



CEPROTAN TRADITIONAL CEREMONY PROCESSION IN BATIK MOTIFS FOR CASUAL CLOTHES

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Abstract

Ceprotan traditional ceremonial procession, Sekar Village, Pacitan Regency is a tradition that contains many cultural, social, artistic and economic values. The final project of this work aims to describe ideas and create casual clothing by applying the ceprotan traditional ceremonial procession motif as the basic idea in creating works with an aesthetic approach. The scope of the Ceprotan traditional ceremonial procession gave rise to ideas to be developed into the creation of batik motifs. The process of creating works starts from the exploration stage, namely witnessing the procession of the Ceprotan traditional ceremony which is then poured into the design stage of batik motif designs on casual clothing. The last stage is the embodiment stage, in this process starting from making dress patterns, cutting, coloring cloth, pelorodan, producing, sewing to finishing. The technique used in the process of creating works is the dab and wipe technique. The materials and tools used are candles, canting, remasol, silk cotton fabrics, lurik fabrics, brocade fabrics and organza fabrics. The results of the work amounted to 5 clothes. Each work is titled according to the procession, namely work 1 entitled Balangan Cengkir, work 2 entitled Kirab Panjang Ilang, work 3 entitled Tabur Sekar, work 4 entitled Arak-arakan Jolen, and work 5 entitled Arak-arakan cengkir. This design resulted in an innovation to preserve the traditional Ceprotan ceremonial tradition and batik art in the fashion sector.

Keywords: Ceprotan Traditional Ceremony, Written Batik, Casual Clothing

INTRODUCTION

Ceprotan is a traditional ceremony and is still valid in the people of Sekar Village, Donorojo District, Pacitan Regency. This tradition is carried out in order to commemorate the predecessors of Sekar Village, namely Dewi Sekartaji and Panji Asmorobangun through village cleaning activities once a year. This ceremony is believed to be able to keep Sekar Village away from reinforcements

and facilitate agricultural activities which are the main livelihood for most residents. Traditions and myths are an important part of the life of the Javanese people. As happened in Sekar Village, Donorojo District, Pacitan Regency. The villagers have clean village traditions that are full of religious content.

Ceproatan Traditional Ceremony uses *cengkir* young coconut as the main medium. *Cengkir* was chosen because it means *to think loudly*. According to the Javanese philosophy, *kencenging* thought means that every human being must have a sharp mind, be principled, stand firm and not be easily affected by incitement from wherever it comes. Residents of Sekar Village, Donorojo District carry out this *Ceproatan* Traditional Ceremony. Every month in Longkang, Dzulqaidah, a celebration of *Ceproatan's* blessings is held by throwing as many cloves as possible (Jawatimuran Pusaka, 2012). There are things that distinguish the *Ceproatan ceremony* from other village clean ceremonies, of course, the first is that there are two leaders in one ceremony with different and complementary responsibilities. The two sequences of the *Ceproatan* Traditional Ceremony itself are somewhat unique. The community also has its own awareness every year in terms of preparing for this ceremonial ritual because this series of ceremonies is a series of rituals that must be carried out by the people of Sekar Village and cannot be missed even once (Dwi Al Munir, 2015). "Ritual communication is sometimes mystical and often the behavior of people in the community is difficult for people outside the community to understand." (Rismawaty, Desayu Eka Surya, Sangra Juliano, 2014)

Ceproatan is one of the intangible cultural heritages that has high value in local wisdom and must be preserved and maintained. It is the same with batik art which has a high local wisdom value. Batik is a piece of cloth made traditionally using a *resist dyeing technique* with batik wax or wax as a color barrier. Related with background behind Which listed on, so the *Ceproatan* procession was used as a source of ideas for the creation of written batik motifs. Nurlina emphasized that, "the source of ideas is anything that can stimulate the birth of an idea to create a new design (2015:20)." The purpose of creating this batik motif is to introduce the meaning or philosophy contained in this *Ceproatan*

procession to the wider community in the form of *casual clothing*. The application of the *Ceprotan* motif into *casual clothing* is very appropriate because the Pacitan people and the general public themselves do not really understand or know much about it in terms of the philosophy and meaning contained in the *Ceprotan procession* which has been designated as an intangible cultural heritage.

