



SANG HYANG SEMARA RATIH AS A SOURCE OF IDEA THE CREATION OF BATIK MOTIFS IN CASUAL FASHION

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ABSTRACT

Sang Hyang Semara Ratih is a symbol for Balinese Hindus. Another parable Sang Hyang Semara ratih is the meeting of spermatozoa with ovum and also the moon and the sun. The purpose of this project entitled "Sang Hyang Semara Ratih Sebagai Sumber Ide Penciptaan Motif Batik Pada Busana Casual" is to describe the idea, create a written batik with the source of the idea to add a variety of Balinese motifs and design casual clothing by applying the Sang Hyang Semara Ratih motif's through an aesthetic approach. Data information is obtained from literature study and visual review. The method of art creation uses 3 stages of 6 steps, in the form of exploration, design and realization. The output results are: 2 pairs of casual clothes, a draft of scientific article, catalog of works and HaKi for "Batik Sang Hyang Semara Ratih". The casual clothing created each has a title based on its character and appearance, namely the first pair of works has the title "Angsung Smara" and "Tadhah Sih" with a batik motif entitled "Sasmitamerta", and the second pair of works has the title "Baskara" and "Basanta" with a batik motif entitled "Candradisti". Adult women and men from 18 years old to 40 years old is a target for this casual fashion.

Key Words: Sang Hyang Semara Ratih, Batik, Casual Clothing



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INTRODUCTION

One of the manifestations of Hyang Widhi that Hinduism in Bali believes in is Lord Kama and Dewi Ratih. These two deities are often called Semara Ratih. His story is told as the main character in lontar cundamani II. In Hindu mythology, Sang Hyang Semara Ratih is a paired protagonist who is interpreted as a symbol of love and affection filled with loyalty and sacrifice. Actually, Semara Ratih is one of the names to mention Ida Sang Hyang Widhi in the form of Ardanareswari. Dewi Ratih is the essence of Lord Kama. In the

depiction, Lord Kama and Dewi Ratih are above a blooming lotus flower with Lord Kama carrying a bow (arrow) and golden yellow in color. The golden yellow color symbolizes purity.

According to the maestro lontar writer Ida I Dewa Gde Catra in *Geguritan Semara Dahana*, the story of Sang Hyang Semara Ratih began when Dewi Ratih asked to be turned into ashes when she saw her partner Dewa Kama become ashes after waking up Lord Shiva from his hermitage. This happened because there was a problem in Heaven and only by waking up Lord Shiva with Lord Kama's arrow could the problem be resolved. The effect of Lord Kama's arrow of love made Lord Shiva miss His sakti, Dewi Uma. So at the request of Dewi Uma, Dewa Kama and Dewi Ratih were revived, but because they could not be revived in Heaven, the ashes were scattered in the world. Along with the scattering of the ashes, Lord Kama and Goddess Ratih carry out the task of entering the heart of every human being so that a sense of mutual love and compassion arises. The symbolization of love and compassion is called Sang Hyang Semara Ratih. The parable of Sang Hyang Samara Ratih is divided into two, in Buana Alit or the human body and in Buana Agung or the universe. In Buana Alit, the mixing of red blood and white blood in the human body is exemplified, namely the meeting of sperm cells with egg cells. In Buana Agung or the universe, more specifically the sun and the moon because ratih itself means the moon, and between the moon and the sun have a close relationship that cannot be separated and always depend on each other to illuminate the earth.

Semara Ratih is commonly visualized in *rerajahan* and *wayang kamasan*. *Rerajahan* is closely related to the unity of religion and art. *Rerajahan samara ratih* is generally visualized on a plasa mat to complete the *metatah* ceremony. This ceremony has the meaning of an effort to worship or present the power of God Semara (kama petak) and Dewi Ratih (kama bang) as gods of love and loyalty in order to provide inner and outer grace and biological maturity during puberty of children who carry out the *metatah* ceremony.

Semara Ratih is a symbol of love for the Hindu community in Bali and is

commemorated annually on "Tumpek Klurut" day. This is in accordance with the Governor's instruction letter Number 08 of 2023. Klurut or Lulut means the bond of love which will bring beauty, amazement, and peace. This celebration is a reminder of the importance of love in life and a reminder of the majesty of the manifestation of Sang Hyang Semara Ratih.

