



## DASAMUKA GANDRUNG: THE IDEA BEHIND CREATION OF BATIK MOTIFS FOR READY TO WEAR

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### ABSTRACT

Prabu Dasamuka or Rahwana was the king of Alengka who had ten faces or personalities. The Dasamuka Gandrung story was used to create batik motifs that were then applied to ready to wear clothing. The tragic love story of Dasamuka for Dewi Shinta serves as the main backdrop for the motif creation, with a focus on the deformation of Dasamuka's appearance, applied to primisima cotton fabric through batik writing techniques, dyeing, and the process of creating ready to wear clothing. Gustami's creation method uses a three stage, six step approach, including story exploration, motif sketch and clothing design, and the realization stage, such as pattern making, batik, dyeing, finishing, sewing, and finishing. This collection is designed for adult women aged 20-40 who need semi-formal casual. It consists of four pieces of clothing, namely Danastri with the Lara Branta motif, Lalita with the Harana motif, Apsari with the Adarma motif, and Cintya with the Susetya motif. This work is expected to introduce the Dasamuka Gandrung puppet character in the form of batik motifs to the wider community as an effort to preserve culture through ready-to-wear.

**Key Words:** Dasamuka Gandrung, Hand Drawn Batik, Ready to Wear



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### INTRODUCTION

Prabu Dasamuka or Rahwana was the king of Alengka, born to Dewi Sukesi. Rahwana was nicknamed Dasamuka because he was born with ten faces or personalities. Each of his ten heads represents human traits, including reason, anger, pride, jealousy, joy, sorrow, fear, self-centeredness, desire, and ambition (Neelakantan, 2017).

The story of King Dasamuka (Ravana), known as the antagonist in the Ramayana epic, reveals an intriguing paradox: his deep love for Dewi Sinta,

demonstrated through patience and sacrifice, despite his power to harm her. Even Dasamuka dared not touch or mistreat Sinta, even though the situation and circumstances made it possible for him to do whatever he wanted (Rasidin, 2019). The story above illustrates how Rahwana was so afraid of losing Sinta, just as he had once lost Dewi Widowati, whom he loved deeply. For him, Sinta is the incarnation of Dewi Widowati who must be protected and loved with all his heart and soul. Dasamuka's behavior is what attracted the author to present it again as a work of art. His deep love for Sinta caused him to give everything he had, including his life, for the sake of his love.

This duality of nature, between greed and pure love, is highly intriguing as inspiration for the development of batik motifs. Batik, as Indonesia's intangible cultural heritage recognized by UNESCO, not only holds aesthetic value but is also rich in philosophical and narrative meaning (Purnomo, M A, J., & Cahyana, 2017). In the modern fashion era, batik continues to transform through innovative approaches, one of which is manifested in the form of practical ready-to-wear clothing that adapts to contemporary urban lifestyles (Sewan Susanto, 2018).

The creation of this work presents an urgency for the development of batik motifs based on strong local narratives to enrich the Indonesian fashion design repertoire, particularly in the form of ready to wear clothing relevant to the market segment of adult women aged 25-40 years. The story of Dasamuka Gandrung serves as the foundation for the creation of motifs as an expression of the complex narrative of love and sacrifice, realized through a combination of hand drawn batik techniques and casual semi-formal clothing design concepts. The hope for this work is to create ready to wear clothing made from hand-drawn batik with motifs inspired by the character of Dasamuka, reflecting the strength of cultural narrative in modern visual form. The solution offered is to design motifs and clothing shapes with a conceptual and functional approach, targeting urban consumers who need meaningful yet practical clothing.

