



PEGON ARABIC LETTER STYLING IN CREATION OF BATIK MOTIFS ON CASUAL CLOTHING

Della Putri Mutika Windi ¹⁾, Aan Sudarwanto²⁾

^{1,2} Indonesian Institute of the Arts Surakarta

¹⁾Email: windyputri978@gmail.com, Phone: 085649439422

²⁾Email: aansudarwanto@gmail.com, Phone: 081329036552

ABSTRACT

Arabic Pegon is an Arabic script used to write regional languages. The Arabic Pegon script originates from the Javanese Arabic " pego " or Arabic Jawi, which means to deviate. The final project delivers the theme "Arabic Pegon." in designing batik motifs on casual clothing. The final assignment of this work the author wants to introduce and create very attractive casual clothing with Arabic Pegon designs that can foster greater public appreciation and understanding of this script as part of Islamic history and the richness of Indonesian culture. This uniqueness embodies creativity for designing works. The design of the work applies written batik techniques by applying art design methods in the form of exploration, incubation, conceptualization, and materialization. The conclusion obtained is four batik motifs with Arabic Pegon ideas that are applied to casual clothing . The four clothing works are entitled Work 1 "Nurul Bainal Huruf", clothing 2 "Nourayya", clothing 3 "Mutri", clothing 4 "Mutika". With the existence of these four works, making Arabic Pegon letters as a source of ideas is expected to be better known by the wider community, and encourage Indonesian people to maintain Arabic Pegon letters as one of the cultural and historical heritages as well as a source of knowledge and classical literature.

Key Words: Arabic Pegon, Casual Clothing, Batik Motif



This work is licensed under a CC-BY-NC

INTRODUCTION

Arabic Pegon is a language used to write Javanese, Arabic Pegon letters comes from the Javanese Arabic word " pego " or Arabic Jawi, which means to deviate. This is because Javanese written in Arabic script is considered unusual, using the Hijaiyah script without using symbols, reading marks, or sounds that differ from the Hijaiyah script, but in pronunciation the language uses the Arabic language according to their respective regions (Apologia, 2023). The Arabic Pegon script has a unique character in its writing, and has its own

characteristics that are different from other scripts. When seen from a distance, it looks like the arrangement of the hijaiyah letters, but when viewed closer, the differences will be visible. This uniqueness and characteristics made the author interested in visualizing the Arabic Pegon script into batik motifs on clothing casual.

The existence of Arabic Pegon in Islamic boarding schools, especially Salaf Islamic boarding schools, is still maintained to this day. However, along with the development of technology and globalization, the existence of the use of Arabic Pegon letters has influenced, where its use is decreasing due to the dominance of Latin script and the digital era (Miftachul Ulum, 2018). However, within the scope of Islamic boarding schools, Arabic Pegon letters are still preserved as one of the evidence of cultural wealth and literary heritage that is important to preserve and maintain. This unique Arabic Pegon is applied in batik motif designs for casual clothing as an effort to introduce and preserve Arabic Pegon letters . The application of Arabic Pegon letters into batik motifs is one of the innovative applications in batik design, a form of innovation in the development of batik that will continue to grow.

Batik is a patterned cloth that is specially made and is one of Indonesia's heritages that is still in demand by many people, where people still use batik for formal events and as time goes by, batik began to be used for formal events for school students and civil servants who wear batik on Fridays, this development continues until batik began to be worn for everyday use (Taufiqoh et al., 2018). In ancient times, batik was only made for limited circles of the palace, but as time goes by, batik began to be known by people outside the palace and are allowed to wear batik until now. Batik has become part of the culture Indonesia, especially Java, has long been a cultural heritage of Indonesia (Sudarwanto, 2019).

Batik is recognized as one of Indonesia's cultural heritages by the United Nations Educational, Scientific, and Cultural Organization (UNESCO) on October 2, 2009. To this day, batik continues to be created with innovative new motifs and modern combinations combined with traditional techniques. Batik can be

used as the main material for formal and non-formal events, such as casual wear, ready-to-wear, evening gowns, and art clothing wear, kebaya and so on.

Casual clothing is clothing designed with simple, comfortable cuts for everyday wear. This casual style is typically worn daily, prioritizing comfort with a casual style that makes the wearer look neat and modern (Prihandayani, 2021). Casual clothing tends to use simple, comfortable cuts, with materials that absorb sweat easily. Casual clothing will appear ordinary and very simple if designers don't add a touch of creativity to their designs. By improving designer skills, casual clothing can appear classy with the addition of several silhouette cuts and innovative accessories (Prihandayani, 2021).

The author's reason for creating a batik motif that originates from the Arabic Pegon is because of the uniqueness of the Arabic Pegon script , namely in its writing, if examined carefully, the writing of the Arabic Pegon script does not match the Hijaiyah script (Munawir et al., 2023). In addition to the unique writing of Arabic script, the reason why the author chose the Arabic Pegon script as a source of ideas for creating batik motifs is that along with developments, the Arabic Pegon script is no longer as it was in the past, due to the lack of introduction and learning in the formal education system, especially outside the Islamic boarding school environment.

The current generation is more familiar with Latin letters and uses digital which ultimately does not support the use of this Pegon script . In addition, changes in culture and increasingly modern lifestyles make the Pegon script considered less relevant in everyday communication. As when it first appeared. The Arabic Pegon script is usually only used for teaching yellow books, interpreting books and the Quran in Islamic boarding schools (Munawir et al., 2023). So with the existence of this work of the Arabic Pegon letter theme, it is hoped that it can preserve and introduce the Arabic Pegon letter as one of the real existences as a historical science in the spread of Islam in Indonesia, especially in the Java region. Therefore, the creation of batik motifs with the idea of styling the Arabic Pegon letter which will be applied to casual clothing will be more in demand by the public, especially the current generation,

because the majority of the Indonesian population is Muslim so that the goal of preserving the Arabic Pegon letter can be accepted by the wider community.