Bali actually has great potential and promise as a place for the growth and development of batik because Bali has a strong artistic tradition, as well as charming natural beauty as inspiration in making batik motifs (Supriono Primus, 2016). Unfortunately, there are still not many batik motifs with cultural characteristics or about the lives of Balinese people. Though batik can be one of the variations of souvenir choices that can improve the economy for the region.

This is because Bali is very famous for its tourism both domestically and abroad. Written batik is batik with a night incision technique using canting. Canting is made of concave-shaped copper material that can accommodate batik wax (malam). Written batik is a creativity that brings together hands, hearts and minds to understand the character of malam and canting, how to sweep hot malam on the cloth, see it seep and create all the different effects (Asti Musman & Ambar B. Arini, 2011). Batik is not only an expression of art or culture, but also reflects the symbolic meaning of a hope or ideal. In batik art, it actually reflects symbols that are meaningful as a kind of cipher for a hope or ideal for the maker and wearer (Supriono, 2016).

Batik usage continues to grow, not only on sheets of cloth but has begun to penetrate into the world of fashion. Indonesian people used to only recognize batik as a cloth or jarik wrapped around without sewing, then it developed and was used as formal clothing. In the current era, batik can be transformed into casual clothing with the right selection of contemporary designs. This development brings batik into a high art work that is much favored. Casual fashion itself is clothing that has a relaxed impression and prioritizes wearer comfort, so it can be used as formal or informal clothing. Casual fashion will not be consumed by the times to become a style that is still

avored by anyone, even the millennial generation. The millennial generation is a generation that is able to respond to its needs by following the development of digital technology (Faiza & Sabila, 2018).

Due to the described background, Sang Hyang Semara Ratih is used as a batik motif to introduce the symbol of love, compassion and sacrifice believed by Hindus in Bali to the wider community. The author hopes that the younger generation can make the story of Semara Ratih a guide to become a loving person and dare to sacrifice in goodness. This batik motif is applied to casual clothing so that the motif can be more easily exposed. The chosen casual wear is an indoor office work outfit adapted to Semara Ratih's love story that began while struggling to complete her work, besides that work in the office is identical to a comfortable and clean environment, this aims to appreciate Sang Hyang Semara Ratih by placing the patterned casual wear in a comfortable and clean environment. The motifs on this casual outfit follow the ever-changing fashion trends without forgetting the existing traditions so that the younger generation can look trendy but not forgetting the traditions.

METHODOLOGY

This final project refers to the "three-stage-six-step" pattern as its creation method. The creation method helps the author in realizing the work systematically. It begins with exploration, then design, and then realization in accordance with the opinion of SP Gustami in 2007 in his book entitled *Butir-Butir Mutiara Estetika Timur, Basic Ideas for the Creation of Indonesian Craft Art* (SP. Gustami, 2007, p. 329). The details of the stages of the creation method of this final project is as follows.

1. Exploration

The exploration stage is the initial stage of determining the source of ideas that will be used as the basis for the concept of a work. At this stage the author observes and collects data from literature studies, book and journal references. Furthermore, the author processes the information collected and analyzes it to draw conclusions in order to produce concepts

that give birth to original works.

The resulting concept was then strengthened by the author by interviewing the maestro of lontar writer Ida I Dewa Gde Catra. The results of the interview reinforced the motif to be realized, namely another image of Sang Hyang Semara Ratih in the form of a meeting of spermatozoa with ovum and the moon with the sun. Then to produce an original work, the author explores the motifs, techniques used and the form of clothing.