METHODOLOGY

The creation of batik motifs in *casual clothing* with the source of the idea for the *Ceprotan procession* using the creation method written in SP's book. Gustami, that the process of creating works of art methodologically has 3 stages and 6 steps, namely exploration (searching for sources of ideas, concepts, and the basis for creation), designing (the design of works), and embodiment (making works) (SP Gustami., 2007). From These three stages can be explained as follows:

A. Exploration

The exploratory stage discusses data collection on the embodiment of the Final Project work. Exploration is a field exploration with the aim of gaining more knowledge (about the situation), especially the natural resources in that place, while exploring means conducting investigations especially identifying natural resources found in a place (Hasan., 2001). Sensitivity is a prerequisite that must be possessed by a craft artist in order to reveal ideas that originate from knowledge, experience, phenomena, and mastery of techniques. Data collection through literature study, observation and interviews was carried out in order to add insight and strengthen the concepts that have been designed in creating this Final Project work.

1. Exploration Concept



The concept is a design idea or understanding that is abstracted from events. Concepts can be interpreted as raw images of objects, processes, and basic ideas that have not been translated into actual media. Before designing a concept, it is necessary to extract information related to knowledge about the ideas raised in the Final Project.






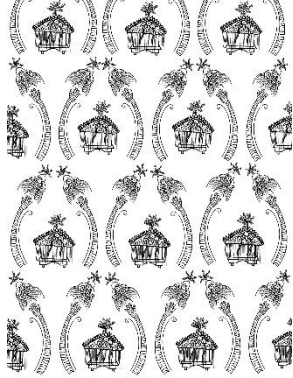


Excavation was carried out by means of literature study, namely reading references related to the concepts raised, and conducting interviews with sources who are important figures within the scope of the Final Project concept. This is done to open up possibilities for thoughts that need to be added to strengthen the concept. Data on the *Ceprotan* Traditional Ceremony Procession that has been collected includes motifs, techniques, and processes then analyzed and used as a reference in the creation of the Final Project.

2. Exploration Motif

In batik, patterns can be grouped into three main parts, namely the main ornaments or main motifs, supporting motifs, and isen-isen. The main motif is a pattern that determines the meaning of the motif. The process of making the motif begins with observing the *ceprotan* traditional ceremony venue and conducting interviews with important figures in the *ceprotan traditional ceremony* and conducting a literature study to see in detail the procession of the *ceprotan traditional ceremony*. Motifs in the form of certain objects or processions are made in the form of a composition called a stylization. In this final project, the design is carried out with several stages of composing the elements that become the main motif. The description is as follows:

Table 1. Exploration of Motif Forms




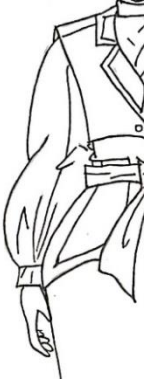
No	Procession Name	Visual Overview	<i>The stylized form of the motif</i>
1.	Ceprotan Procession		


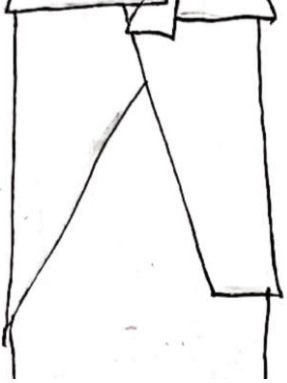


No	Procession Name	Visual Overview	<i>The stylized form of the motif</i>
2.	Long Missing Carnival		
3.	Flower Sowing		
4.	Jolen's procession		
5.	Cengkir procession		

3. Exploration Fashion

The fashion design process first creates a fashion illustration. After designing several fashion illustrations, the author chose several motif sketches that had been made and determined the motifs that fit the design model. The form of *casual* clothing is designed using skirts and trousers or below the knee so as not to look too sexy, the shape of the sleeves that are used mostly use balloon sleeve styles to make the upper part of the body more voluminous, although this does not reduce the beauty and elegant value for the *wearer*. the *casuals*.