METHODOLOGY

Pegon script as the source of ideas, aims to provide an innovative application in batik design. Therefore, this approach is expected to be an effort to preserve and introduce it to the public. In this creative process, the author uses stages in the creation of the work, referring to theory. Guntur (2016), which has stages of methods in the process of designing works of art, namely exploration, incubation, conceptualization and materialization.

RESULT AND DISCUSSION

The resulting stages are then systematically described, including the process of creating batik motifs and casual fashion designs using the Arabic Pegon script as the inspiration. This creative process consists of several stages: exploration, incubation, conceptualization, and materialization. The creation process is carried out in stages and structured to produce distinctive works that also possess aesthetic and modern value.

1. Exploration Stage

a. Concept Exploration

This exploration stage makes efforts by searching for data sources through direct observation, the author conducts direct interviews with people who have information on the topic taken and conducts a literature study looking for reference data sources. Literature studies are conducted through electronic sources taken from books, journals and websites that discuss the Arabic Pegon letters, through the origins, functions of the Arabic Pegon letters. The Arabic Pegon letters are Arabic used in writing into regional languages, the Arabic Pegon letters appear from the Javanese Arabic language "pego" or Arabic Jawi which means to deviate. This is because the Javanese language written in Arabic letters is considered unusual, using hijaiyah letters without using

symbols, reading marks or sounds that are different from the Hijaiyah letters, but in pronunciation using a language that depends on the region. The uniqueness and characteristics make the author interested in visualizing the Arabic Pegon letters into batik motifs on casual clothing.

b. Exploration of Motif Forms

In the next stage, namely the exploration stage of the motif form, where the author conducted several form explorations through form stylization and then styled from the source of the idea taken. The concept of form exploration lifted from the sketch taken by stylizing the motif from the original form based on data exploration obtained through library studies looking for reference data sources. Library studies are carried out through electronic sources taken from books, journals and websites that discuss the Arabic Pegon letters, through the origins, functions of the Arabic Pegon letters. In making motifs, they consist of structures including main motifs, supporting motifs and isen-isen motifs which are then matured again in the incubation process at the experimental stage of the process.

c. Fashion Exploration

Fashion exploration is a crucial part of the creative process. In this section, the artist gathers several references for inspiration. After creating the initial batik motif design, the next step in fashion stylization is to seek out references for casual wear. At this stage, the author sought out several sources of casual Muslim clothing suitable for the general public, especially Islamic boarding school students (santri). The sketches drawn from these sources were then consulted with the supervising lecturer and selected. This process was then refined further through the incubation process at the experimental stage of the process.

d. Material Exploration

The selection of materials is one of the stages of material exploration, which is one of the final project creations. Some of the materials needed in making the work. In this final project, the author

uses the hand-drawn batik technique, applying Japanese cotton fabric. The coloring required by the author is synthetic remasol dye with a dipping method. The type of color used in the Arabic Pegon batik for casual wear is maroon. This concept will be realized in casual wear. This process is then refined in the incubation stage in the material experimentation stage.

2. Incubation

The incubation stage is the maturation stage for observed cases or ideas, during which artists or designers may face challenges and obstacles. Writers may experience failure in experiments, hit dead ends in developing ideas, or encounter problems. However, in this stage, writers do not give up but instead turn these problems into opportunities to learn and continue to grow. Writers critically evaluate the results of the experiments, identify strengths and weaknesses, and consider how they can improve their concepts.

a. Process Experiment

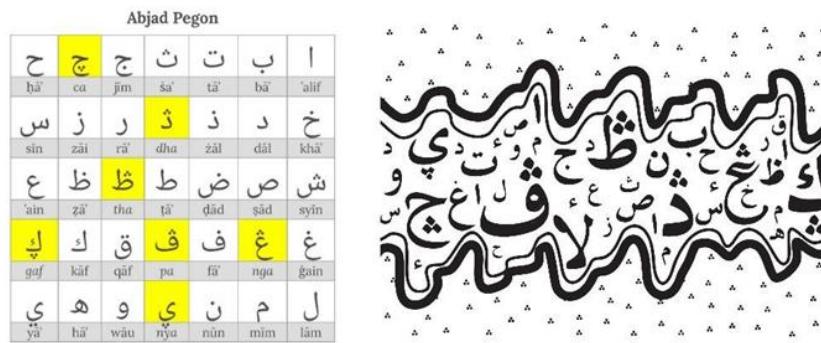
Pegon Arabic script batik motifs, The writing stage involves stylizing or styling the Pengon Arabic script and supporting motifs taken from other Hijaiyah letters that support the Pegon Arabic script. The results of the visual review serve as a guide for creating batik motif designs. Several structures are used: the main motif, supporting motifs, and isen-isen. The batik motif exploration taken from the Pegon Arabic script is as follows.

1) Stylization Process

The stylization process takes the Arabic Pegon script as the main motif, using the Arabic Pengon script as the object, and supporting motifs taken from other Hijaiyah letters that support the Arabic Pegon script. The results of the visual review serve as a guide for creating batik motif designs.



