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WOMEN CASUAL CLOTHES WITH TEACHING BATIK MOTIF PRINCE OF SAMUDRA AT MOUNT KEMUKUS

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Abstract

Prince Samudra teachings on Mount Kemukus covering agriculture, culture, martial arts and Islamic religious knowledge are works of art that are applied to adult women's casual clothing, with this final project the author wants to bring and introduce to the general public through fashion trends. The process of creating a work starts from the exploration stage (searching for sources of ideas, concepts, and the basis for creation), design (the design of the work), and embodiment (making the work). The process of making works of art goes through the initial stages of making designs, making patterns, preparing tools and materials, scraping, printing, dyeing colors. sewing and finishing. The technique used in this work is hand-drawn batik using night wax as the main tool, canting, primisima cloth "Golden chariot" and naptol dye. The results in the creation of this work are 5 adult women's casual clothing which are titled according to the symbolic philosophy and meaning implied in each motif, namely work 1 with the title Pulun, work 2 with the title Anacara, work 3 with the title Adisaktiman, work 4 with the title Smara Religion, and 5 works entitled Kaharep. Each of the works created reflects the storyline of Prince Samudra's teaching on Mount Kemukus with the appearance of characters spreading agricultural science, cultural science, martial arts and religious knowledge.

Keywords: Mount Kemukus, Batik, Casual Clothing

INTRODUCTION

Mount Kemukus is a mountain located in Pendem Village, Sumberlawang District, Sragen Regency, Central Java and is one of the famous religious tours because it offers a place for traditional rituals taught by the local community and there is the tomb of a prince named Samudra. Prince Samudra was one of the

students of the Sultan of Demak who spread Islam to Java. Prince Samudra spread Islam through various sciences, namely agriculture, culture, martial arts and the spread of religious knowledge. The place for traditional rituals is a place where there are many Javanese stories which show that the fulfillment of Javanese desires is not enough through work and prayer, but other things must be done, namely carrying out community rituals that are believed in and various historical myths about the construction of holy places. Along with the rapid development of the times, the perception of pilgrimage has changed. Pilgrims who come to the tomb of Prince Samudra are not only to pray for Prince Samudra, but also to perform the ritual of offering blessings. This negative perception appears in public or among pilgrims who come to the tomb of Prince Samudra to ask for blessings or to ask for ease and smoothness to maintain a position or to gain success, by performing ritual intercourse with the same person seven times in a row. These deviant rituals are mere myths made by elements that are the main motivation for their own economic personality (Sularno, 2017). Therefore, if the pilgrimage must be sincere and earnest to the Almighty. To get rid of the negative image, the Sragen regency government provides funds so that Mount Kemukus tourism becomes a religious tour that is clean from immorality (Sari et al., 2016).

The traditional tradition that actually exists on Mount Kemukus is the *nglarap selambu* or *slambu* carnival which takes place in the month of Syuro. Apart from the traditional tradition of *sambu sambu* or carnival *slambu*, there are several cultural performances, namely folk performances, dance performances, art performance theater, traditional cultural parades, recitations, rinsing *slambu* in Tirto Kencono Ward and the sacred event of fighting over water. Therefore, it is interesting to translate Prince Samudra teachings into batik motif.

According to Aan Sudarwanto, Batik has been part of Indonesian culture, especially Java, for a long time. During this time, Javanese women lost their skills in batik. Rijcklof Van Goens' reports, which later left the Governor General in 1616,2, explained that batik in Mataram had become an inseparable part of palace life (Sudarwanto Aan, 2019).

Batik is one of the noble cultural heritages of the Indonesian nation whose existence, uniqueness and beauty have been recognized by the world community (Purnomo, 2010). Because of that, October 2, 2009 is celebrated as Batik Day in Indonesia and has been recognized by the world (UNESCO). This, of course, must be welcomed by the Indonesian people and further efforts so that this decision can trigger the Indonesian people to appreciate and preserve this cultural heritage by creating and innovating more on batik (Muh. Arif Jati Purnomo & Agung Cahyana, 2019). In addition, in Javanese, batik is written in batik, which refers to the Javanese letter tha, which indicates that batik is a series of dots that form a certain image (Ari, 2011).