## METHODOLOGY

The process of creating a work of art must be carried out using a structured method. This begins with the initial idea for the creation and continues through to the final process of accountability for the artwork. The stages of realizing this final project artwork use the method of creating craft art written by SP Gustami. In his book entitled *Butir-Butir Mutiara Estetika Timur Ide Dasar Penciptaan Seni Indonesia* (Gustami, 2007) he explains his method of creating art, which consists of three main stages, as follows:

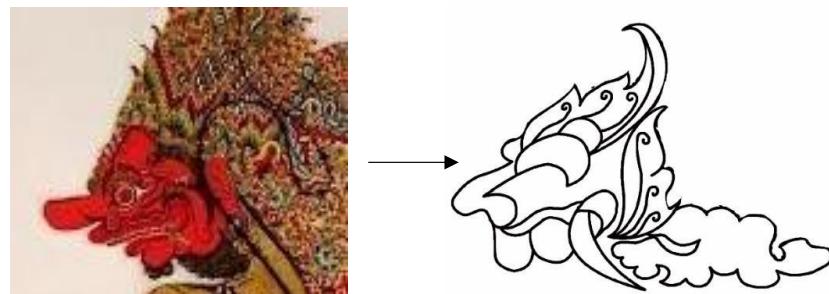
### 1. Exploration

In the exploration stage, the author conducted observations, including observations of the Lakon Dasamuka Gandrung story through social media, books, journals, and interviews. This stage is open-ended because the researcher does not have a fixed hypothesis. After the data is collected, it is analyzed to draw conclusions that will be translated into concepts and explored through sketch designs (Gustami, 2007). At this stage, the author only conducts a few explorations:

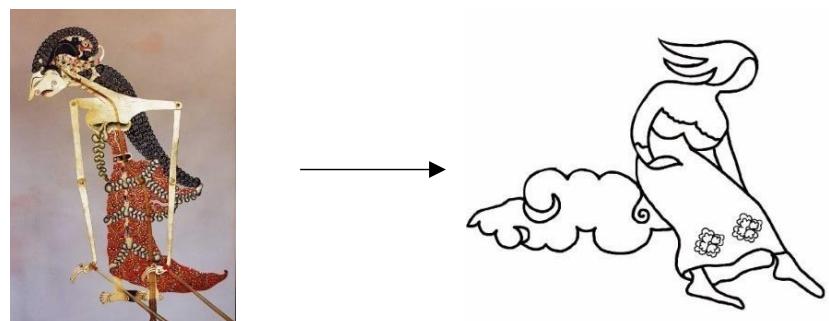
#### a. Exploration of Batik Motif

The exploration of motif forms was carried out through stylization and deformation of the source of ideas raised by the author, namely the Dasamuka Gandrung play as the concept for the final project, to obtain beautiful forms. Form is the organization or unity of the composition of the supporting elements of a work. Based on the concept developed by the author, further exploration of form is conducted by creating design sketches based on the chosen theme, considering the composition of form to form batik motifs. The artist uses visual references of the Dasamuka imagery as the subject matter incorporated into the batik motifs. The first step the artist takes is to understand the narrative flow of the Dasamuka Gandrung and seek visual references in the form of images through social media. The visual references collected from sources such as photos and books were used as references in the creation of the motif design. There are pattern structures on batik cloth,

including the main motif, supporting motifs, and isen-isen. The main motif in this final work is a deformation of the image of Dasamuka in the first image and Dewi Shinta in the second image.

