



ANTABOGA AS A SOURCE OF INSPIRATION FOR CREATING BATIK PATTERNS FOR READY-TO-WEAR CLOTHING

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ABSTRACT

Antaboga is a mythical Javanese creature depicted as a multi-headed water dragon, symbolizing strength and prosperity. It represents life and transformation and is often an inspiration in carving, painting, and batik art. The application of Antaboga motifs in ready-to-wear fashion aims to preserve Javanese cultural traditions and highlight the human values represented by Antaboga as a wise and sagacious leader. The purpose of this Final Project is to sustain and reintroduce cultural heritage through batik motif designs in ready-to-wear fashion. By choosing the Antaboga theme, it is hoped to enhance a sense of ownership and preservation of cultural heritage while keeping up with the ever-changing fashion trends. Data and information were obtained through literature studies. The creation of this batik artwork employs an artistic creation method involving data collection, artwork design, and realization. The reference colors for creating the batik in this Final Project are red, blue, purple, green, and black. The outcome consists of four batik motif works inspired by Antaboga for women's ready-to-wear fashion, using the colet coloring technique. Each piece is given a title reflecting its character and appearance: the first piece is titled "Samskara Anagata," the second "Aaradhya Adhikari," the third "Dalilah Abimala," and the fourth "Satyakarta Arjava." This creation provides an innovation by reintroducing cultural heritage in the form of batik art within ready-to-wear fashion.

Key Words: Antaboga, Sang Hyang Antaboga, Hand-drawn Batik, Ready-to-Wear Fashion



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INTRODUCTION

Antaboga is a mythical creature in Javanese traditional belief that plays a significant role in stories and legends. In Javanese mythology, Antaboga is depicted as a multi-headed water dragon symbolizing power, wealth, and prosperity. As a deity that can transform into a dragon, Antaboga represents life and transformation. In various traditional Javanese arts, including batik, the

Antaboga motif is often used as inspiration, illustrating values of wisdom and wise leadership (Wijaya, 2012: 45-47). One distinctive characteristic of Antaboga is its many heads, which symbolize the creature's power and grandeur. In traditional Javanese belief, Antaboga is considered a source of abundant natural resources and wealth. This creature is associated with prosperity, food abundance, and good fortune. The concept of Antaboga also represents the cycle of life, change, and transformation. Antaboga holds strong symbolic value in Javanese culture and is often used as inspiration in arts such as carving, painting, and crafts.

Antaboga is a deity who can transform into a dragon. His status as a deity can be seen from several ornaments he wears. Similar to the dragon that appears in wayang stories, he is known as Sang Hyang Antaboga, or simply Antaboga. Antaboga himself is a god character in wayang tales. He is the king of all types of snakes and dragons. In the Mahabharata, Antaboga is referred to as Naga Sesa. Antaboga is a deity who can transform into a dragon, playing a significant role in wayang stories. Depicted with a long body and bright scales, Antaboga is the king of all types of snakes and dragons, elevated to the status of a deity because of his wisdom and helpful nature (Pranoto, 2011: 54–56). In Javanese batik, dragons are depicted in various forms with a distinctive visual style, often incorporating floral ornaments.

Detailed dragons can be found in batik patterns such as Semen Naga Bisikan, Semen Candi Mintuna, and Semen Naga Raja. Simpler dragon depictions appear in Semen Naga Uret Manglar, Semen Sri Kraton, and Semen Naga Cindula. In these batik motifs, dragons can be seen in standard forms, featuring snake-like bodies, crowns, fangs, and other attributes, as well as dragons with pairs of wings and claws or legs. The Antaboga motif in batik not only showcases visual beauty but also carries deep philosophical meanings. This dragon symbolizes strength, wisdom, and prosperity, and serves as a symbol of life and transformation (Santoso, 2015: 88–90).

Batik is one of Indonesia's cultural heritages, recognized not only domestically but also globally, and has become a world cultural heritage.

Indonesian batik encompasses the entirety of techniques, technologies, and the development of motifs and culture. It was designated by UNESCO as a Masterpiece of the Oral and Intangible Heritage of Humanity in October 2009 (Musman, 2011: 1). The art of batik is the art of drawing on fabric for clothing, which was one of the cultural practices of ancient Indonesian royalty. According to the Saradahana manuscript, the word "batik" comes from the words "amba," meaning to write, and "tik," meaning dot. Overall, "batik" can be interpreted as writing or drawing with dots (Utami, 2014: 4).

