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## THE EQUIPMENT OF THE *TEDHAK SITEN* TRADITION AS A SOURCE FOR CREATING BATIK MOTIFS IN CASUAL CLOTHING

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### Abstract

Fashion creation in this study uses a theme related to Javanese tradition, entitled The Equipment of the *Tedhak Siten* Tradition as a Source for Creating Batik Motifs in Casual Clothing. This study aims to create a batik motif with the source of equipment ideas of the *Tedhak Siten* Tradition. It can encourage the preservation of traditions in Indonesia. Therefore, it can create a sense of belonging to and continue to protect cultural heritage. The data is collected from the literature study. The work creation uses a method consisting of exploration, design, and manifestation. Several batik colors are used as a basis in the creation of this fashion work. They are dark brown, light brown, and dark red. The results of this study are four batik motifs by dab coloring technique. Each fashion work is given a title that is considered to have a connection among the character, appearance, and meaning of each style. Work 1 is entitled "*Nawasena*", work 2 is entitled "*Lavanya*", work 3 is entitled "*Tapak Kluwung*", and work 4 is entitled "*Rumaksara*". As a result, this fashion creation can give new shades to the art world, in the form of batik applied in casual clothing.

**Key Words:** Written Batik, Casual Clothing, *Tedhak Siten*

### INTRODUCTION

Indonesia is rich in culture. Indonesian cultural traditions have been preserved from ancient times to the present. The traditions in Indonesia, especially in Java, are related to rituals. They are birth, marriage, and death ceremonies (Sholikhin, 2010:27). One of them is *Tedhak Siten* Tradition which has been passed down from generation to generation.

The *Tedhak Siten* Tradition comes from the word "*tedak*" which means set foot and "*siten*" often called "*siti*" which means ground. The Tedhak Siten ritual or down to the ground shows a child who is ready to step on the earth. *Tedhak Siten* is one of the traditions and it is a birth cycle intended to introduce children to the ground for the first time. The implementation of the *Tedhak Siten* ceremony is held right on the birthday of the child which is carried out at his house (Bratawijaya, 2010:27).

Various properties are needed in this ceremony. They are in the form of equipment that has a philosophical meaning, such as *jadah* or *uli* (food made from sticky rice) which means future life that will be lived by a child. The color on the *jadah* represents various difficulties until someone finds ease in his life. Thus, a child can get through the difficulties of life and as a provision for the future. Next are various kinds of traditional snacks that have their respective meanings. Snacks represent life that will socialize with other people and have the hope that one day they can socialize with people around them. Next is the chicken cage which is a representation of life. Entering confinement is the same as entering a life in which there are many choices and goals in life. Next is a ladder made of purple *wulung* (the sugarcane tree whose trunk is close to jet black) sugar cane which is often also called arjuna cane. Sugar cane reflects the heart's arousal or the stability of the child's heart in reaching for the future. Tumpeng represents the parents' prayer to God so that their children will grow and be useful for their surroundings. The long bean vegetable in it means longevity. Sprouts that represent fertility. Kangkung represents the development of a child. The tubers, which are often referred to as nutmeg *pendem* in the tumpeng at the *Tedhak Siten* Tradition ceremony, contain many philosophies which are the dreams of parents for their children to have *andhap asor* or humble qualities.

The *Tedhak Siten* tradition is prepared for children who are entering the age of 7 or 8 months of the Gregorian Calendar (245 days = 7 x 35 days). The Tedhak Siten is carried out through several stages. The first stage is walking on 7-colored *jadah* which has philosophical meaning through various problems in the future life. Furthermore, a figure from Javanese culture, Suryadi known by