The use of batik cloth is synonymous with clothing, the term clothing comes from the Sansekerta language "bhusana". However, in Indonesian there is a shift in clothing and clothes are two different things. Clothing is everything that we wear, from head to toe, which provides comfort and displays beauty for the wearer (Ernawati, 2008).

Even though the majority of Indonesian people only know batik as traditional clothing, batik is growing rapidly and now it can be worn in casual clothing with the right model selection (Rahmawati, 2015). Therefore, people are interested in casual clothing with models of various colors and simple designs and lightweight materials that can be used in everyday activities.

METHODOLOGY

The research method according to SP.Gustami is a method of analysis of creative arts that can be used in this work, there are three stages: exploration (searching for sources of ideas, concepts, and the basis for compiling), designing (the design of the work), and embodiment (making the work) (Gustami, 2007). The three stages above can be explained as follows: based on three stages of six steps, namely exploration (searching for sources of ideas, concepts, and the basis for creation), design (design of work designs), and embodiment (creation of works) (Gustami, 2007). The three stages above can be explained as follows:

A. Exploration Stage

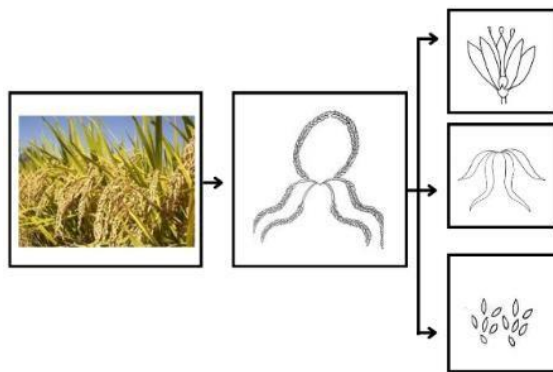
The exploration stage is the data collection stage or the first stage of any given artwork design. In the course of exploration, researchers made field-based and library-based observations. After all the data has been collected, the exploratory process begins by using data analysis to identify conclusions that will be expressed in a certain way and is carried out using alternative design sketches (Gustami, 2007).

1. Concept Exploration

In the concept stage, the writer conducted a data search through literature studies and interviews with the management of Mount Kemukus regarding the concept he wanted to raise.

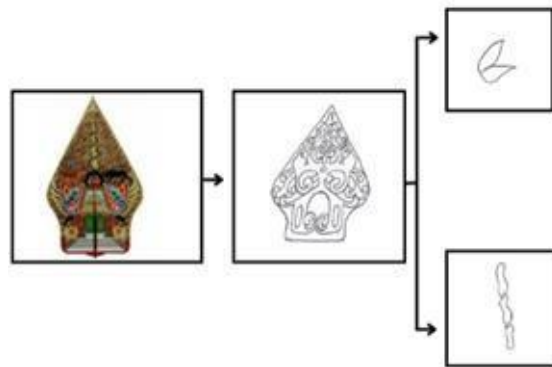
2. Exploration of Motif Forms

At this stage the author has explored the form by making a sketch based on the theme raised by applying it to the batik motif design.



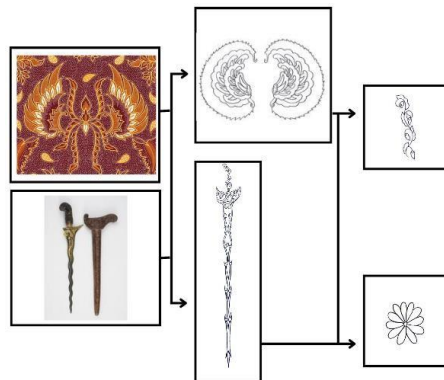
Picture 1. Motif Exploration 1

The picture above is an image of the process of transforming the enrichment of stylized forms, in the left image is an image of the object taken, the middle image is a stylized process that is made into the main motif, the image on the right side is a stylized process of taking the object and the main motif which is used as the supporting motif.