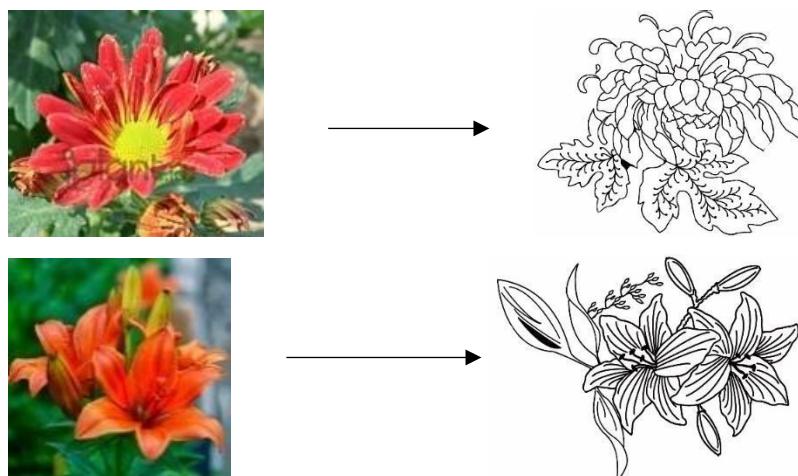


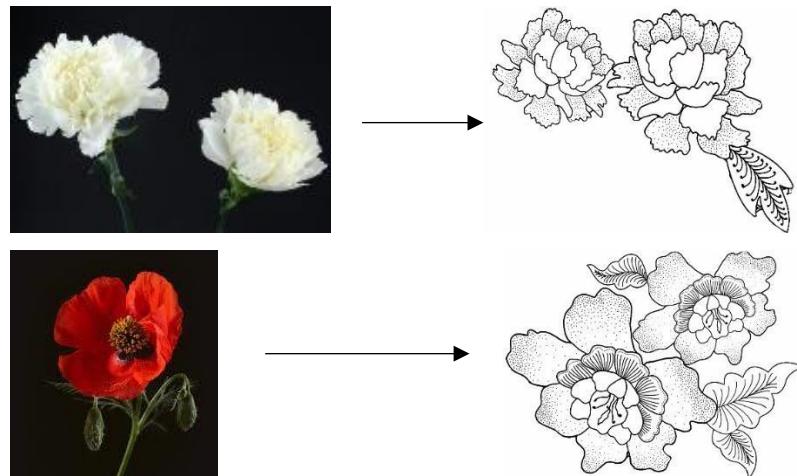
Picture 1 Exploration Of The Main Motif Of Dasamuka  
(Amri Adiyat Rohmana, May 15, 2025)



Picture 2 Exploration Of The Main Motif Of Dewi Shinta  
(Amri Adiyat Rohmana, May 15, 2025)

Supporting motifs are also included with visualizations of floral motifs that depict the atmosphere that suits the character of Dasamuka, where each motif has a different flower motif. The depiction of the supporting floral motifs is as follows:

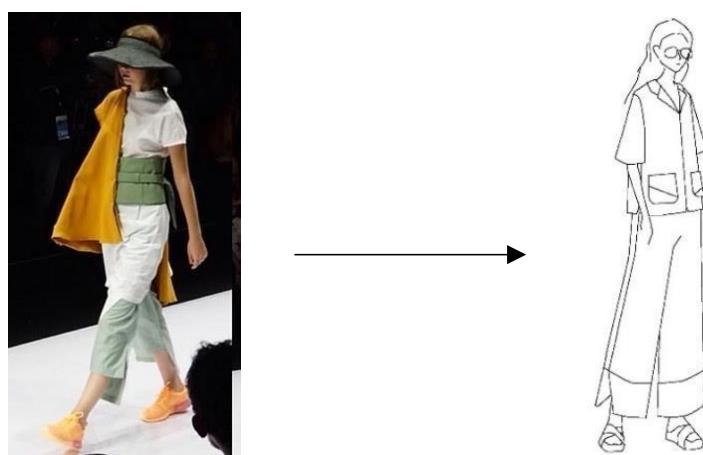




Picture 3 Exploration Of Supporting Motifs  
(Amri Adiyat Rohmana, May 15, 2025)

b. Exploration of clothing designs

The clothing design process begins with searching for references and observing current trends through online sources, where designers look for Ready to Wear clothing references. Next, designers create several alternative clothing design sketches, which are then consulted with the Final Project supervisor and selected as the chosen sketches. The Ready-to-Wear clothing designs in this Final Project are created with simple yet elegant models and each design has its own unique character. The clothing is designed using cotton mori fabric with a kereta kencana print as the main material. In the creation of this clothing collection, various types of fabric are considered to ensure they meet the desired specifications.