Table 2. Exploration of Clothing Forms

No	Visual overview	Fashion exploration	Information
1.			Form balloon sleeves with organza fabric
2.			<i>crop top</i> body part

No	Visual overview	Fashion exploration	Information
3.			Form layers of skirts or layers with models like skirts
4.			Short balloon sleeves with long cuffs.

4. Materials Exploration

The choice of material for this final work assignment prioritizes the element of comfort, the fabric can absorb sweat and doesn't get hot when worn. The main material used in the manufacture of *casual clothing* is silk cotton combined with lurik, toyobo cotton and organza fabrics. In some clothes, supporting materials are added to beautify this *casual outfit*, such as tassels and beads.

The use of silk cotton cloth material is because this cloth easily absorbs color and has a denser texture than primisima cotton cloth or prima cotton cloth, while the selection of lurik cloth is because lurik cloth is closely related to the traditional Ceprotan ceremonial procession, the perpetrators of the Ceprotan traditional ceremony on average wear clothes all black, beskap and lurik clothes in the form of a top or kebaya. Toyobo cotton is used as an additional material because this fabric is

lightweight and absorbs sweat easily, while organza fabric is used as material for balloon sleeves because it expands well.

B. Design

The design design stage is a guide for completing drawings or arrangements that are used to complete the work as a whole in a work (Agus Saehari .2005). Design functions as a medium for communication between artists and art connoisseurs and observers who are appreciated. In a broader elaboration, the sketch is defined as the stage of pouring out an idea that provides an option to be followed up into a work of art (Guntur, 2001). This final project is a design process that is carried out by making alternative designs, then being selected and chosen to materialize in *casua*/batik clothing works.

The design stage is the process of designing several design sketches to search for and find designs that have been refined in accordance with the basic ideas of the *Ceprotan Traditional Ceremony procession*.



Picture 1. Fashion Design 1

Design 1 is a work entitled Balangan Cengkir. The main motif in this batik is a hand carrying a coconut with a depiction using a stylized technique, stylized with a stylized shape but its shape can still be understood.



Picture 2. Fashion Design 2

Design 2 is a work entitled long lost carnival. The main motif is a form of vanishing length, supporting motifs are hand shapes that form a rotation that represents the hands that carry long vanishing.



Picture 3. Fashion Design 3

Design 3 is a work entitled Sow Sekar, the main motif in this batik is the figure of a woman carrying a jug who is a lady-in-waiting carrying flowers, then there are several supporting motives, namely the supporting motif of sprinkling flowers.



Picture 4. Fashion Design 4

Design 4 is a work entitled Jolen's procession. The main motif of this batik is a form of jolen, the supporting motifs depicted are hand motifs that represent those carrying jolen, and smaller jolen stylizations.



Picture 5. Fashion Design 5

Design 5 is a work entitled Long Missing Procession. The main motif is a human figure carrying a basket filled with young coconuts, the supporting motif is a chain which is a symbol of mutual cooperation.

C. Embodiment

The flow of work making has stages of work creation starting from the initial process to the *finishing stage* of the work. The entire work of this final

project has the same process of making batik and clothing. The flow of the process of making the final work of written batik and *casual clothing* is as follows.