The term "busana" originates from the Sanskrit word "bhusana." In Indonesian, "busana" refers to anything worn from head to toe that provides comfort and displays beauty for the wearer (Ernawati dkk, 2008: 24). Ready-to wear clothing refers to garments designed to be worn immediately without requiring specific measurements or custom design orders beforehand. This concept allows the general public to easily and conveniently follow fashion trends, making it a popular choice in the modern fashion industry (Wibisono, 2018: 65 68). Many people today prefer to wear modern ready-to-wear clothing inspired by Western fashion trends, which has become the author's concept for their final project. In connection with the above discussion, the source of inspiration for creating batik motifs based on Antaboga aims to revive cultural heritage that is a national asset, using the theme of Sang Hyang Antaboga. The humanitarian values inherent in this concept also hold another meaning: the dragon figure represents the character of a leader. This leader is envisioned as someone good, wise, and sagacious, capable of being an example and role model for others. The depiction of leadership embodied in the figure of the dragon Sang Hyang Antaboga essentially carries profound meanings. It signifies the hope for leaders of the past, present, and future. Integrating the Antaboga motif into ready-to wear clothing can reflect a lifestyle that adapts to and follows ever-changing fashion trends without forgetting cultural assets.

METHODOLOGY

The creation of the Antaboga batik motif in the form of ready-to-wear

clothing requires a creation method to explore sources of information and data. With a specific creation method, the writer can gather information and data such as materials, techniques, concepts, and visual forms of clothing to ensure the creation has appropriate concepts and visuals. This Final Project Creation Method refers to the theory proposed by SP Gustami known as the "three stages-six steps process of creating craft art" (SP. Gustami, 2007: 329). As for the explanation, it is as follows:

Exploration Stage

Exploration, also known as explanation or search, is an act of exploration with the aim of discovering something that is likely not yet known, targeting objects to increase knowledge and fulfill the required information. Concept is an idea or concept from someone. The concept is unearthed to obtain information related to the basic ideas taken. If data collection has been carried out through library studies and field studies, the author gets a more specific description of the object to be poured into a work.

Design Stage

In the exploration stage, the author searches for and collects related data from written, oral sources, and data obtained by observing artworks. These data are then selected, which can be used as the foundation for creation and which cannot be used as the foundation. Exploration is carried out to obtain several stages in the form of materials, techniques, tools, and concepts. Several of these explorations include:

1. Technique exploration, the author uses batik writing techniques to create ready-to-wear clothing works.
2. Exploration of ingredients, done so the author can master the batik technique on the cloth used and can produce suitable and good batik. Material exploration is done to create comfortable clothing when worn and the author uses cotton fabric to create ready-to-wear clothing.
3. Exploration of coloring, the author uses remasol dyes with colet techniques to apply color to the fabric.
4. Exploration of motif form: Exploration of form is conducted using stylization

of objects that have become sources of inspiration. Alternative sketches are made using stylization techniques to produce suitable motifs. The process of creating motif forms begins with seeking references about Antaboga, followed by creating several batik motif sketches that align with the chosen theme and applying them to the motif form.

5. Exploration of garment form: The initial process of garment design involves creating fashion design drawings. After designing several clothing designs, the writer selects several pre-made motif designs and determines motifs that suit the clothing designs.

Realization Stage

The design stage includes several steps based on Gustami's method, consisting of activities to pour out ideas and the results of analysis into a work. Creating alternative designs or sketches, then choosing several best sketches to create selected designs. Selection considers several aspects such as:

1. Functional Aspect

Creating batik works in ready-to-wear clothing uses batik motifs from characters in the shadow play and existing motifs, which serve as women's clothing.

2. Material Aspect

Clothing batik works with the idea of Antaboga combined with lurik material as a combination, while the material aspect in the coloring technique uses remasol and waterglass as color locks.

3. Aesthetic Aspect

Aesthetics are the science of studying beauty through elements of line, shape, color, composition, and so on. The aesthetic aspect of the Antaboga motif lies in the batik motifs, the selection of batik colors, and the form of ready-to-wear clothing. d. Process Aspect In the process of creating batik works on ready-to-wear clothing with the Antaboga motif, batik writing techniques are applied.

After that, perfecting the selected sketches to become perfect designs adjusted to size, scale, original form, and motif placement. Then make a work

image design, consisting of sketches of front view fashion designs, back view, as well as motif sketches and other equipment contained in the work.