the name of Ki Suryo said that "life begins with darkness and ends with light." (Nurul Aulia Ahmad, 2022:1) that is appropriate with the meaning of *jadah* 7-colored. The second stage is the procession going up the stairs which is expected that later the life that is passed will go up, and the procession goes down the cane stairs which means that it will be able to live and fulfill its life. In Javanese, *Tebu* (sugarcane) is an abbreviation of " *antebing kalbu* " or heart stability. The third stage is the procession placed on a pile of sand which is guided by two steps. A child is guided to do " *ceker-ceker* ". In Java, this ritual is carried out by playing in the sand, which means that you can find yourself a job to make ends meet. " *Ceker-ceker* " means working to be able to support himself and be able to help people around him. The fourth stage is entering the chicken cage in which there are many choices of objects that a child will later choose. This is interpreted as a way of life choices in the future. The chicken cage is a representation of the life that will be lived by a child. Several choices of objects that are placed are then taken and interpreted as a person's choice in seeking sustenance in his life later. The fifth stage is the procession of " *udik-udik* " (the tradition of scattering or throwing coins to distribute them to guests who attend the celebration in Javanese society) which contains flowers and coins. The hope is that this distribution will represent a child who will later find it easy to find sustenance. In the sixth stage, the child is bathed with Sritaman Flowers. The water contains several flowers, such as roses, jasmine, magnolia, and ylang flowers which means that being bathed with these flowers will raise the degree of the family.

The reason for choosing Equipment in the *Tedhak Siten* Tradition as a source of ideas for making batik motifs that are realized in casual clothing is to increase our awareness, especially in the next generation, about the symbolic meaning that has many meanings in life behind the *Tedhak Siten* Tradition. So that there is a sense of respect and a sense of wanting to keep and preserve traditions that have deep messages to live one's life in the future. In addition, casual clothing is in great demand by the current generation. Therefore the creation of batik motifs with the idea of *Tedhak Siten* Tradition Appliance which is applied to casual clothing will be more in demand by the millennial so that the

goal of preserving the *Tedhak Siten* Tradition can be well received by the millennial.

## **METHODOLOGY**

The method of creating this work uses a method SP. Gustami. This method explains that there are three stages in creating work, namely exploration, design, and manifestation (Gustami, 2007:329).

### **Exploration**

In this stage, the author will try to find and collect some information obtained from various written, oral, and observational sources on works of art. Some of this information will be filtered again to find data that can be used as a guide in creating works of art. Exploration is carried out to obtain several types of stages in the form of materials, techniques, tools, and concepts.

### **Design**

According to Gustami (2007), the designs consist of several parts. They are the application of ideas and the manifestation of work from the results of the analysis that has been carried out. Starting from creating an alternative design or sketch, and then defining multiple sketches as the selected design. Sketch determination must review several aspects, such as techniques, materials, shapes, and tools used. After the determination process, the sketch must be refined again so that it becomes a unified whole in terms of size, scale, original shape, and placement of motifs.

The next step is creating draft working drawings composed of sketches of clothing designs on the front view, and back view, as well as sketches of motifs and other equipment contained in the work.

## **Manifestation**

In the manifestation stage, the author uses the motifs on the *Tedhak Siten* Tradition equipment as a source of ideas. This motif is depicted on the cloth with the technique of stylizing the motif form which is often called motif stylization and is arranged in repetitions combined with abstract motifs. The equipment contained in the *Tedhak Siten* Tradition will become the main motif in batik works and are varied with additional supporting motifs. This batik motif will be applied to a *prmissima* cotton cloth using the written batik technique. Fabrics that have gone through the batik process will then go through the coloring stage using the dabbing technique using *remasol* dye. This batik motif is applied in women's casual clothing.

## **RESULTS AND DISCUSSION**

There are three stages in creating this artwork. They are exploration, design, and manifestation.

