greatness of Javanese clothing in the Keraton environment which in its development has many influences from Western (European) culture (Glorius Oktora Wardana, 2008). Jarik is also called tapih, atu sinjang or long cloth for women, while bebet for men (so the length is 2 and a half kaku) (J.E.Jasper & Mas pringadi, 1916, p. 106). In some regions it also has similar fabrics with different names. In the process, the craftsman wants to make beskap, jarik clothing and kebaya clothing that is new and in accordance with today's era, namely the millennial generation with the hope that the generation will wear traditional buju and be proud of Indonesian culture. The process will be combined with batik for beskap and jariknya, in contrast to kebaya which cannot be batik, so the craftsman processes it with designs that are of interest to young people or millennials.

RESEARCH METHODS

Artwork has a long concept of creation, especially craft art methodologically through three main stages, namely exploration (search for sources of ideas, concepts, foundations for creation), design (design design of works) and embodiment (making works) (Gustami, 2007).

A. First Stage

The number of depictions of the spirit of exploration in exploring sources of creation in the field as well as collecting data, references and various books and images connected to the work, in addition to obtaining references about the existence of the latest forms of clothing models and the latest forms of batik models that are in demand by the public, this stage is useful for determining themes in the creation of works of art.

B. Second Stage

The design plan includes several stages, including alternative design designs (sketches), from some of these sketches selected some of the best sketches are used as selected designs. The planning stage of sketching must first consider aspects in form, process, technique, and materials used, materials, tools and functions in embodiment. Then the second stage refines the selected sketches into a perfect design, adjusted to the original size, scale, shape, and placement. Then the final stage is by making working drawings, consisting of sketches of fashion designs front view, rear view, as well as sketches of motifs and other equipment contained in the work.

The embodiment stage is to realize ideas, concepts, foundations, and designs into works. The stage of making works by preparing materials and tools, making motif designs on the surface of the fabric, making fashion patterns on fabric, writing batik processes, cutting patterns, sewing into clothing and final finishing.

C. Third Stage of Embodiment

Work at this stage is the stage of realizing ideas, concepts, and designs that are ready to be displayed which in the creation of this work, requires patience, accuracy, and good skills in order to produce maximum works of art. Jaya Stamba will be the theme for the main motif in the batik design and supported by the addition of motifs to the environment and agricultural products of Nganjuk Regency.

The motif is then applied to *the primisima* fabric using canting containing the night using writing techniques. Then the fabric that has been canted is stained using the colet technique and lid dye using *remasol dye*, then locked using waterglass for 2 hours. Then *lorod* uses hot water with a mixture of a little soda ash and a little *waterglass* to eliminate the night. After that rinse and dry. The batik cloth is ready for use. Followed by the embodiment of *Beskap and Kebaya* clothing combined with Jaya Stamba batik. So at this stage of embodiment includes, the process of making works from the preparation of tools and materials, material processing, blotting

processes, dyeing, color locking, pelorodan, drying, to the process of making patterns and sewing *Beskap and Kebaya clothing*.

RESULTS AND DISCUSSION

A. Concept Exploration

The concept of this final project raised the theme of Jaya Stamba Motif of Nganjuk Regency for Beskap Clothing and Jarik Clothing in Kebaya Final Project Work with the theme of Jaya Stamba Nganjuk Motif. The story begins from the era of the Medang Kamulan Kingdom which in ancient times the Medang Kingdom was established in East Java in the 10th century with the capital city of Wantan Mas located in the Brantas river area. Previously, Medang Kingdom was established in Central Java under the name of Mataram Kingdom (Hasan Alwi: 2003).

The location of the kingdom had to move to East Java because the eruption of Mount Merapi destroyed the Kingdom of Mataram. Based on the Mantyasih Inscription, the first king of Medang Kingdom while in Central Java was Rakai Mataram the Queen of Sanjaya. The peak of glory occurred in 898-910 AD. At that time, the Medang Kingdom was led by King Balitung and had power covering Bagelen in Central Java to Malang in East Java. The first king of Medang Kingdom in East Java was named Mpu Sindok. This king ruled with his wife Sri Wardhani for more than 20 years. According to J.G. de Casparis, the residents of Anjuk Ladang Village received the king's grace because they had contributed to helping the king's army under the leadership of Pu Sindok to repel the attack of the Malayu (Sumatran) army to Ancient Mataram which at that time had moved near Nganjuk.