RESULT AND DISCUSSION

Data exploration was conducted through literature review and art observation. Literature review was performed using electronic sources discussing Antaboga, ranging from wayang characters, batik motifs, to statues inspired by Antaboga. This observation generated ideas for creating motifs inspired by Antaboga. Crowned Antaboga symbolizes wisdom and majesty, as depicted in wayang. The crown symbolizes glory and power, reflecting the hope that Antaboga's character can serve as a guiding light in life, adapting wisely to various situations and environments. Winged Antaboga symbolizes strength and grandeur, also depicted in wayang. The crown and wings symbolize majesty and courage, reflecting the aspiration for Antaboga to exemplify bravery and wisdom in adapting to different life situations and environments.

Crowned Antaboga with a wide-open mouth symbolizes strength and grandeur, as depicted in wayang. The crown symbolizes glory, while the wide-open mouth reflects bravery and vocal strength. This illustrates the hope that Antaboga can exemplify courage and wisdom in adapting to various life situations and environments. Crowned Antaboga with a slightly open mouth, looking elsewhere, symbolizes strength and grandeur, as depicted in wayang. The crown symbolizes glory, while the slightly open mouth indicates a willingness to speak wisely. Looking elsewhere shows vigilance and wisdom in observing the surrounding environment. This illustrates the hope that Antaboga can exemplify wisdom and vigilance in adapting to various life situations and environments.

The author explored motif and ready-to-wear garment forms based on the theme of the final project, which is Antaboga. Exploration of motif forms was done by stylizing motifs from the chosen concept of the final project. The concepts obtained were then explored through form exploration by creating sketches based on the chosen theme. Visual reviews from various sources such

as literature and the internet were used as references in designing motifs. The pattern structure on batik fabric includes main motifs, supporting motifs, and batik fillers.

The main motif in this batik work is Antaboga, stylized motifs of Antaboga and orchids, Antaboga winged motifs and kenanga flowers and puras, stylized motifs of Antaboga and chrysanthemum flowers, and stylized motifs of Antaboga and daisy flowers. In garment exploration, the author sought references for ready-to-wear clothing popular among teenagers. After gathering several references, several alternative designs of ready-to-wear clothing were created and selected by the final project supervisor. The clothing in this final project was made with unique shapes and contemporary styles, combining batik fabric and lurik fabric. This includes stylized blouses with bell sleeve cuts, culottes with front detail additions, blouses with open shoulders and wrinkled sleeves, plus shoulder cover details, culottes with cross-string details, tied blazers with asymmetric sleeves and gloves, culottes with bottom drawstring details, tied blazers with long sleeves, and cargo pants with raised pockets and cross strings.

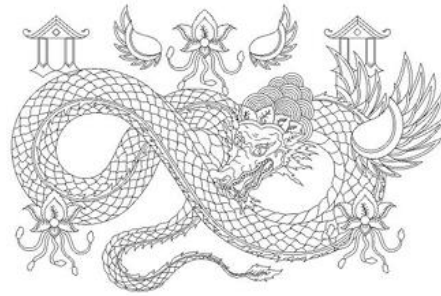
The author chose the main materials for the final project, namely primsissima cotton for batik and lurik fabric for clothing. For batik, high-quality wax was used, namely carik wax mixed with clear wax. Copper canting tools were used due to their strength and heat absorption capabilities. At this stage, the author experimented with various batik techniques. The canting technique was carefully applied to prevent the canting from breaking easily, by ensuring the wax was not too hot. Remasol dyes were used for optimal color intensity and durability. The colet technique was applied multiple times to achieve a deeper color. Garment sewing techniques were also tested to achieve the desired final result.

Batik Motif Design Process

This stage is the initial process in designing batik motifs inspired by Antaboga for ready-to-wear clothing. This phase involves sketching batik motif designs using paper and pencil as the medium.