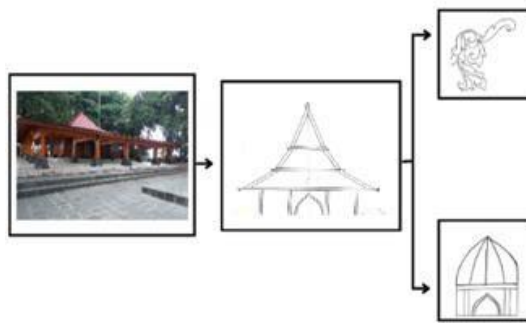
Picture 2. Motif Exploration 2

The picture above is a picture of the process of transforming the enrichment of stylized forms, in the left picture is a picture of objects taken with a cultural theme, the middle picture is a stylization process that is made the main motif, the picture on the right side is a stylized process of taking plant objects on Mount Kemukus.



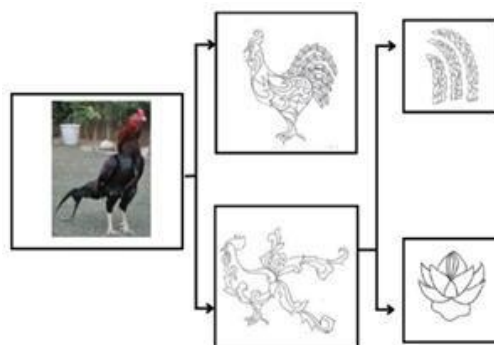
Picture 3. Motif Exploration 3

The picture above is a picture of the process of transforming the enrichment of stylized forms, in the left picture is a picture of an object taken with the theme of strength, in the middle picture is the process of stylization of the motif which is made into the main motif with the character of the theme of strength, in the right picture is the process of stylization of flowers and lunges. lungan which is used as a supporting motive.



Picture 4. Motif Exploration 4

The picture above is a picture of the process of transforming the enrichment of stylized forms, in the left picture is a picture of an object taken with a religious theme, in the middle picture is a process of stylization of the motif which is made the main motif, in the right picture is a process of stylization of the supporting motif.



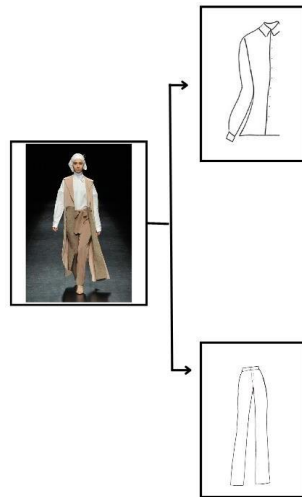
Picture 5. Motif Exploration 5

The picture above is a picture of the process of transforming the enrichment of stylized forms, in the left picture is a picture of an object taken with the theme of hope, in the middle picture is a stylized process for the main motif, in the right picture is a stylized process for supporting motifs taken from lotus flowers and an icon gate Sragen.

3. Fashion Exploration

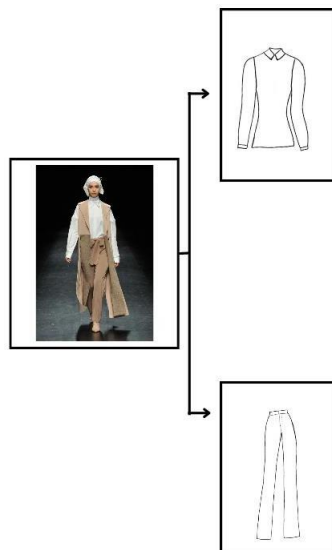
In the early stages of the fashion exploration process, the author looked for references to casual clothing styles, with the final step being

the author made several alternative casual clothing designs which were then discussed with the final assignment supervisor and then made decisions and selected the best design.