### **Exploration**

In the exploration stage, the author will try to find and collect some information obtained from various written, oral, and observational sources on works of art. In this stage, the author makes observations regarding the equipment in the *Tedhak Siten* Tradition. Data sourced from books, journals, videos, and resource persons are collected and analyzed to obtain conclusions which will be outlined in the form of concepts and carried out by exploration through alternative sketch designs (SP. Gustami, 2007:304)

## 1. Motif Design

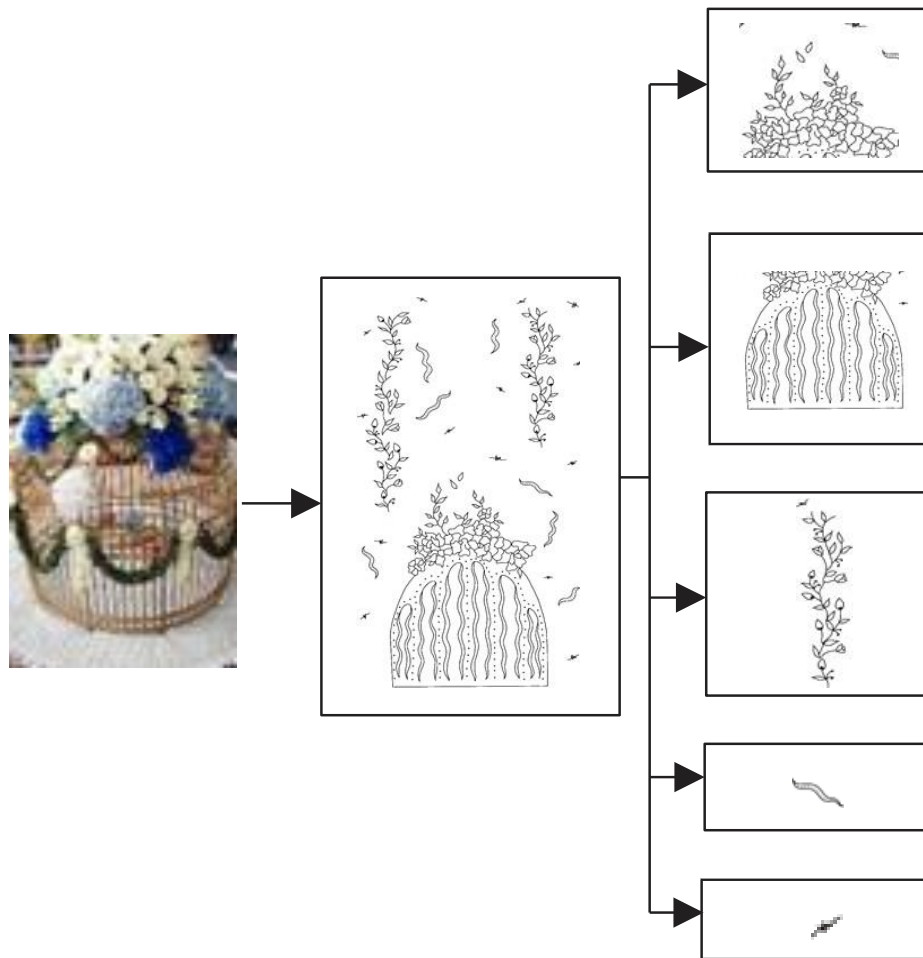


Figure 1. Motif Exploration

It is important to conduct some visual reviews in the creation of the artwork stage for the *Tedhak Siten* Tradition as a source of ideas for creating batik motifs for casual clothing. Visual reviews aim to find information in the form of works or pictures so that the author can find inspiration later. The images as visual data can be obtained by authors from various sources, including magazines, journals, the internet, and various other media that also support the process of creating works as a guide in developing and creating batik motif designs. The main motif used in this written batik work is the equipment for the *Tedhak Siten* Tradition. These equipment include chicken cages, sugar cane ladders, *jadah*, and offerings of congratulations in the form of a tumpeng. These pieces of equipment are the main focus of the creation of motifs in women's casual clothing works.