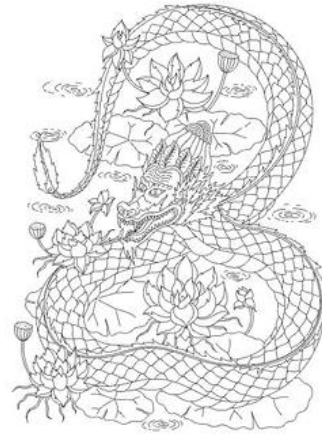
Picture 1. Motif Design 1
(Source: Ummi Annisatul Hasbiyyati Muthi'in, 2023)



Picture 2. Motif Design 2
(Source: Ummi Annisatul Hasbiyyati Muthi'in, 2023)



Picture 3. Motif Design 3
(Source: Ummi Annisatul Hasbiyyati Muthi'in, 2023)



Picture 4. Motif Design 4
(Source: Ummi Annisatul Hasbiyyati Muthi'in, 2023)

Fashion Design Process

This is the initial process in designing party attire that will be realized in physical form. This step involves sketching party attire designs using paper and pencil as the medium.

Ngloyor Process

In Javanese terms, ngloyor is a process of cleaning mori cloth by washing it. This process is the initial step in making batik tulis. Ngloyor functions to remove starch or dirt that sticks to the cloth and could disrupt the batik-making and dyeing process. The process involves washing the mori cloth thoroughly

using TRO solution and water, followed by rinsing and drying.

Nyorek Process

The process of transferring the motif that has been sketched on paper to the actual mori cloth surface is called nyorek. This stage begins with marking the cloth according to the pattern of the attire that has been designed. This aims to facilitate the distribution of the cloth to produce neat patterns. The nyorek process requires tools such as pencils, erasers, pattern paper, light table, pins, and mori cloth.

Nglowongi Process

The nglowongi process is the stage of applying batik wax to the motifs that have been transferred onto the cloth using a canting. The execution of nglowongi in batik tulis requires precision, patience, skill, and expertise (Nanik Herawati 2007, 11). In this stage, the writer is assisted by nglowongi services to expedite the process and achieve good waxing results. The materials and tools needed for this process include: mori cloth, dingklik, and clemek.

Ngiseni Process

The ngiseni process involves filling in the empty areas after the waxing process is completed. The materials used for isen-isen include cecek, sawut, scales, and others. This stage requires high concentration and skill to ensure each area is filled neatly and according to the desired pattern. Artisan services are also employed during this stage. The materials and tools required for this process are the same as those for nglowongi.

Dyeing Process

There are several methods for dyeing batik fabric, one of which is nyolet, chosen for coloring the main motifs, supporting motifs, and background fabric. Nyolet involves applying color to the patterned areas using a brush. This dyeing technique is considered relatively simple and effective for achieving multiple colors in one process. The tools needed for this colet technique include spoons, measuring glasses, ladles, plastic glasses, and brushes. The dyeing process includes using the waterglass technique for fixing colors.

Wax Removal Process (Pelorodan)

The pelorodan or nglorod process involves removing the wax adhered to the batik fabric. The tools and materials used include water, waterglass, a pot, and a wooden stick. In the nglorod process, water is used with a ratio of 75% of the pot's capacity, and 1 kg of waterglass is added to facilitate the removal of wax from the mori cloth in one dip. The pelorodan process is carried out by boiling the batik fabric in water with added waterglass. Waterglass is added to the boiling water to ease the removal of wax from the mori cloth.

Rinsing Process (Nggirahi) The nggirahi process involves rinsing the batik fabric with running water until clean. After rinsing, the fabric is air-dried to facilitate quick drying. This process is crucial to ensure all wax residues are removed from the fabric, making the batik motifs clearly visible and ready for the next production step.

Fashion Sketch Making Process The fashion sketch making process serves as a reference in creating a garment. Fashion sketches are made according to the idea and concept of ready to-wear clothing inspired by Antaboga.

Measurement Taking Process The measurement taking process is a primary step in garment making, preceding the pattern-making process. For the creation of this ready-to-wear fashion piece, standard large (L) measurements are used (Porrie Muliawan 2011). Size large is chosen as it represents the average size for adult women, who are the target market for the piece being created.

Pattern Making Process Pattern making for ready-to-wear fashion involves taking measurements according to established standards. Basic patterns are first created, followed by the construction of the ready-to-wear fashion patterns. Tools used in pattern making include newspaper, fabric chalk, pattern rulers, and paper scissors. The purpose of making ready-to-wear fashion patterns is to facilitate the arrangement of motifs and the cutting of fabric. Subsequently, the process of transferring patterns, commonly known as tracing, involves marking the fabric after it has been cut according to the fashion pattern. This process simplifies the sewing of the ready-to-wear fashion pattern pieces. (Arief Wijaya 2012)

Fabric Cutting Process The fabric cutting

process is carried out after the completion of the ready to-wear fashion pattern making. Fabric cutting is done while considering the direction of the fabric grain to facilitate the sewing process, leaving an extra 2-3 cm outside the pattern for seam allowance.