Picture 6. Fashion Design Exploration 1

The picture above is a fashion sketch by combining batik cloth on the sleeves of the shirt with culottes that are not too wide at the bottom but give the wearer a comfortable and tall impression.



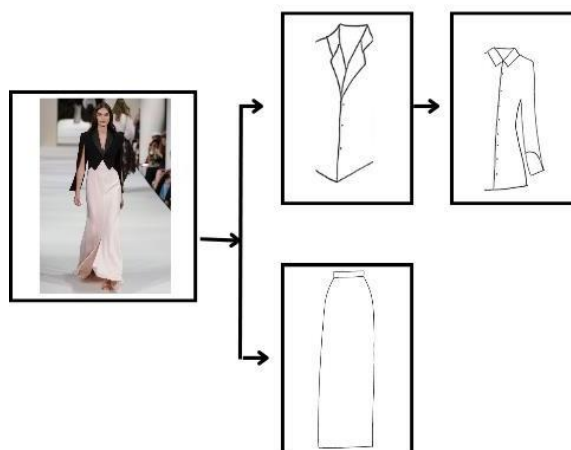
Picture 7. Fashion Design Exploration 2

The picture above is a fashion sketch by combining the blouse with batik cloth on the sleeves and culottes that are not too wide at the bottom but give the wearer a graceful and tall impression.



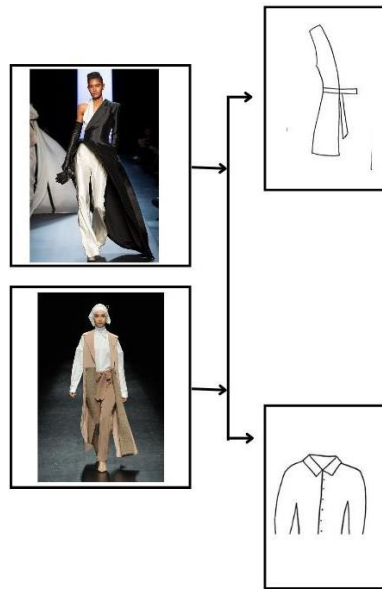
Picture 8. Fashion Design Exploration 3

The picture above is a fashion sketch that combines a shirt and skirt with finishing straps on the sides giving the impression of strength energy.



Picture 9. Fashion Design Exploration 4

The picture above is an alternative fashion sketch by combining batik cloth on the sleeves of the shirt and the pants. This dress depicts an elegant impression when worn.



Picture 10. Fashion Design Exploration 5

The picture above is a fashion sketch by combining a shirt and outer batik cloth to add to the impression of a body silhouette.

4. Material Exploration

Material exploration is the process of selecting suitable supplies or materials to complete a work. This experiment was carried out to ensure that there were no errors during the process of completing the work. The materials used in the manufacture of this work include :

a. Cloth

Cloth is a material used in the manufacture of casual clothing. The main fabric used in making batik is cotton cloth, especially the type of cotton used in making batik is the Primisima train golden cloth. Toyobo fabric is a popular combination used as a supporting fabric for this casual outfit. Both of these fabrics are fabrics that the writer needs, starting from the fine material and the dense texture of the

cloth so that they are needed as a combination cloth in making batik cloth.

b. Dye

The dye for the batik cloth in this work uses synthetic dyes of the naptol type. Naptol dye is used by the author for the batik coloring process because this type of dye has a traditional or neutral color, making it suitable for use in casual clothing designs. In addition, this dye has good color resistance so it does not fade easily when washed repeatedly.

c. Supporting Materials

Supporting materials are the main materials used in the manufacture of clothing. Furing, fiselin, and other upholstery fabrics are the materials used in all works to achieve the desired fashion result.

B. Design Stage

The design stage is the stage of designing several design sketches to find and determine designs that have been refined according to the source of the idea of Prince Samudra teaching concept.



Picture 11. Fashion Design 1

The design above is the first fashion design that gives the wearer the impression of comfort and flexibility. This dress was inspired by peasant clothing, which prioritized comfort and freedom when doing activities. The color composition used is the color of Java where the source of the concept ideas taken is in the land of Java.