## 2. Fashion Design

The casual clothing in this fashion work is made in a unique and contemporary shape, simple but still prioritizing the comfort of its users. The clothes are designed by combining written batik cloth and toyobo cotton cloth. The source of ideas for fashion creations is obtained from the exploration of the work of designer Yogiswari Pradjanti at Indonesia Fashion Week 2014

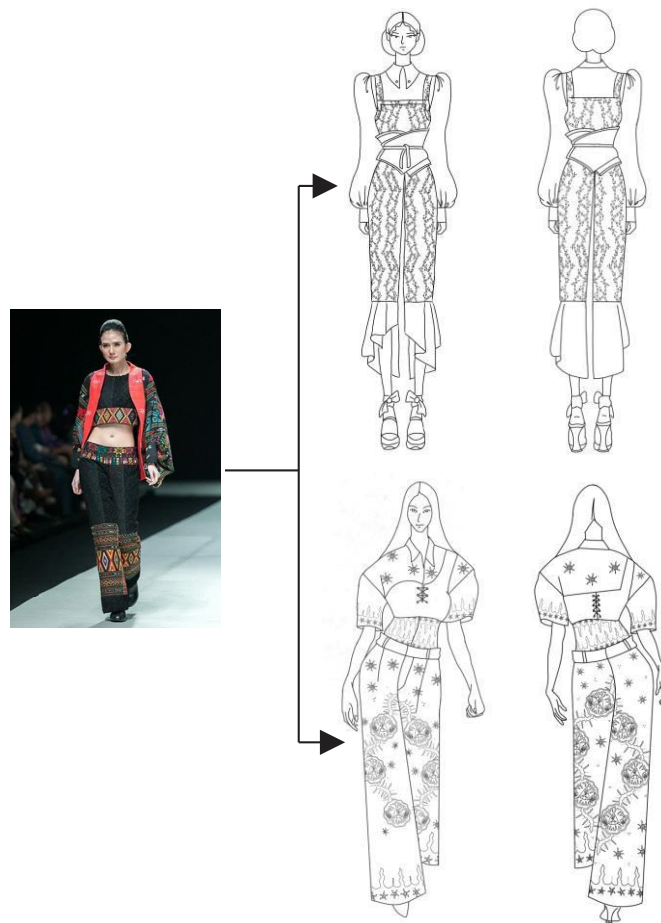


Figure 2. Women's Fashion Exploration

The casual clothing by designer Yogiswari Pradjanti at the 2014 Indonesia Fashion Week used the theme "Beauty Of Ulos." Yogiswari Pradjanti's casual clothing was created with a simple model but still looks elegant when it is worn. It has similarities with the works that the authors create, namely using casual clothing themes, and in fashion works, the author uses written batik motifs that are suitable for everyday use.