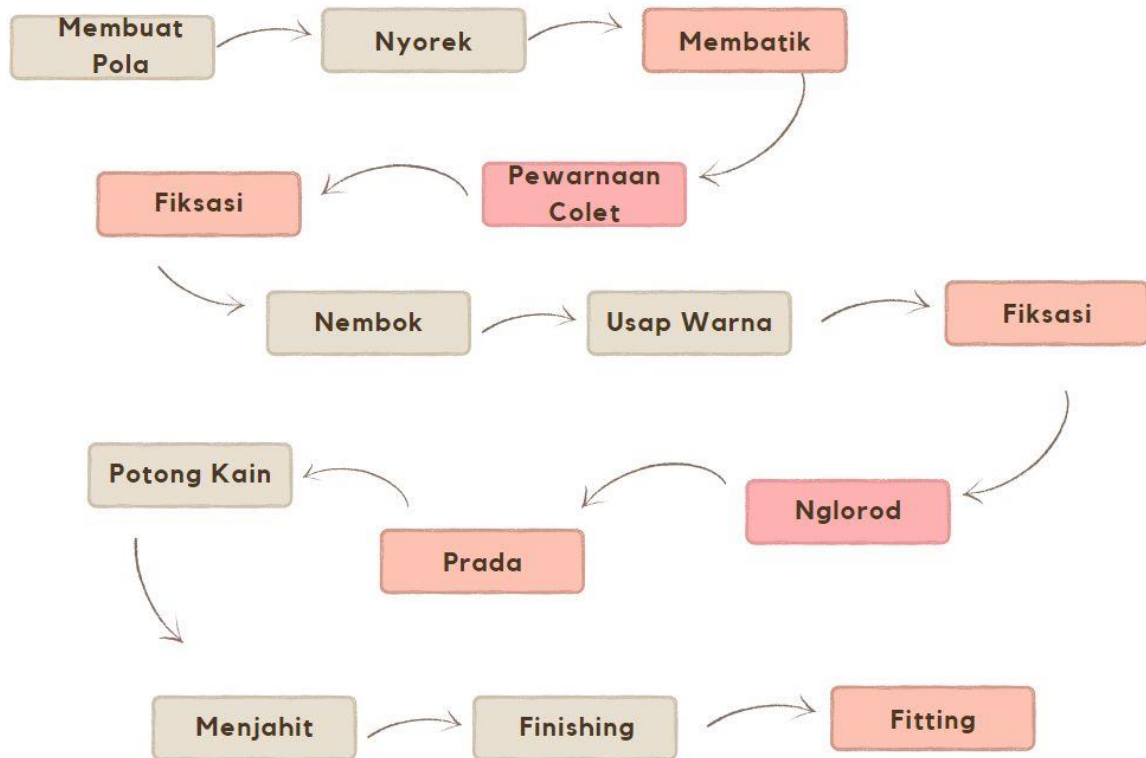


Figure 6. The Process of Realizing the Work

RESULTS AND DISCUSSION

The description explains the results of the Final Project work, starting from the application of motifs on clothing, the philosophy of motifs in choosing the type of clothing model. Balangan cengkir is the most important procession in the ceprotan traditional ceremony procession, this procession is the main procession and cannot be missed. Balangan cengkir is carried out by two youth groups who throw young coconuts or cengkir at each other until they break. Coconut water on body parts is believed to be self-cleansing against bad things. The batik motif on this Balangan Cengkir dress is named "*Buncang*". *Bump* in Sanskrit means throwing.



Picture 7. Balangan Cengkir

Cengkir is the name for young coconut. *Cengkir* is then interpreted as *kencenging pikir*. Every human being must have a sharp mind, be principled, be firm in his convictions, and not be easily provoked. This *Cengkir* or young coconut then becomes an integral part of the *Ceprotan tradition* which is held once a year.

Balangan cengkir is the first work with the basic idea of introducing the *Ceprotan procession*. Transforming the *Balangan Cengkir procession* into a batik motif by stylizing the shape. In this work, the arrangement technique is made, using the fried batik pattern. The main motif in this batik is depicted with a hand on which there is a clove or young coconut and is made centered from one place and rotates. This is a symbol of throwing *cloves at each other* that have the same purpose. Then using visualizations such as drops of water depicting splashes of broken coconut water, with the *isen-isen cecek* motif and the semicircle above the hand is a symbol of the entrance to the spray area.

The color composition consists of yellow and brown using the dab technique, then using a black background. It takes the yellow color because it symbolizes the leaf, brown as the symbol of the clove that has been skinned and black because the 2 camps that throw young coconuts at each other or what is commonly known as sprayer wear all black clothes.

This dress uses cotton, silk, organza, lurik and net tiles or grid tiles. Using a combination of striated material because in the procession of the Ceprotan traditional ceremony with ethnic nuances, many figures wear lurik clothing, one of which is the ladies in waiting carrying flowers. The net tile used as a form and representation of the shape of a coconut basket.