For his great services, Pu Sindok was then appointed king. In addition, this inscription also contains about the existence of a sacred building in his paper entitled *Some Notes on Transfer of Capitals in Ancient Sri Lanka and Southeast Asia*, de Casparis said that in the inscription mentioned that King Pu Sindok erected the victory monument of Jaya Stamba after successfully

resisting the attack of the king of Malayu, and in 937 AD, The monument was replaced by a temple.

Most likely the sacred building mentioned in this inscription is the Lor Temple building made of brick located in Candirejo Village, Nganjuk Regency in ancient times referred to as the land of victory given by Mpu Sidok because of the services of the Nganjuk people in helping Mpu Sindok in the war. The long history makes this interesting to be examined more deeply, both from culture, language, tradition and in terms of the habits of the community. Prasati Anjuk Ladang artifact which became the starting point of the development and the basis for the establishment of Nganjuk Regency.

B. Exploration of Motive Forms

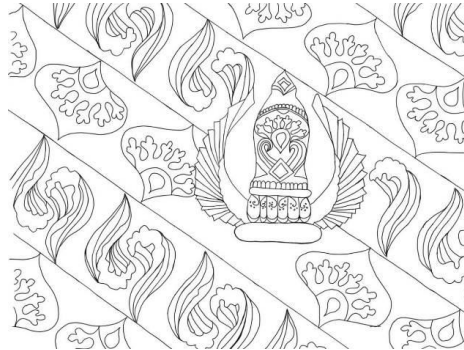
On a piece of batik cloth, patterns can be grouped into three parts, namely the main ornament, support and isen-isen. The main ornament is the pattern that determines the meaning and motif. The supporting motive is an additional motive to support the main motive. Isen-isen are various patterns of filling empty fields. From the theme of the Jaya Stamba Motif, Nganjuk Regency that has been obtained is finally explored into form to be visualized into batik motifs. The sketches that have been made are then selected so that they get the appropriate selected design, then the process of realizing the work can continue.

C. Exploration of Fashion Forms

After designing several fashion designs, the author selected several sketches of batik motifs that had been made and determined the motifs that were in accordance with the fashion design model. The form of beskap and kebaya clothing designed by following the development of the millennial era and the market makes its own aesthetic value for the wearer. And for jarik using 100% motifs and there are no batik motifs on kebaya clothes. The Jaya Stamba Nganjuk motif looks more elegant when distilled with prominent aspects in Nganjuk such as agricultural products and Boto Temple where Jaya Stamba artifacts were found. Color selection for beskap and jarik fashion

designs on kebayas uses colors such as blue, yellow, gold, black, white, gray, because these colors have their own aspects of meaning.

D. Design



Picture 1 Motif Design

(source: By. Muhammad Aldi October 16, 2022)

This motif depicts the Nganjuk region where most of the area is a mountain range that has many steep slopes and has many waterfalls and flowing sungai. This design is designed in the form of a slope or slope resembling a slope and inside there is the main motif of the Jaya Stamba distillation and supports such as water distillation and shallots.



Picture 2 Beskab Design

(Source: By Muhamad Aldi October 16, 2022)



Picture 3 Jarik Motif Design has been perfected
(Source: By Muhamad Aldi October 16, 2022)



Picture 4 Beskab Fashion Design perfected
(Source : By Muhamad Aldi October 16, 2022)

E. Embodiment of Work

The process of realizing fashion works includes: Cutting, nyorek, nggirahi, nyorek, nglowongi, ngiseni, dyeing, nemboki, nglorod, and finishing. The following is a description.

1. Cutting

Cutting cloth is the initial process of making batik, cutting fabric that is adjusted to the design of fashion patterns and what type of batik will be needed.

2. Nyorek

Nyorek is the process of transferring the pattern of motifs that have been made into a primisima fabric, this is done to facilitate the editing process.

3. Guess

Ngirahi is done to remove starch by soaking it in water, then pressing (scraped), then rinsing with water until clean.

4. Nglowongi

Nglowongi is the process of making batik on the gari part of the design pattern after being crossed out. The desired part of the pattern in white will be canting, this process requires patience and a long time.

5. Ngiseni

Ngiseni is a stage to fill in batik motifs that have been vacated. Examples of isen-isen used are cecek, sawut, and ukel.

6. Coloring Process

The dyeing process is the process of giving color to batik fabrics. The dyeing process has several techniques such as dip caps and colets, using naptol and remasol dye types. Both colors are a group of synthetic dyes, in this case the craftsman uses remasol dye along with how to use remasol color.