Picture 12. Fashion Design 2

The design above is the second piece of clothing design that combines the blouse, pants and belt with asymmetrical cuts on the left and right to give this dress a graceful and feminine impression. The color composition used is the color of Java where the source of the concept ideas taken is in the land of Java.



Picture 13. Fashion Design 3

The design above is the third fashion design that describes the energy of strength with the application of rope to clothing. The color composition used is the color of Java where the source of the concept ideas taken is in the land of Java.



Picture 14. Fashion Design 4

The design above is the fourth fashion design which depicts a religious impression because of the clothing design that covers the genitals. The color composition used is the color of Java where the source of the concept ideas taken is in the land of Java.

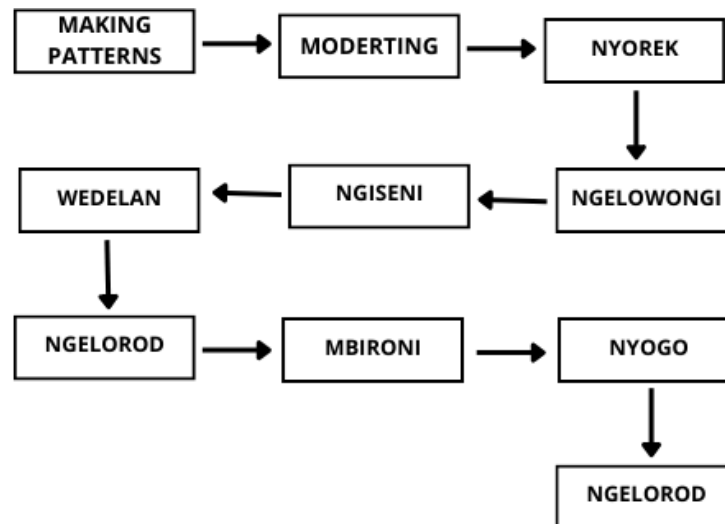


Picture 15. Fashion Design 5

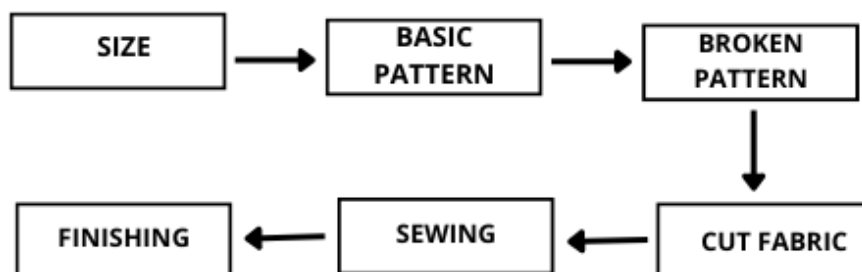
The design above is the fifth fashion design that combines the outer with a skirt that forms the silhouette of the body. This clothing gives a negative and positive impression, just like the place where the steamed mountain gives a negative impression as well as a positive impression for the surrounding community. The color composition used is the color of Java where the source of the concept ideas taken is in the land of Java.

C. Embodiment

The flow of work from the beginning of the process to the final stage of the embodiment process, each stage of the process has its own creation. The following are the stages of working on the work for 1 to 5:



Picture 16. Batik Work Process Chart



Picture 17. Chart Of The Clothing Making Process

RESULTS AND DISCUSSION

Starting from some of the application of clothing, philosophy of motifs to choosing the type of clothing, the author has considered the source of the teaching concept of Prince Samudra on Mount Kemukus which the author hopes can add insight and be useful for the younger generation.

In the picture below with a batik motif entitled "Pulun" taken from an ancient Javanese literary dictionary which means rice plants where rice plants play an important role for human life and is one of the jobs of the mount Kemukus people in earning a living by working as farmers who use the land - vacant land around it.