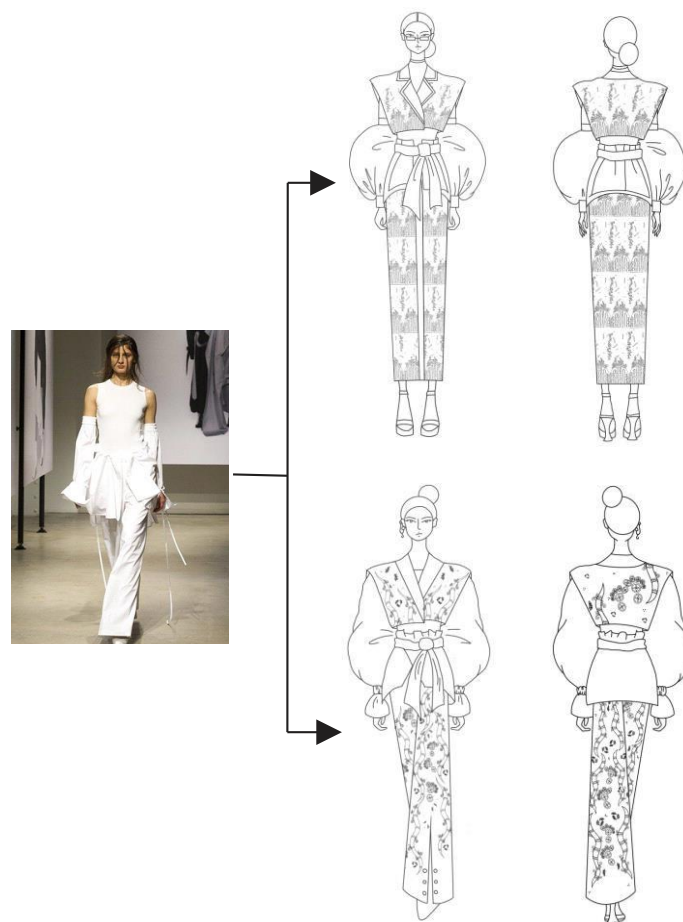


Figure 3. Women's Fashion Exploration

Casual clothing by Korean designer Juun .J at the Spring 2018 Menswear Fashion Show offers simple clothes that are still elegant with an overall white color. It has similarities with the work of the author's creation, namely taking the theme of casual clothing, but in terms of creating clothing works, the author uses written batik as the motif.

### 3. Process of Design Manifestation

In this process, the author manifests the idea into some alternative designs that are selected and go through stages to be perfected. 4 selected designs are manifested into fashion works, namely *Nawasena*, *Lavanya*, *Tapak Kluwung*, and *Rumaksara*.

*Nawasena* is the first work with the basic idea of equipment for the *Tedhak Siten* Tradition which takes the visual of a chicken cage. The word "*Nawasena*" comes from Sanskrit and means a bright future. This work is manifested in women's casual clothing. Consists of a cropped vest with a batik motif and a long skirt using a batik motif. In addition, there is a plain obi belt to add to the beauty of this casual piece of clothing.

The second work entitled "*Lavanya*" uses the visual idea of a sugar cane ladder. The title *Lavanya* comes from Old Javanese which means grace from God. This title is following its meaning, which is a blessing in the form of help from God Almighty to strengthen the heart of a child in pursuing goals. This work is manifested in women's casual clothing consisting of plain clothes on the inside, while on the outside the clothes use a type of jumpsuit.

The third fashion work entitled "*Tapak Kluwung*" uses the basic idea of *jadah* visualization. The word "*Tapak*" comes from the Javanese language which means "step" and "*Kluwung*" which means "colorful". The title "*Tapak Kluwung*" means a step in facing the colorful life. The application of the third fashion piece into women's casual clothing consists of a women's crop vest top with a batik motif and balloon sleeves made of plain cloth separately. Meanwhile, at the bottom, use pants with batik motifs that are wider at the bottom and combined with slits. At the waist, there is a plain obi belt which adds an elegant and contemporary impression when it is worn.

The fourth work is entitled "*Rumaksara*". It uses the basic idea of the *Tedhak Siten* Tradition equipment on the visualization of the tumpeng as a celestial offering. The title *Rumaksara* comes from Old Javanese which means child as precious as gold. The women's casual clothing in this fourth work consists of a top in the form of a women's batik shirt combined with a plain cropped vest outer to add aesthetic value to this dress. Meanwhile, in the bottom, it uses wide trousers at the bottom using batik material. This women's casual dress is a casual dress that prioritizes comfort and beauty when used.

#### 4. Manifestation

The manifestation of a work is a tool that describes the process of creating a work from the initial stage to completion. This stage aims to make researchers or art connoisseurs recognize, realize, and understand the aims and objectives to be expressed. It is following the theme used, namely the *Tedhak Siten* Tradition in the creation of this fashion work. The *Tedhak Siten* tradition is a tradition that contains meanings and philosophies that are beneficial to a person in his life. In accordance with the theme used, all of these fashion creations are entitled "*Darmasunya Tedhak Siten*" which means teachings of life. It consists of 4 women's casual clothing, Work 1 entitled "*NAWASENA*", work 2 entitled "*LAVANYA*", work 3 entitled "*TAPAK KLUWUNG*", and work 4 entitled "*RUMAKSARA*". The following is a description of each fashion work, as follows:



Figure 4. Batik Casual Clothing, Work 1: *Nawasena*

*Nawasena* is the first fashion creation with the basic idea of the *Tedhak Siten* Tradition which uses the visual of a chicken cage. The word "*Nawasena*" comes from Sanskrit which means a bright future. The batik pattern in this work is made with the main pattern of repetition and abstraction on the *isen-isen* (decorative background filling in batik patterns) parts. The main stylized motif of

this work comes from the visual idea of a chicken cage. The supporting motifs used in the manifestation of this work use the form of flower tendrils and for the *isen-isen* use *cecek-cecek* (the *isen-isen* of batik which has the simplest form).