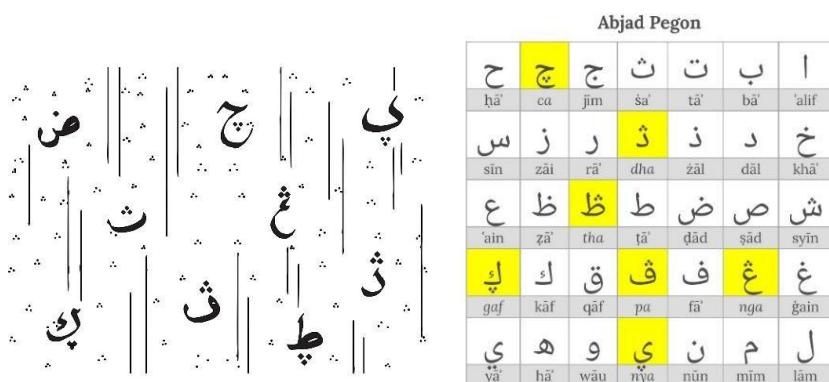
Picture 1 Stylization of Pegon Arabic Letters "Dad"
 (Della Putri Mutika Windi, 2025)



Picture 2 Stylization of Pegon Arabic Letters
 (Della Putri Mutika Windi, 2025)



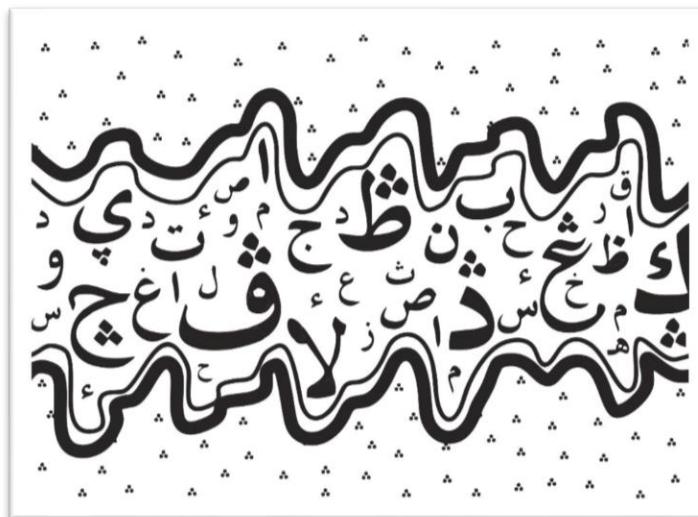
Picture 3 Stylization of Pegon Arabic Letters "Wow"
 (Della Putri Mutika Windi, 2025)



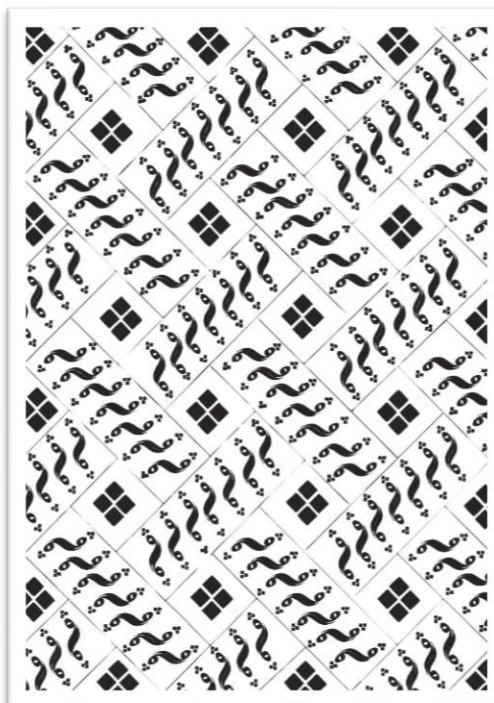
Picture 4 Stylization of Pegon Arabic Letters
 (Della Putri Mutika Windi, 2025)

2) Alternative Design Process Motif Design

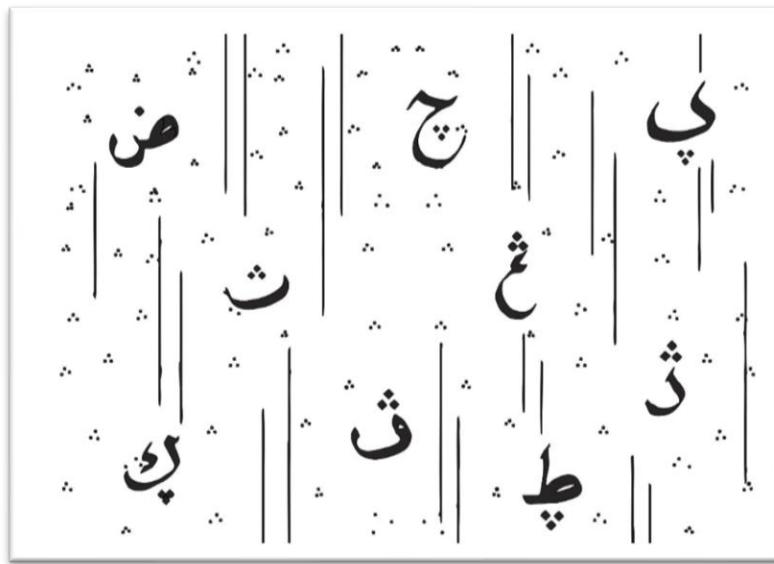
Alternative designs are the initial stage of selecting a different design, or the initial stage of the design process. This stage involves creating several sketches of the design to be selected. Here are some alternative designs that will be created in the final project:



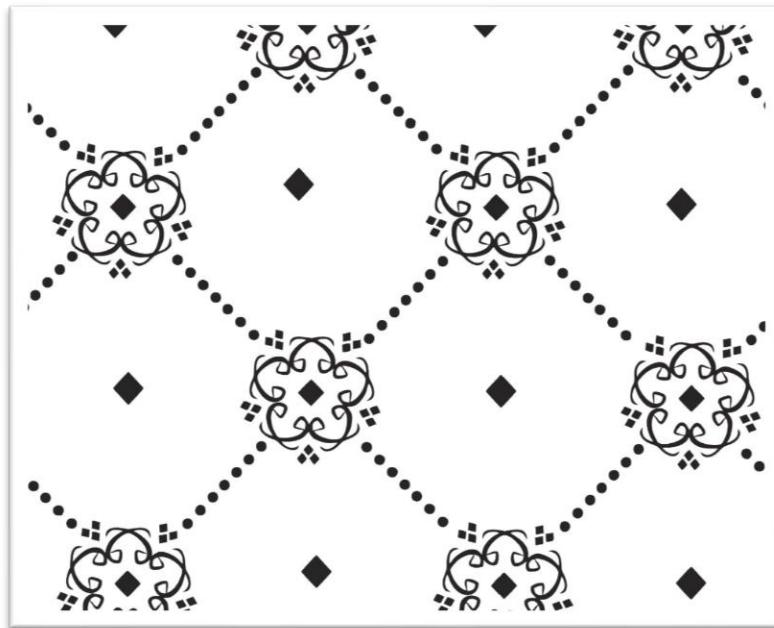
Picture 5 Alternative Design of Motif 1
(Della Putri Mutika Windi, 2025)



Picture 6 Alternative Design of Motif 2
(Della Putri Mutika Windi, 2025)



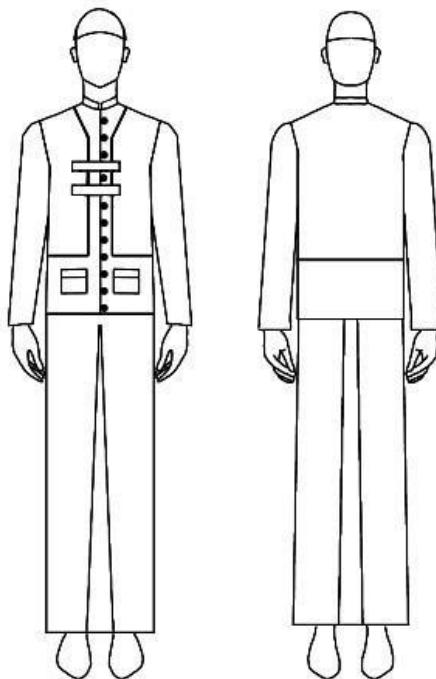
Picture 7 Alternative Design of Motif 3
(Della Putri Mutika Windi, 2025)



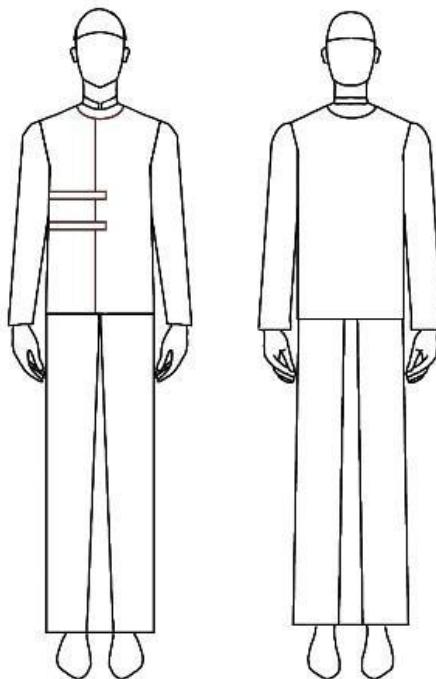
Picture 8 Alternative Design of Motif 4
(Della Putri Mutika Windi, 2025)

3) Alternative Design Process for Fashion Design

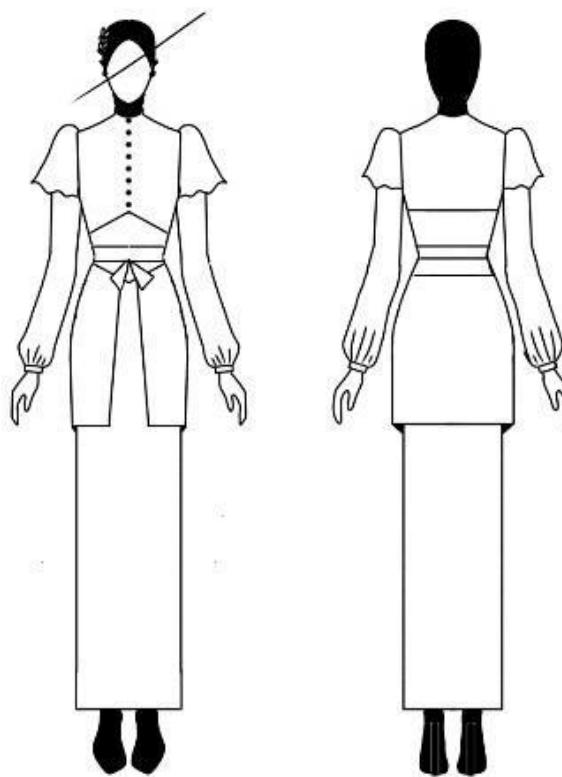
Alternative designs are several sketches of alternative clothing that were then selected to become casual Muslim clothing pieces. The following are sketches of alternative clothing.