Picture 8. Kirab Panjang Ilang

Kirab Panjang Ilang is a procession that is carried out before entering the *spray arena*. The Kirab was carried out 2 times, namely the first location was taken to the Sekar Village spring and the second to the *Ceprotan location*. These *missing lengths* are brought by community leaders in Sekar Village, usually at least 2 in number. The contents of these *missing lengths* are *cengkir* or young coconut and offerings. *Panjang Ilang* is a form of community gratitude for the grace of God Almighty for the abundance of grace that has been given.

Panjang ilang is a basket made of woven coconut leaves. Has a hanger left over from the woven coconut leaves. Which is united by a knot at the end. The book *Bauwarna Adat Javanese Procedures* (by Drs R Harmanto Bratahiswara, published by the Suryasumirat Foundation, Jakarta), states that at least *Panjang Ilang* has five uses (five functions) in Javanese traditional ceremonial rituals. One of them is as a container for buwangan offerings (bucalan) which are then taken to an ancestral burial place which is considered

sacred, or a place used as a tetenger (pundhen or pedhayangan), as a tribute to the forerunners of the ancestors of the village founders.

Prosesi *Panjang Ilang* is the first work with the basic idea of introducing the *Ceprotan procession*. Transforming the *Prosesi Panjang Ilang* into batik motifs by stylizing the shape. The stacking technique is made using a fried batik pattern. The main motif in this batik is the *panjang ilang shape*, then on the supporting motifs there is a stylized image of a rotating hand as a carnival symbol, a circle shape with an element resembling a brain shape in the middle is a symbol of *a cengkir* or young coconut as the meaning of "*kencenging pikir*", and coconut leaves as the main ingredient of *Panjang Ilang*. Isen-isen in this batik using sawut isen. The batik motif in this long-lost carnival dress is named Khutamara, khutamara itself is the designation for offerings in Pacitan Regency.

The colors used are yellow to represent the color of *the leaf*, brown to represent the color of *the cengkir*, and black to represent the clothes of the long-lost bearer. This form of clothing uses a top and bottom, the top is in the form of a front zip shirt with balloon sleeves, and the bottom uses pants.



Picture 9. Tabur Sekar

Sekar is a flower in Javanese, Tabur *Sekar procession* itself is a flower sowing procession. The *Ceprotan* traditional ceremony is carried out in Sekar Village, therefore at this traditional ceremony there is a procession of sowing

flowers. According to sources, *Sekar* itself is the name of the predecessor of Sekar Village, namely Dewi Sekartaji, then this procession is meant to commemorate her.

Tabur sekar procession is a procession carried out by young women from Sekar Village, the women are considered as ladies in waiting. Usually a minimum of 6 people can be more, and must be even. The sow sekar procession is carried out when the coconut sprayers/carriers, *jolen carriers*, *panjang ilang carriers*, caretakers, etc. enter the field arena. The maids lined up to the right and left of the entrance to the spray area, then greeted the sprayers, caretakers, etc. who entered the *spray arena*. Batik motifs In this *Sow Sekar dress*, they are named *Bhatari Puspita*, in Sanskrit, Bhatari means to carry or carry while *Puspita* means flower, so *Bhatari Puspita* means to bring flowers.

The color used is yellow as a representation of the lady's clothes used in the flower sowing procession in 2017 before now changing to lurik clothes, then brown is taken as the color of the jug and black because the majority of the Ceprotan traditional ceremony performers use black dominantly.

Forms of clothing used in the form of tank tops, undergarments and long blazers. Using a tank top because it depicts an elegant lady-in-waiting then wearing a skirt with a combination of striated material on the front of the skirt, on the left arm using a combination of striated and pleated plain black silk.