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Sewing Process

The sewing process is the main process that involves stitching the fabric pattern pieces together into a complete ready-to-wear garment. This process is performed after all fabric pieces have been marked and pinned together using pins to produce neat stitches according to the desired shape. Matching thread color is used in the sewing process. (Budi Santoso 2015)

Finishing Process

The finishing process is a crucial final stage in the production of ready-to wear fashion. This stage ensures that every detail of the garment is handled properly to produce a high-quality product. Finishing steps include precisely attaching buttons for functionality and aesthetics, as well as fitting the skirt hook correctly to ensure comfort and good shape. Careful trimming of thread remnants is done to provide a clean and tidy appearance. Additionally, the addition of macrame cord accents on fashion details adds beauty and uniqueness to the piece, making it more attractive and distinctive. The final step of finishing involves meticulously ironing the entire garment to ensure perfect folds and stitches.

Supporting Work Accessories Process

This work is the result of the realization process of the final project in the form of four women's ready-to-wear garments with the Antaboga concept.

1. Work 1: Samskara Anagata

Supporting accessories: High heels for an elongated and graceful appearance. Mesh gloves for a stylish and unique impression. Batik patterned bucket hat adding cultural and Indonesian-style charm.

2. Work 2: Aaradhya Adhikari

Supporting accessories: High heels for an elongated and graceful look.

Layered silver metal circle earrings for an elegant and modern touch. Unique butterfly-shaped ring with dangling chain, adding artistic and feminine flair.

3. Work 3: Dalilah Abimala

Supporting accessories: High heels for an elongated and graceful appearance. Set of rings for all fingers with delicate chains between rings, offering a chic and modern look. Metal chain necklace for a minimalist yet elegant appearance. Batik-patterned bucket hat adding cultural and Indonesian-style charm.

4. Work 4: Satyakarta Arjava

Supporting accessories: High heels for an elongated and graceful appearance. Delicate butterfly-shaped metal ear adornments for an elegant and feminine touch. Metal chain necklace with emoticon pendant, adding grace and symbolizing strength. Metal pants chain providing an urban, edgy touch and practicality.

Finished Works



Picture 5. Work 1; *Samskara Anagata*
(Source: Rayvaldo Kiki, 2024)



Picture 6. Work 2; *Aaradhya Adhikari*
(Source: Rayvaldo Kiki, 2024)



Picture 7. Work 3; *Dalilah Abimala*
(Source: Rayvaldo Kiki, 2024)



Picture 8. Work 4; *Satyakarta Arjava*
(Source: Rayvaldo Kiki, 2024)

CONCLUSION

The final project work, themed "Antaboga as a Source of Inspiration for Creating Batik Motifs for Ready-to-Wear Garments," is an endeavor to revive cultural heritage assets by focusing on the theme of Sang Hyang Antaboga. Additionally, the inherent human values it embodies also hold significance, portraying the dragon figure as representing a leader. This leader epitomizes qualities of goodness, wisdom, and sagacity, serving as an example and role model for other leaders. The depiction of leadership in the figure of Sang Hyang Antaboga carries profound meanings. Aligned with the objective of reintroducing the Antaboga batik motif to the millennial generation, ready-to-wear women's clothing has been created, considering that ready-to-wear fashion is widely favored by millennials for its relaxed style and user comfort.

The method employed in creating this final project utilized an artistic creation process in three stages: exploration, involving data collection and references for sketching batik motif and ready-to-wear clothing designs; design phase, comprising the creation of several alternative batik designs and ready-to-wear clothing designs, from which the best were selected; and realization phase, where the chosen designs were actualized into batik and ready-to-wear clothing.

Each of the final project works created carries deep meanings and philosophies. Among them are four ready-to-wear women's clothing creations: the first work titled "Samskara Anagata," narrating leadership that nurtures without distinction; the second work titled "Aaradhya Adhikari," embodying a philosophical meaning of optimism in leadership; the third work titled "Dalilah Abimala," narrating strong, courageous leadership faithful to cherished values; and the fourth work titled "Satyakarta Arjava," narrating powerful leadership, full of happiness, and capable of spreading the warmth of peace. Each title bestowed upon these works carries its own meanings and aspirations. (Aa

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