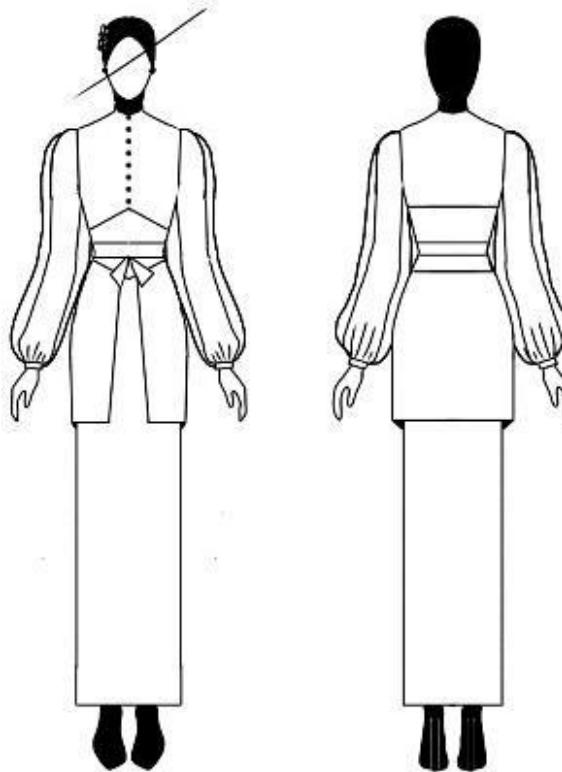
Picture 9 Alternative Fashion Design 1
(Della Putri Mutika Windi, 2025)



Picture 10 Alternative Fashion Design 2
(Della Putri Mutika Windi, 2025)



Picture 11 Alternative Fashion Design 5
(Della Putri Mutika Windi, 2025)



Picture 12 Alternative Fashion Design 7
(Della Putri Mutika Windi, 2025)

b. Material Experiments

The selection of materials is one stage of the material experimentation process, which is part of the preparation of the final project. Some of the materials needed to create this project are as follows:

1) Cloth

The primary complement to this work is Japanese cotton. Its key characteristics include excellent sweat absorption, a cool and comfortable feel, excellent color retention, a smooth and soft texture, and ease of batik application, with wax easily translucent.

2) Dye

Remasol synthetic dye is used because it produces a more intense color. The color used is maroon. This color signifies elegance, luxury, and simplicity. Maroon is suitable for both casual and formal occasions because it connotes luxury and simplicity. The white motif design symbolizes purity.

3) Supporting Materials

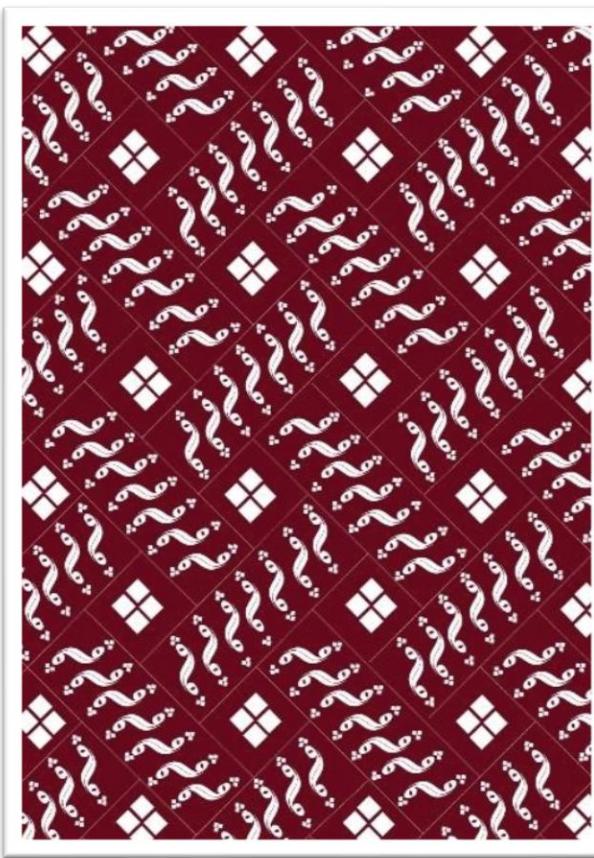
The supporting materials required for this work include tile, drill, and toyobo fabric as additional materials. Tricot and lining serve as the inner lining to ensure thickness and a non-transparent finish.

4) Material

The materials used are batik wax, the batik wax used is dindingan and klowongan wax. The tools and materials needed are copper canting sizes (1, 2, 3, 4) and a batik stove which functions as a tool for the process of making hand-drawn batik.

c. Shape Experiment

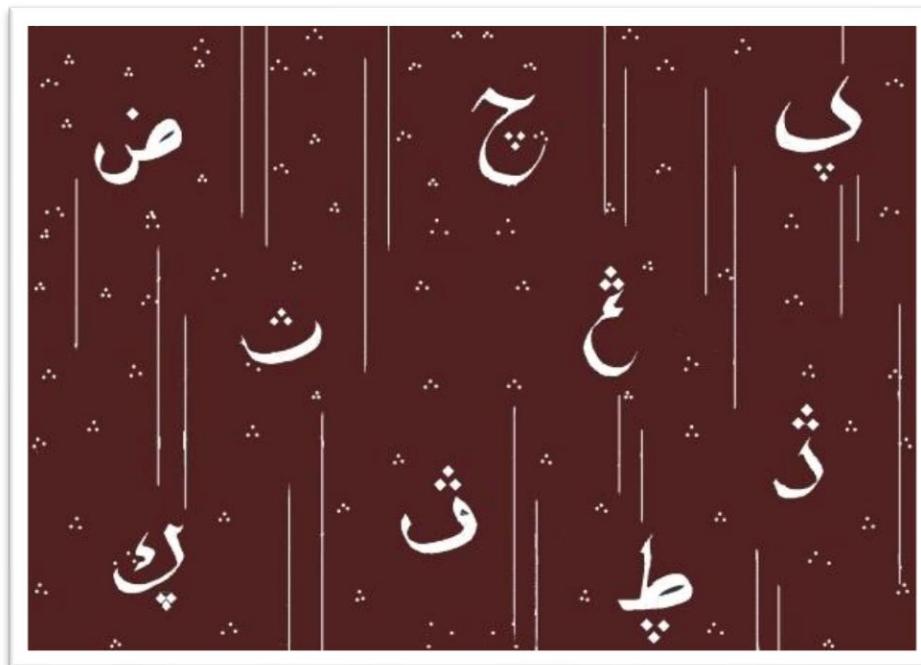
In the form experiment, several designs that have been made are selected based on the design of alternative motif designs, then applied with color and then arranged with the selected fashion design with the right size and proportions for the model.