The picture below with a batik motif entitled "Pulun" is taken from an ancient Javanese literary dictionary which means rice plants where rice plants play an important role for human life and is one of the jobs of the Gunung Kemukus people in earning a living by working as farmers who utilize the land vacant land around it.



Picture 18. Pulun

The main motif in this work comes from the circular rice plant which combines the rice leaf motif with the rice stem pattern as the supporting motif in this work. The isen-isen motifs used are cecek and sawut. The color composition in this work consists of blue, white, brown and black which is a Javanese color tradition. The coloring technique used is dip cap and the coloring material used is synthetic naptol type dye.

The casual clothing made by Pulun consists of shirts with batik motif sleeves that tend to be oversized and the selection of materials in brown, white, blue and black colors, this shirt is worn as the first layer before the outerwear. Then on the second layer there is a vest which is on the outside with the use of written batik cloth with asymmetrical cuts, on the full pants using batik material with an oversize pattern and resliteing on the front. For additional applications, there is an obi belt made of plain and batik materials to give an elegant impression.

The value contained according to Pulun work, we must respect the fortune that Allah SWT has given us and both in the form of food and drinks.



Picture 19. Anacara

The picture above is the second work with the title "Anacara" taken from the ancient Javanese literary dictionary which means "culture", where culture is one of the knowledge that was spread by Prince Samudra when he was traveling. The picture above is the second work with the title "Anacara" taken from the ancient Javanese literary dictionary which means "culture", where culture is one of the knowledge that was spread by prince Samudra when spreading Islam. Batik pattern with geometric pattern and replication. The supporting motifs of this work are taken from the leaves of the nogosari tree with the isen used are cecek, cecek lima and sawut. Batik pattern with geometric pattern and

replication. The supporting motifs for this work are taken from the shape of the leaves of the nogosari tree with the isen used being cecek, cecek lima and sawut.

The color composition of Anacara work consists of blue, black, brown and white. The color composition of Anacara's work is taken from Javanese colors, which are the colors of the ancient batik tradition which are still very popular among both teenagers and adults. The coloring material used in this work is a synthetic dye of the naptol type using the dip cap dyeing technique.

The casual clothing made for Anacara work consists of a blouse with a sleeve pattern made of written batik material, then the full pants section uses written batik material with an oversized pattern. The placement of the 1/5 of the collar lying down with written batik material gives the impression of an elegant and feminine woman, and there are layers on the right and left with asymmetrical cuts that function to adjust the size of the wearer when wearing a blouse.

The value or hope in Anacara work is a form of scientific culture that must continue to live, be preserved and guarded so that it does not become extinct and is not recognized by other countries. For this reason, the younger generation must understand what is happening in society, especially in each region so that culture can be passed on from generation to generation.



Picture 20. Adisakti Aman

The picture above with the title "Adisakti Aman" is the third work with the source of the idea of a martial arts character who has a brave soul. The motifs of the kris and gurdo wings facing each other have a philosophical meaning as a

symbol of strength and power. The title "Adisaktiman" comes from an ancient Javanese literary dictionary which means very strong, the word very strong was shown by prince Samudra when spreading religion through martial arts.

The batik pattern arrangement technique in this third work is rotation stylized in such a way with the supporting motifs in this work being plants and flowers with the isen used are cecek, cecek lima and sawut. The color composition chosen in this work is naptol dye which has blue, sogo brown and dark brown background.

The casual clothing made by Adisaktiman work is a long-sleeved shirt using Toyobo cotton which is deliberately mixed with a written batik outer motif. Adisaktiman clothing looks relaxed and comfortable to wear and has details on the layer of the skirt which finishes with elastic rubber on the right and left sides so that it can adjust how big or small the wearer is. The skirt pattern on the inside is made with a $\frac{1}{2}$ circle skirt pattern using toyobo cotton material which gives a feminine and comfortable impression when used in daily activities

The value contained in adisaktiman work is the courage to protect oneself and is to spread martial arts to others which was carried out by Prince Samudra in the strategy of spreading the Islamic religion.