7. Mbironi

The mbironi process is to re-close the colored batik results and then close it using night candles. The function of mbironi fabric is the desired/ selected color not to enter the next color.

8. Nemboki

The process of covering the fabric extensively by using night wax, the tools used are canting tembokan and brush.

9. Nglorod

The process of removing night wax on the cloth by boiling. The pelorodan process uses auxiliary materials such as waterglass and soda ash to make night candles peel off faster.

10. Rinse

Lastbut not least in making batik tulis, at this stage the batik cloth that has been loroded, then rinsed thoroughly and there is no night wax attached to the cloth and then dry the cloth to dry.

F. The Process of Realizing Kebaya and Beskap Fashion Works

The process of making beskap clothing and kebaya clothing with themes. The Jaya Stamba motif of Nganjuk Regency as a source of ideas for the creation of batik motifs for beskap clothing and jarik clothing on kebaya has the following stages:

1. Measuring the, body, The process of determining a person's body size or using a mannequin as a substitute, measurements are carried out using metlyn aids. The size is taken according to the fit and is not exaggerated, because it determines the final result later.
2. Making fashion patterns, Making fashion patterns with reference to fashion designs that have been made worksheets, making fashion patterns using parchment paper because it is slightly transparent so that it makes it easier to mix patterns and batik patterns on clothing.,
3. Making patterns on fabric, Transferring patterns that have been made on parchment paper then transferred to fabric, the transfer process can use a glass table or using a rader and carbon paper.,
4. Cutting the fabric and moving the sewing marks on the fabric using rader and carbon paper. Cutting the fabric is done to separate the parts of the clothing to be sewn.
5. Pressing, is the process of smoothing fabric or seams to make it look neat. Pressing also helps in the process of sticking hard fabrics and tricots.

6. Sewing, the process by which connects fabrics that have been cut according to patterns to form clothing.
7. Finishing, is the final stage in making clothes, in this process all parts of the clothing are checked to ensure that the clothes are ready to wear and comfortable of course and suitable for use and there is no damage or thread still left.
8. Works, The following is the final result of the Final Project work creation process.
 - a. Visual

Jaya Abinawa is the second work adapted from historical stories after Nganjuk Regency became fief or tax-free. Nganjuk Regency became a commendable and flattered area at that time. So that community life grows quickly. This is articulated with the Jaya Stamba motif as the main motif and supporting motif of the combination of mawah flowers and shallots. Making this aspect a symbol of community unity in a struggle and happiness. On this design took a golden color, and on a black background. Gold symbolizes glory, yellow is spirit, and blue is peace. The isen in this design is chequered and palm on the main and supporting motifs.



Picture 5 Photo of the work
(source: By Muhamad Aldi 18 November 2022)

b. Folosofy

Jaya Abinawa is taken from Javanese and Sanskrit or can be said to be ancient Javanese, jaya in Javanese means victory, glory or can be said to be victory or glory of someone or a region. While Abinawa in Sanskrit means praiseworthy. It is said that in history, the Nganjuk people have a commendable nature so that they voluntarily participate in war without any reward, so that when they win the war, Mpu Spoon grants or gives free rights to tax or fief land.

The meaning that can be taken is never expect rewards when helping someone whoever it is, because if we are sincere then we will get more than what we thought.

CONCLUSION

Final Project work with the idea of Jaya Stamba Motif of Ngajuk Regency for Beskap and jarik clothing on Kebaya. Jaya Stamba is an artifact and is one of the historical evidences in Ngajuk so that it is used as an icon of Nganjuk Regency. Some of the habits, environment, work, and crops that become distinctive. Clothing is made into beskap and kebaya and jarik as subordinates because there is no distinctive beskap and kebaya in Nganjuk.

The process of creating this final project work uses the method of creating art with stages such as the following: pre-design, design, embodiment, description, and presentation. Design includes compiling a design of a work of art, this stage is like tracing, collecting data and references related to Jaya Stamba. Furthermore, the design stage is the creation of an alternative design and then the selected design is selected. The visualization stage is the stage of embodiment into tangible works. The stages of description and presentation make and attach a written work in the form of a depiction of a work created and presented in the form of clothing.

The description of the Final Project Work is classified into 2 aspects, namely. Visual aspects and philosophy of the work. In the visual aspect has an image such as about the work, composition, pattern, color, repetition. While the

philosophy explains the values or meanings poured into the work. The noble value is appreciated in the motif, color and name of the work.

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