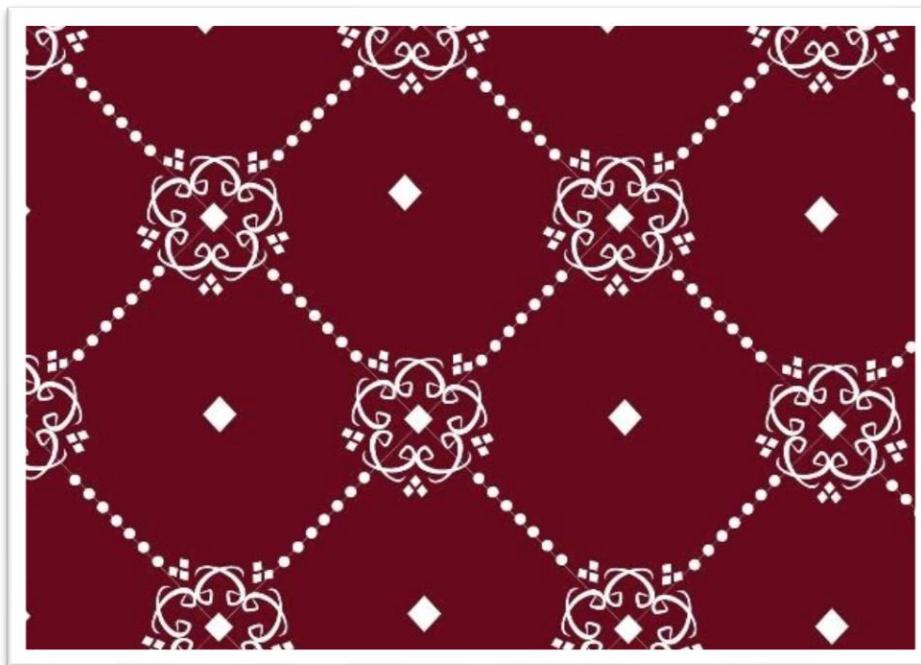
Picture 13 Selected Motif Design 1
(Della Putri Mutika Windi, 2025)



Picture 14 Selected Motif Design 2
(Della Putri Mutika Windi, 2025)



Picture 15 Selected Motif Design 3
(Della Putri Mutika Windi, 2025)

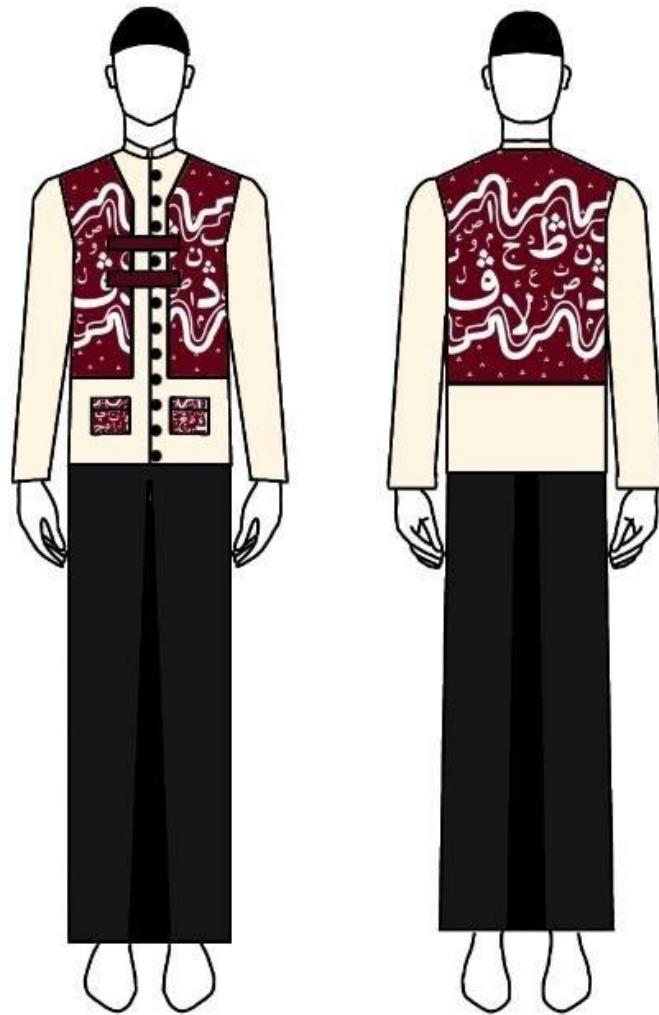


Picture 16 Selected Motif Design 4
(Della Putri Mutika Windi, 2025)