Picture 10. Arak-arakan Jolen

Arak-arakan Jolen is a procession carrying *jolen* to the *Ceprotan arena*, *the jolen* itself is a place for grilled chicken, shaped like a small house decorated with young *coconut* leaves or coconut leaves, manggar or coconut flowers and local people's crops, such as long beans, chilies, eggplants etc. *Arak-arakan Jolen* is carried by 4 people and carried on their shoulders. *The jolen* containing the roasted chicken was placed in the middle of the ceremonial arena, then the grilled chicken which was placed on the inside of the *jolen* was fought over by two people who ran from the *spray booth*. The roasted chicken in the *jolen* is a symbol of sustenance that must be sought or sought. The batik motif in the *Jolen* procession dress is named Harana. In Sanskrit, *harana* means innate.

This *arak-arakan Jolen* is the first work with the basic idea of introducing the *Ceprotan procession*. Transforming the *jolen procession* into batik motifs by stylizing shapes or stylizations. In this work the technique used is the repeat technique. The main motif in this batik is the shape of *a jolen* which resembles a small house and the supporting motif is the stylization of hands which is a symbol of fighting for sustenance in the form of a roasted chicken in *the jolen*. The isen used are sawut and cecek isen.

The color used is brown which describes the color of *the jolen*, then yellow which is the color of *the janur* or young coconut leaves used to decorate the *jolen*. The technique used is the dab technique. Then on the background using black color which is applied by wiping.



Picture 11. Arak-arakan Cengkir

Arak-arakan Cengkir is carried out twice, the first *cengkir* is taken to the location of the water source. This first procession was only represented by a few people. Then the second one goes to the *Ceprotan arena*, this *cengkir* or young coconut is taken to where the traditional ceremony takes place. The carrier of this *cengkir* uses a coconut basket to carry *the cengkir* to the place where the ceremony takes place. This coconut basket is usually carried by 2 people by carrying it on their shoulders, some are carrying *the cengkir* with their bare hands.

Arak-arakan Cengkir has the meaning of mutual cooperation, that in seeking sustenance we also need to work together. Before the procession begins, this young coconut or clove is usually *skinned* first and left for about ten to two weeks to soften. The batik motif in this *cengkir* procession is named *bretya*. *Bretya* in Sanskrit means warrior.

This procession is the first work with the basic idea of introducing the *Ceprotan procession*. Transforming the *Arak-arakan Cengkir* into batik motifs by stylizing shapes or stylizations. The main motif in this batik is a human figure carrying a coconut basket with coconuts in the basket, then for supporting motifs using a chain which is a symbol of mutual cooperation. The *isen* used in this batik motif is *isen cecek*.

Cengkir carriers wear all black clothes, then use brown, which is the color of the brown coconut baskets. This form of clothing uses cuff tops with sleeves, a combination of balloons and umbrellas, then uses a vest and straps. The bottom of this dress uses a skirt and a variety of fabrics which are knotted into a rare basket shape and uses layers on the skirt.

CONCLUSION

Source inspiration creation Work Task End This started from interest in traditions and customs in the archipelago. One of them is the ceprotan traditional ceremony in Pacitan Regency. U boyfrienda Ceprotan custom, is a form of local cultural product in the Pacitan Regency, East Java, which is still being carried

out by its supporting community. This tradition is carried out every year with the calculation of the Javanese calendar which falls in the month of Longkang.

The purpose is as an expression of gratitude to God the Creator for all that He has bestowed. The preservation of this tradition cannot be separated from its supporters who still feel that this tradition still has a role in their life. For the general public in Sekar Village, carrying out this tradition is very helpful in maintaining unity and mutual cooperation between them.

The process of creating the final project uses the method of creating art with stages include the exploration stage, the design stage, the embodiment stage. Stage exploration includes tracing, data mining, data collection and reference to be used as a reference for making motif designs and *casual clothing*.

Each work that is made is a procession that is carried out at the ceprotan traditional ceremony. Among them there are five works made, namely, the first work with the title Balangan Cengkir, the second work entitled Kirab Panjang Ilang, the third Sob Sekar, Jolen procession and the last with the title Cengkir procession.

The main obstacle in making this final project is the batik wax or canting on the cloth which is cracked, to overcome this the writer reheats the wax or canting which has been applied to the cloth using a hairdryer or hair dryer with the appropriate hot *temperature*.

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