The coloring composition consists of maroon and light brown colors, using the dab technique. In this work, synthetic dyes using *remasol* brown and light brown are produced from a mixture of *remasol* Brown, Yellow FG, and Black N, blue, and red.

In this first fashion work entitled *Nawasena*, batik motifs are applied by visualizing the *Tedhak Siten* Tradition equipment in the form of chicken cages which are manifested in women's casual clothing. This casual dress consists of a cropped vest with a batik motif and a long skirt using a batik motif. In addition, there is a plain obi belt to add to the beauty of this casual piece of clothing. This casual clothing work also seems relaxed but still looks elegant when it is worn.

The work entitled "*Nawasena*" has the meaning of a bright future in achieving goals or making life choices for the future.

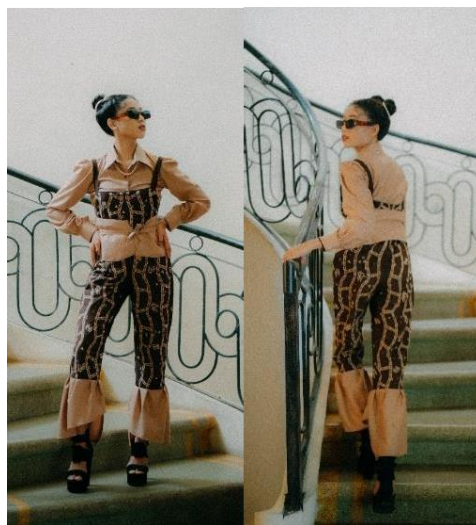


Figure 5. Batik Casual Clothing, Work 2: *Lavanya*

The second work entitled "*Lavanya*" uses the idea of equipment from the *Tedhak Siten* Tradition from the visual of a sugarcane ladder. The title "*Lavanya*" comes from the Old Javanese language which means grace from the Creator. The Javanese language is none other than one of the regional languages and it is still often used as a medium of communication by the Javanese people. Besides, the

Javanese language also has the function of an instrument of communication, expression, and the development of Javanese culture. The title "Lavanya" is used in accordance with the meaning of the cane ladder itself, namely a grace in the form of help from God Almighty to strengthen the heart of a child in pursuing his goals and future, of course with the guidance of his parents.

The batik pattern entitled "*Lavanya*" was created with a repetition pattern on the main motif, and an abstract pattern on the *isen-isen* and supporting motifs. It uses a stylized form of the main motif taken from the visualization of the sugar cane stairs. The supporting motifs in this work take the visual of leaves from sugarcane plants. The *isen-isen* used in this work is *cecek telu*. The color selection used in the second fashion piece entitled "*Lavanya*" consists of dark and light brown. It uses a synthetic dye of the *remasol* type and locks the color using water glass. The technique used in the creation of this work is the dab coloring technique.

In this second work, batik is applied with the visualization of cane stairs in women's casual clothing. The clothing in this second work consists of a plain shirt on the inside. Meanwhile, on the outside, the clothes use a type of jumpsuit or often known as the frog suit. Jumpsuit is a fashion consisting of pants with additional patterns on the chest or back which are combined by two straps across the shoulders. This jumpsuit uses batik motifs. In addition, there is an obi belt with plain cloth on this dress while still prioritizing the comfort and beauty of the dress when it is worn.