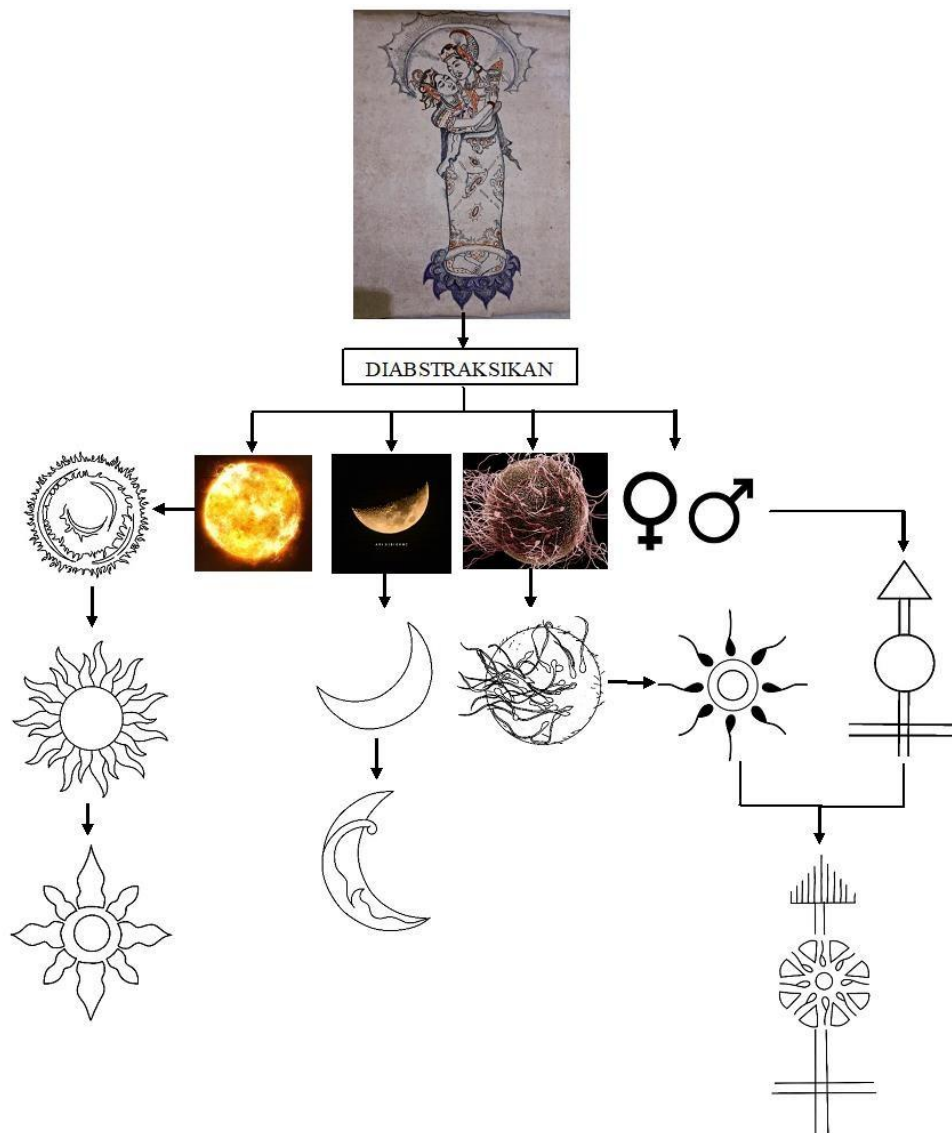
There are various kinds of batik techniques from written batik, stamping, printing, as well as a combination of stamping with writing or printing with writing, the author chooses to use the fine written batik technique. This choice is based on realizing a detailed batik, using canting 0.1 as canting isen. The coloring process instead of using natural dyes, this work uses remasol synthetic materials with easy-to-mix colors to produce bright colors according to the characteristics of coastal batik. In the coloring process, color locking uses two types of materials, namely baking soda and waterglass. The following are the stages of exploration of motifs and clothing.