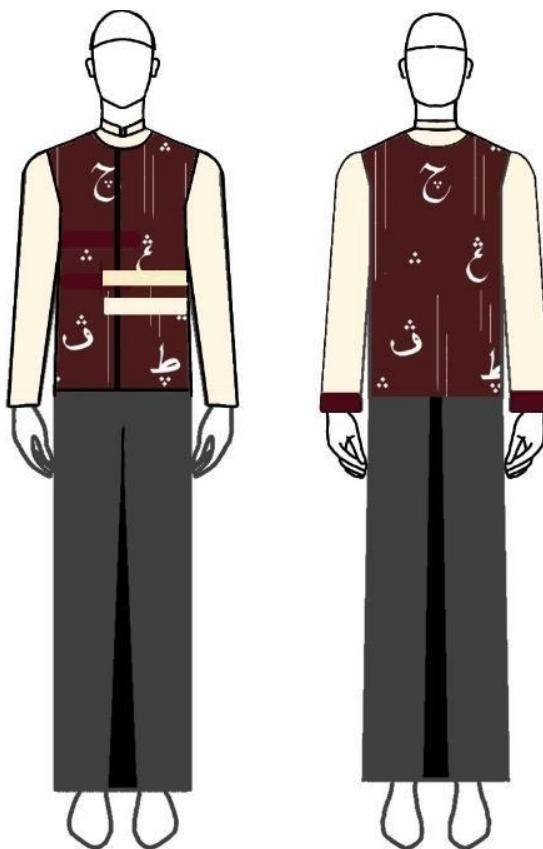
3. Conceptualization

This stage is the final stage before the author realizes the idea or

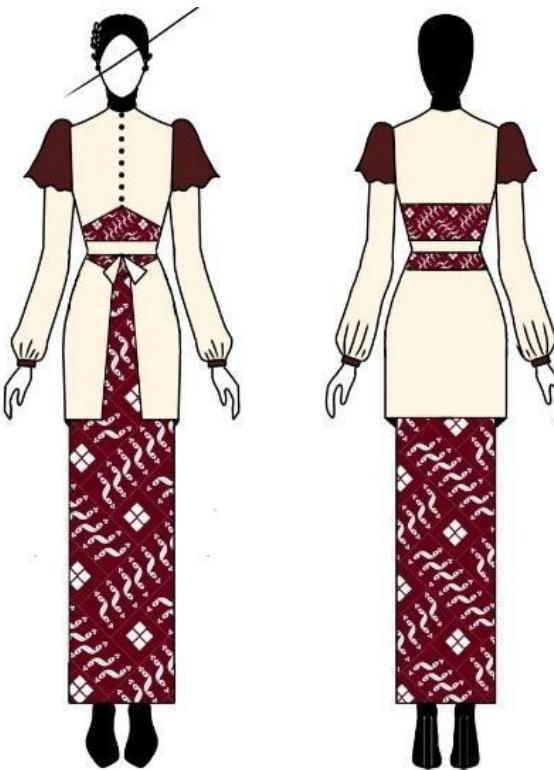
object into the work created. The author makes a design plan that involves fashion sketches that have been made and prototypes as a means to visualize and develop the concept of the theme that has been created. The author makes several fashion designs and batik motifs, at this stage the author carefully makes a refined design to get many choices to be used as alternatives into various fashion models by using techniques and aesthetic understanding to develop the author's ideas into the work to be created.



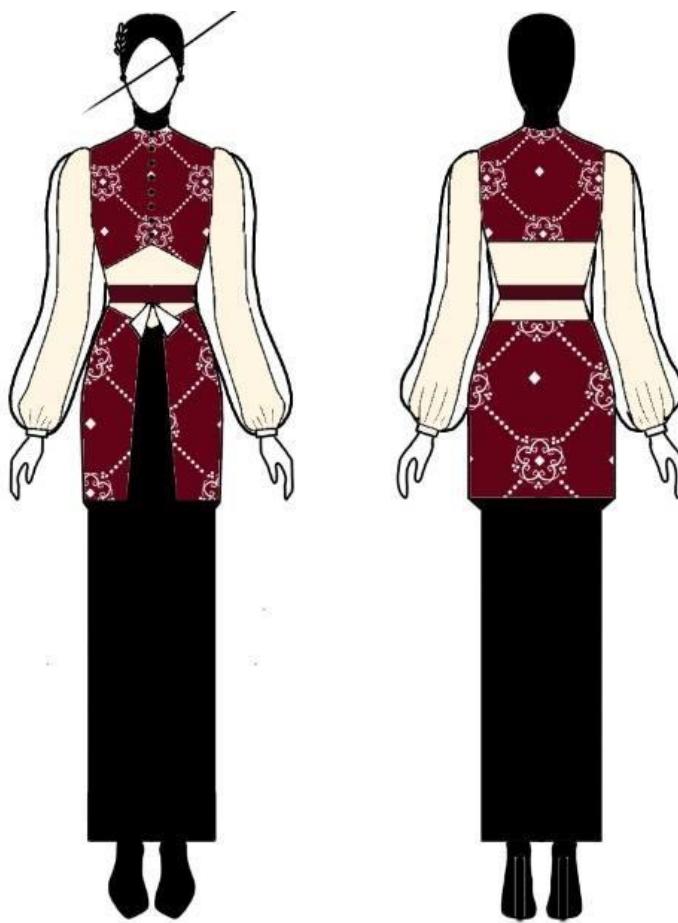
Picture 17 Improved Design "Work 1"
(Della Putri Mutika Windi, 2025)



Picture 18 Improved Design "Work 2"
(Della Putri Mutika Windi, 2025)



Picture 19 Improved Design "Work 3"
(Della Putri Mutika Windi, 2025)



Picture 20 Improved Design "Work 4"
(Della Putri Mutika Windi, 2025)

4. Description Of The Work

The description of this assignment outlines the creation, including the visual form and the philosophical meaning the artist wishes to convey to the public. This philosophical meaning is a form of expression of the Arabic Pegon letters, which are outlined in four works. The following is a more detailed explanation of the work description. The next chapter explains the budget details. The budget is a breakdown of the expenditures for the completeness of the costs of implementing the work. The budget consists of funds for basic needs, supporting materials, labor costs, and other costs. It helps the artist concisely define the budget for production precisely with the aim of determining the quantity of profit that will be obtained if sold.



Picture 21 Work 1 with the title "Nurul Bainal Huruf"
(Della Putri Mutika Windi, 2025)

The description of the work is a fashion that takes the sub-theme of the Arabic Pegon letters, fashion work 1 entitled "Nurul Bainal Huruf" which means the shape of the Arabic Pegon letters arranged neatly that store light, both light that means knowledge and light that illuminates the emptiness of the heart. The Arabic Pegon letters are not only a visual form but also a carrier of light - a symbol of knowledge, faith and beauty. In each thread that implies that this clothing has the values of beauty in Islam. This clothing consists of a vest top combined with an Arabic Pegon letter motif on the pocket and then combined with a sarong that matches the outer batik clothing.