Figure 6. Batik Casual Clothing, Work 3: *Tapak Kluwung*

The work entitled "*Tapak Kluwung*" uses the basic idea of the *Tedhak Siten* Tradition equipment from the visualization of the 7-colored *jadah*. The word "*Tapak*" comes from the Javanese language which means step and "*Kluwung*" which means colorful, the title "*Tapak Kluwung*" means a step in facing the colors of life. Batik by taking visuals from the results of *jadah* stylization as its main motif is created with an abstract and non-geometric arrangement. The supporting motifs in the creation of this batik motif use stem motifs from glutinous rice plants which are made into vines. Meanwhile, the Isen-Isen part of this batik consists of *cecek telu*. The third work entitled "*Tapak Kluwung*" uses a composition of dark and light brown. The coloring material which is used in this work uses *remasol* synthetic color and uses a water glass-type color lock. The coloring technique used is the dab technique using foam and a brush.

The application of the third fashion work in women's casual clothing consists of women's crop vest tops with a batik motif and balloon sleeves made of plain cloth separately. Meanwhile, the bottom uses pants with batik motifs that are wider at the bottom and combined with slits. At the waist, there is a plain obi belt which adds an elegant and contemporary impression when worn. *Tapak Kluwung* has the meaning of steps that a child can feel the colors of life from dark to light later, that is, those who don't understand anything until later know everything about life's ups and downs.



Figure 7. Batik Casual Clothing, Work 4: *Rumaksara*

The fourth fashion work entitled "*Rumaksara*" uses the basic idea of the *Tedhak Siten* Tradition equipment in the visualization of the *selametan* offering in the form of a tumpeng. The title "*Rumaksara*" comes from Old Javanese which means a child who is as precious as gold. The batik pattern in this fourth work is created with a non-geometric abstract arrangement using a stylized form of the main motif originating from the visualization of tumpeng which is a *selametan* offering at the *Tedhak Siten* Tradition. The supporting motifs in this work use stylized forms of roots from tubers which are the stuffing of tumpeng. Meanwhile, the *isen-isen* that is applied to this work uses the type of flower and *cecek-cecek*.

The composition of the colors used in the fourth work entitled "*Rumaksara*" consists of maroon and light brown using synthetic dyes of the *remasol* type and color-locking using water glass. The technique used in the manifestation of this fourth work is the dab coloring technique. The dab technique is a coloring technique by applying color using foam or a brush to the surface of the cloth. In this fourth fashion work, batik is applied with the visual idea of tumpeng into women's casual clothing. The clothing in this work consists of a top in the form of a women's batik shirt combined with a plain cropped vest to add aesthetic value to this dress. Meanwhile, on the bottom, it uses wide culottes made of batik. This women's casual dress is a casual dress that prioritizes comfort and beauty when used. The work entitled "*Rumaksara*" contains significant meaning and philosophy, namely the hope and prayer of both parents to God Almighty so that one day their children will become useful for those around them.

## CONCLUSION

Fashion work using the idea "The Equipment of the *Tedhak Siten* Tradition as a Source for Creating Batik Motifs in Casual Clothing" is one of the efforts to preserve traditions in Indonesia, especially in Java. In addition, this tradition become a personal experience that has been carried out by the author and needs to be preserved because of the many meanings contained in this *Tedhak Siten* Tradition. Casual clothing for women aged 18-21 years is created since the casual

fashion style is a fashion style that is in great demand by the millennial. In addition, this is also in line with to use of the *Tedhak Siten* Tradition motif so that it is still known by the millennial generation. Casual clothing is clothing with a relaxed and simple style that prioritizes the comfort of its users but still looks elegant when worn.

Methods used in this creating work is an art creation method with three stages. The first stage is exploration. It is seek and collects data as well as references as a reference for making sketches of motif designs and casual clothing. The second stage is design. It is the process of making several alternative batik designs and alternative clothing designs which are then selected several to become the selected design. The third is manifestation. It is the process of realizing works through selected designs that are realized into batik and casual clothing. The fashion creations created have a meaning and philosophy. There are 4 works of women's casual clothing. The first work entitled "*NAWASENA*" has the meaning of a bright future. The second work entitled "*LAVANYA*" means grace from the creator. The third work entitled "*TAPAK KLUWUNG*" means a step in facing the colors of life. The fourth work entitled "*RUMAKSARA*" means a child who is precious like gold. The title given to each work has its meaning and expectations.

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