Picture 1 Exploration of Women's Casual Fashion



Picture 2 Exploration of Men's Casual Fashion



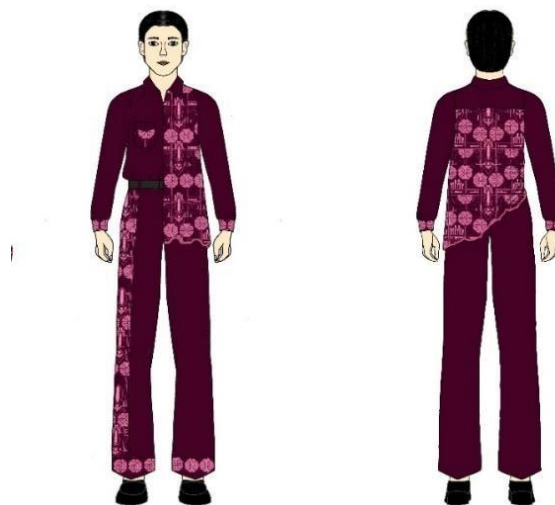
Picture 3 Explorasion of Batik Motifs

2. Design Step

In to the planning stage, the author begins to visualize the collected data information. The results of the analysis that has been done are then poured into alternative sketches. As many alternative sketches as possible were made to be considered and the selected sketches were determined to be perfected. The more sketches that are made, the more varied the exploration of motifs and shapes will be. The refinement of the sketches aims to facilitate the process of realizing the work. So that in the process there is a reference for making both the shape of the clothes, the placement of the motifs and the colors. Here is the design that has been refined.



Picture 4 Perfected Design Of Women's Casual Wear "Work 1"



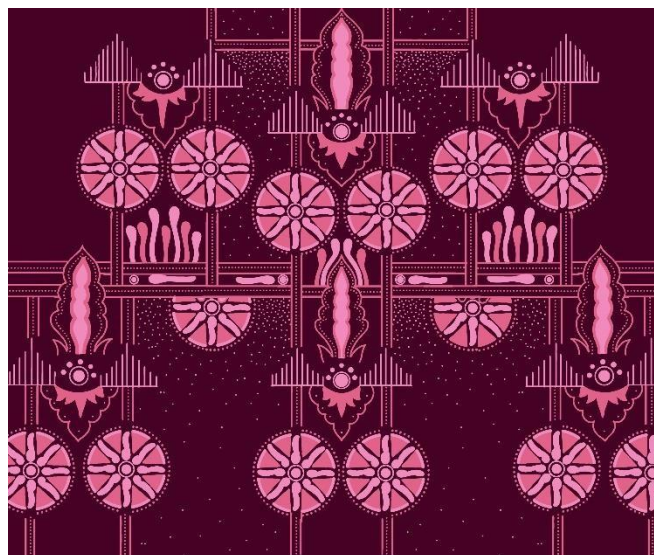
Picture 5 Perfected Sketch Of Men's Casual Wear "Work I"



Picture 6 Perfected Sketch Of Women's Casual Wear "Work II"



Picture 7 Perfected Sketch Of Men's Casual Wear "Work II"



Picture 8 Batik Motif Of Artwork I



Picture 9 Batik Motif Of Artwork II

3. Realization of The Work

This is the realization process of the design that was selected and refined into a masterpiece. The first step of the realization process is to break the fashion pattern to be used as a reference for making motifs. The next step is batik making and the last step is sewing. To realize the batik motif on casual clothing with the basic idea of Sang Hyang Semara Ratih, the author used the technique of fine batik writing with canting isen 0.1. The media used is primisima sanfores fabric that has been patterned according to the fashion design that will be realized. The close-dye coloring system uses remasol chemical dyes to produce bright colors and the impression of color gradation. In the finishing process after sewing the clothes, the clothes were given additional embroidery details to give a firm impression on the edges of the fabric.

RESULT AND DISCUSSION

The realization process of the final project entitled "Sang Hyang Semara Ratih as a Source of Idea for Batik Motif Creation in Casual Clothing" resulted in 2 batik motifs and 2 pairs of casual clothing. After going through the process of batik experimentation and coloring, the work was batiked with canting isen

0.1 for isen cecek to match the batik concept which is to bring out the impression of ash sown on the motif. The coloring process uses baking soda locking mixed into the remasol dye and the final locking uses waterglass. The fabric that has been colored with baking soda locking is then allowed to stand for 2 days before mopok is done to get a concentrated color. In coloring with baking soda, only fabrics exposed to hot nights do not fade. Coloring with baking soda is to minimize the possibility of night cracking during the dipping lid system. The works created have titles for both batik and clothing. The batik motifs have the titles: 1. Sasmitamerta, 2. Candradisti. While the clothes have the titles: 1, Angsung Smara, 2. Tadhah Sih, 3. Basanta, 4. Baskara. Here are the results of the work created:

1. Couple artwork 1 "ANGSUNG SMARA" and "TADHAH SIH"



Picture 10 Artwork I "Tadhah Sih and Angsung Smara"



Picture 11 Artwork I Of Women's And Men's Casual Wear

The first masterpiece is a couple outfit consisting of men's and women's clothing. The menswear with the name Angsung Smara comes from the Sanskrit language which consists of two words, Angsung and Smara. Angsung means giving and Smara means romance or love. So Angsung Smara has the meaning of giving love. The selection of this title is based on the simple cut of the garment but has special details. The shirt in this work has a cut like a regular shirt, what makes it unique is that the batik motif is placed asymmetrically on both the shirt and the pants. The details on the shirt are added with embroidery to give a firm impression. As for the women's clothing named Tadhah Sih which comes from Sanskrit and means

a place of love. The name is based on the nature of a woman who must bear the fruit of the meeting of affection between men and women in harmony with the batik motif in this work.

This casual women's fashion is in the form of a midi dress with a longsleeved outer and a skirt with a placket accent. The midi dress top is deliberately made with buttons placed on the right side and buttonholes on the left side, different from the location of buttons in general. The button on the right side and the buttonhole on the left side have the hope that a woman can love herself more and become an independent woman. Like the shirt, there are also embroidery details on this women's dress.

These batik motifs in Angsung Smara and Tadhah Sih raise the meeting of sperm cells with egg cells which is another parable of Semara Ratih on buana alit. Buana Alit can be interpreted as the human body. The meeting of sperm cells with egg cells is the main motif in the batik pattern of this work, for supporting motifs taken from male and female symbols which are camouflaged and united with the motif of meeting sperm cells with egg cells so that these two elements form a unified motif. Another supporting motif is the leaf motif. Batik is identical to isen-isen, in this work using cecek isen-isen with 0.1 canting. The selection of cecek isen-isen aims to represent the story of the burning of Lord Kama when he woke up Lord Shiva in his hermitage, so that he ended up becoming ashes. However, the ashes that are formed are then sown and instill the nature of love and compassion in every living being.

This artwork uses red tones as its color. The specific colors used are pink, magenta red and maroon. The choice of red color is based on the motif of the meeting of the sperm cell with the egg cell, the red color also symbolizes courage like the story of Sang Hyang Semara Ratih. In addition, pink and red symbolize love. The dye used is remasol dye because it has bright colors and is easy to mix to produce the desired red color, besides that the rest of the remasol dye can still be used so as to reduce color waste.

Based on the description above, the batik motif in this work called Sasmitamerta comes from two words, namely Sasmita and Amerta. Sasmita comes from Sanskrit which means symbol and Amerta comes from Sanskrit too and means eternity. So Sasmitamerta means the symbol of eternity. This first work symbolizes a new life for every couple after marriage, where it is expected to be brave to fight for one's love, because love will always bring peace. Although the journey is full of tests, it is hoped that each couple can fight for their love. In addition, it is expected to make each couple always find their happiness both in joy and in sorrow.

2. Couple artwork 2 "BASKARA" and "BASANTA"



Picture 12 Artwork II "Baskara and Basanta"



Picture 13 Artwork II Of Women's And Men's Casual Wear

This second masterpiece has the name Baskara and Basanta, this work is a paired work. Baskara is the name of the male outfit which means sun while Basanta is the name of the female outfit which means moon. Both names are taken from Sanskrit.

This couple work consists of women's clothing, namely a sleeveless top combined with a long-sleeved outer, for the skirt is a side slit as the first layer and the second layer is a plisket skirt, there is an additional obibelt to give a firm impression on the wearer's waist. As for the shirt, it is a regular shirt cut combined with an additional layer on the upper right side with a length up to the chest. The shirt is combined with material pants to give a

comfortable impression in accordance with the characteristics of casual clothing. On each outfit, both men's and women's clothing, embroidery is added to add a firm impression to the edges of the fabric.