Picture 21. Karya Smara Agama

The picture above with the title "Smara Agama" is taken from an ancient Javanese literary dictionary which means remembering religion and is the knowledge that was spread by the prince of sea when he was looking for his

divided brothers. Considering that religion is an obligation for every human being in life guidelines to achieve success in the world and in the hereafter, therefore religious knowledge can be symbolized by the author by having a pavilion motif with a three-tiered roof or with three corners as a foundation in the path to Allah SWT with the existence of sharia , essence, makrifat.

The pendopo motif is a place for prayer or recitation which is often called langar. In ancient times, it was a place of worship for Muslims which the Javanese people believed to be a symbol of prosperity, religion and was a place that exuded positive energy before the existence of a mosque with a domed roof. see you now. The supporting motive for the work of Smara Agama is the truntum motif as a symbol of affection. The selected isen are cecek, sawut and melik scales.

The batik pattern technique used is the full repeat composition technique with the color composition used being blue, sogo brown, white and dark brown background. The coloring material that the author uses is a synthetic dye with the type of naptol which is a dye that has a thick resistance and does not fade easily when washed repeatedly.

The casual clothing made by Smara agama consists of a vest using batik cloth with a reverence collar which will later be combined with a black shirt using Toyobo cloth and has the uniqueness of the sleeve cuffs which tend to be long. For the skirt, use a full batik cloth and a zipper on the back. Then for the leyer parts use written batik cloth with pleat finishing and the wearer can adjust the size of the wearer, and for the placement of the leyers it is on the front left.



Picture 22. Kaharep

The picture above with the title "Kaharep" is taken from an old Javanese literary dictionary which means the will, desire or hope of the author to remove the negative stigma that exists on Mount Kemukus by realizing the work and making Mount Kemukus a religious and family tour and can be symbolized as hope for writers. This kaharep work has a pattern of batik arrangement which is made randomly with isen shredded and sawut. The motif in this work is a motif that has a symbol of hope embodied in the rooster and lotus flower motifs with several stylized supporting motifs that exist around the Sragen environment.

The color composition in the application of this kaharep work consists of blue, sogo brown and black on the background. The dyes used are synthetic dyes with naptol color types. The coloring technique used is tutup celup.

The casual clothing of this Kaharep work consists of a shirt with $\frac{3}{4}$ sleeves using black toyobo cloth with an additional outer using written batik cloth, the full skirt uses written batik material with an oversize pattern and a zipper on the back with a finishing elastic strap that can be attached. adjust the size to produce a natural wrinkling effect on the knee. Apart from giving a relaxed impression, this dress also looks elegant because of the application of natural wrinkles on the knees and the outer part of the shirt. The value or hope contained in this kaharep work is the hope that bad rumors will disappear and can increase new insight knowledge for the younger generation.

CONCLUSION

The fashion work with a written batik motif teaching Prince Samudra on Mount Kemukus is the result of an exploration of the form of artwork obtained from interviews and literature analysis data related to the source of the idea for Prince Samudra's concept of concept on Mount Kemukus. The hand-written batik that the author creates is a batik that visualizes the teaching of Prince Samudra, made of cotton carriages using the dyeing technique of cap-dyeing and using naptol dye. In the process of embodiment of the work when dyeing the color there is a discrepancy with the author's wishes because during the dyeing process the coloring of batik cloth is dried in the sun for too long in hot weather conditions

resulting in uneven colors. After observing the difference between cloth drying in hot and shady weather, the writer realized that to disguise the uneven color, the soda color dyeing process must be dried in the shade so that the uneven color can be covered with a dark background color.

The creation of written batik with the teaching motif of Prince Samudra is something new that can provide insight and knowledge for the younger generation to know historical stories that exist in the environment where they live and in the land of Java. The creation of a piece of clothing for this final project has the philosophy of a Prince Samudra teaching with several batik motifs symbolic of the character of the science of spreading Prince Samudra teachings.

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