The second work with the Arabic letter motif "fa" with the title of the work Nourayya which has the meaning of nur which means light and rayya in Arabic means feminine and soft which is realized into casual clothing combined with an obi belt and batik skirt which gives a feminine and soft

impression but still with a syar'i style but still modern. Combined with a brooch on the chest and headpieces on the head to support the appearance.



Picture 22 Work 2 with the title "Nourayya"
(Della Putri Mutika Windi, 2025)



Picture 23 Work 3 with the title "Mutri"
(Della Putri Mutika Windi, 2025)

The third work with Arabic Pegon letter motif with the title of the work mutri which is an abbreviation of mutmainah and tri which has its own meaning mutmainah comes from Arabic which means calm and peaceful while tri in Sanskrit or English means three, from this meaning mutri is peace in number three and soft which is realized into casual clothing combined with batik sarong and koko shirt in accordance with batik cloth, which gives a firm but soft impression while still in a syar'i style but still modern. Combined with brooch accessories on the chest and using a buckle strap.



Picture 24 Work 4 with the title "Mutika"
(Della Putri Mutika Windi, 2025)

The fourth work with the Arabic Pegon letter motif "wa" with the title of the work Mutika taken from the name of the work that aims to brand the author, so that it can be recognized by the outside community. Mutika itself has the meaning of luck and is embodied in casual clothing combined with a black skirt with tile accents on the sleeves adding an elegant and attractive accent but still syar'i and modern. Combined with a brooch on the chest and headpieces on the head to support the appearance.

CONCLUSION

The creation of this final assignment has succeeded in realizing a batik motif design with the source of the idea of creating Arabic Pegon letters which is realized into casual clothing. This work was born from an exploration of the existence and development of culture as one of the cultural and historical heritages in the spread of Islam. The process of creating works through the methods of exploration, incubation, conceptualization and materialization in this method makes it easier for the author to create designs into real forms. The motif design created uses stylization techniques so that it gets a different motif design in a modern style but still has a simple accent by considering aesthetic and functional aspects, as well as the use of written batik techniques using remasol coloring that is in harmony with casual clothing. Thus, this work is not only a form of cultural preservation through visuals but is also able to create ideas through batik originating from Arabic Pegon letters into casual clothing. The results obtained are four works with Arabic Pegon letter motifs that are applied to four casual clothing namely Work 1 "Nurul Bainal Huruf" ', Work 2 "Nourayya", Work 3 "Mutri", Work 4 "Mutika". With these four works, it is hoped that the Arabic Pegon script will become better known to the wider community and invite the Indonesian people to continue to preserve the Arabic Pegon script as a cultural and historical heritage as well as a source of knowledge and classical literature.

REFERENCES

- Apologia, M. A. (2023). Pegon script: Symbols of character values in Javanese culture.
- Hamidon, N. A. (2009). Calligraphic art in Malay textiles.
- Hidayani, F. (2020). Paleography of the Pegon script. *Tamaddun Journal: Journal of History and Islamic Culture*, 8 (2).
<https://doi.org/10.24235/tamaddun.v8i2.7241>
- Lulus Sugeng Triandika. (2021). The meaning of stylization of Tanjungbumi Madura batik motifs. *Journal of Indonesian Cultural Studies*, 132-142.
- Mansyah, K., & Sulaiman, N. (2020). Arabic calligraphy art in Acehnese Pinto

- expression. Vol. 3(1).
- Miftachul Ulum. (2018). The existence of Islamic boarding school education: A critique of the capitalization of education. (Article Text-2688-1-10-20191124).
- Mulyono, A. R. P., Rufaidah, D., Salsabila, A., Ichsanti, A. T., Masitoh, B. L., & Nusarini, N. (2023). Hand-written batik training at the Umbulharjo annual celebration in Yogyakarta. EJOIN: Journal of Community Service, 1(12), 1504–1510. <https://doi.org/10.55681/ejoin.v1i12.1980>
- Munawir, M., Adilah, M. M., & Anggraini, R. M. (2023). The urgency of preserving the Pegon script as a form of Sunan Ampel's cultural heritage. Tsaqofah and Tarikh: Journal of Culture and History, 8(1), 39. <https://doi.org/10.29300/ttjksi.v8i1.8009>
- Muryani, S., & Adilah, M. T. (2020). Design of a fashion sales information system Muslimah online using the waterfall method. Infortech Journal, 2(2), 244–249. <https://doi.org/10.31294/infortech.v2i2.9249>
- Nurcahyo, M. (2022). A study of the role of sketching in the creative process and design education (Case study of design learning experience in the digital era). Across Space: Journal of Interior Design Knowledge and Planning, 10(2), 86-97. <https://journal.isi.ac.id/index.php/lintas/article/view/7199>
- Prihandayani, A. K. (2021). Typography visual design on casual T-shirts and cultural clothing. Pantun: Scientific Journal of Arts and Culture, 6(1). <https://doi.org/10.26742/pantun.v6i1.1690>
- Sudarwanto, A. (2019). Application of transformation shape model using the strongest characteristics technique for producing batik motifs. Texture: Art and Culture Journal, 2(1), 1-11.
- Sugiarti, M. (2023). Symbolic meaning in Pegon batik of inclusive houses of Kebumen (Thesis).
- Taufiqoh, B. R., Nurdevi, I., & Khotimah, H. (2018). Batik as Indonesian cultural heritage. Senasbasa Proceedings, 58-65.