Baskara and Basanta's masterpiece has a batik motif called Candradisti. The name of this motif consists of two words, candra in Sanskrit means moon and adisti means sun. Taking this name is based on another simile of Semara Ratih, namely the moon and the sun, which is in accordance with the batik motif in this work. The moon and sun motifs are another symbol of Semara Ratih to Bhuana Agung or can be called the universe. The main motif in this work is a crescent moon motif that faces symbolizing Dewi Ratih, with the middle containing the sun which symbolizes Lord Kama and is above a blooming lotus flower which symbolizes the stana of Sang Hyang Smara Ratih. The sun motif placed in the middle has the meaning that the sun will always be there to shine the moon, and the moon placed on the right and left has the meaning of maintaining and continuing like the nature of the moon that reflects the sun's light to alternately shine on the earth at night. The supporting motifs in this work are frangipani flower buds and temesir swastika motifs, taking this motif to strengthen the Balinese elements in this work.

The main motif and supporting motifs of this work are embellished with cecek isen-isen with 0.1 canting. Cecek is interpreted as symbolizing the story of the burning of Lord Kama while carrying out his duties, turning him into ashes. The fabric used is grade A primisima cotton fabric to give a comfortable impression to the wearer.

Turmeric yellow combined with brown and brick red is the color of choice for this work. Turmeric yellow symbolizes the light of the moon and sun at sunrise and sunset, besides that yellow also means purity. Brown and brick red symbolize the elegance of love. To produce this color, the author chose to use remasol colors to make it easy to mix colors to produce the desired color.

The meaning of this second couple's work is that just like sunlight and

moonlight that are always there and always complement each other like love in every couple. Although sometimes it is not visible but the affection is definitely there. In addition, when the sun goes down the moon will reflect the light from the sun just like humans as social creatures who need each other in living life. When we need each other, there will be a sense of mutual love and it is believed to be a manifestation of Sang Hyang Semara Ratih who inhabits the heart of every human being.

It is hoped that the wearer of this work will become a person who loves each other without discrimination just like the sun and the moon that shine equally on the earth for every existing creature. In addition to loving fellow living beings, it is also expected that every human being can love themselves. Every happiness will appear by itself when you can love yourself.

CONCLUSION

The process of creating a written batik motif with the basic idea of Sang Hyang Semara Ratih begins with the author's love for Bali. After going through an exploration process that was strengthened by interviewing the source Ida I Dewa Gde Catra and then the results of the analysis were realized, conclusions can be drawn from this final project, among others:

1. The creation of batik motifs was raised from other parables of Semara Ratih in Buana Agung and Buana Alit. The other parables are the sun and the moon, and the meeting of the sperm cell with the egg cell. The process of making motifs is done by abstraction from the depiction of the form of Sang Hyang Semara Ratih which is then stylized.
2. The casual fashion design was created by considering the source idea of Sang Hyang Semara Ratih. Sang Hyang Semara Ratih is known as the symbol of love for Hindus in Bali, so a casual outfit for men and women was chosen. The casual clothing chosen was intended for office workers in the room so the design was made formal. This is to respect the majesty of Sang Hyang Semara Ratih who is a god of the Hindu people in Bali, so that when

worn casual clothing with batik motifs Sang Hyang Semara Ratih is in a proper place with a formal design. This paired fashion design was made exclusive with the size according to the buyer's custom in order to increase the selling price.

3. The creation of batik motifs in casual clothing with the basic idea of Sang Hyang Semara Ratih is through a method with a sequence of stages of exploration then design and finally realization. The process of making this work was carried out systematically starting with the exploration of concepts, motifs, and clothing. After that, designing alternative sketches, refining the selected design, and finally realizing the work. The batik motifs of each work are placed with a calculation so that they are not cut. This gives a special impression to each work. The title of each work is adjusted to the motif and the design of the clothes. The first work of menswear is titled Angsung Smara which means giving love. The women's clothing is titled Tadhah Sih which means a place of love. With batik, the first work is named Sasmitamerta which means the symbol of eternity. The second work with men's clothing titled Baskara which means sun and women's clothing titled Basanta which means moon. This second batik work is entitled Candradisti which means the moon and the sun. These two works are expected to provide positive energy for each wearer and their surroundings.

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