Picture 4 Exploration Of Ready To Wear Fashion Designs  
(Amri Adiyat Rohmana, May 15, 2025)

#### c. Exploration of techniques and coloring

In the batik-making process, the author uses the hand-drawn batik technique, which requires patience and time to batik the fabric in accordance with the motifs that have been created and adjusted. Not everyone can master the skill of batik-making using the hand-drawn batik technique, and it requires patience in the batik-making process. The author chose the hand-drawn batik technique to produce high-quality batik with a smooth texture and an aesthetically pleasing appearance.

The dyeing techniques used are colet and dip-dyeing. In the colet dyeing process, the author uses Remasol dye to achieve color gradients on the desired motifs, while the dip-dyeing technique uses naphthol dye to achieve a rich color for the background.

#### d. Material Exploration

The material used in creating this work is Mori cap kereta kencana cotton fabric, which will be made into Ready-to-Wear clothing. The aim is to produce premium-quality batik fabric, as Mori cap kereta kencana fabric has a smooth and soft texture, allowing it to absorb color well during the dyeing process. The clothing created will be entirely made using Mori cap kereta kencana fabric. The material used for the batikmaking process is malam carik A as a fabric cover according to the motif that has been drawn on the fabric to preserve the fabric color and

prevent it from being affected by other dyes. For the dyeing stage, synthetic dyes, namely Remasol and Napthol, are used with two dyeing techniques, namely the colet technique to produce gradation colors and the tututp celup technique to produce intense colors in the background.

## 2. Design Process

The design process is carried out in stages to provide a clear vision of the final piece. The design stages determine the outcome of the work, beginning with creating sketches of the motif design and the garment design. The design process is carried out extensively to obtain the best sketches, which will then be realized into the final work. Design is a combination of elements used to complete the overall composition of a work, resulting in a finished garment ready for use. The design process is conducted in two stages: the alternative design stage and the selected design stage.

In the alternative design stage, the author explores initial design ideas in the form of several options or variations. Alternative designs are developed from research on concepts, themes, and inspirations, then translated into visual forms such as rough sketches. The focus is not on perfection but on the breadth of ideas, creativity, and diversity of possible forms, silhouettes, details, as well as color and material combinations. The author has created eight alternative designs that provide an initial overview of various possibilities that can be selected and further developed.

From the several alternative designs created, one design is selected as the most suitable for the concept, theme, and purpose of the work. The selection of this design is based on considerations of aesthetics, function, uniqueness, and relevance to the narrative or meaning to be conveyed. The selected design is then used as the basis for further development toward a more mature and executable visual. From the selected design, technical and aesthetic details are added with greater clarity and accuracy. At this stage, the proportions, textures, motifs, crafting techniques, and construction

elements of the garment are detailed. This sketch aims to serve as the primary visual guide in the production process, so it must be clear, informative, and communicative. Below is the refined design sketch:



Picture 5 Improved design 1  
(Amri Adiyat R., May 15, 2025)



Picture 6 Improved design 2  
(Amri Adiyat R., May 15, 2025)



Picture 7 Improved design 3  
(Amri Adiyat R., May 15, 2025)



Picture 8 Improved design 4  
(Amri Adiyat R., May 15, 2025)

### 3. Realization of the Work

The realization stage is the stage of creating the artwork according to the design that has been created and selected. At this stage, the designer realizes the design of the work with reference to the working drawings. It begins with preparing the materials and tools, making the clothing patterns, creating the batik motifs on the clothing patterns, or commonly known as nyorek, the batik process of cutting the patterns, sewing, and the final stage, which is finishing. The batik creation process includes the realization of motif designs and Ready-to-Wear garment designs. The selected motif designs are transferred onto fabric and applied using the batik tulis technique with hot wax or malam, followed by dyeing with Remasol dye and immersion dyeing with Napthol dye, then transformed into Ready-to-Wear garments.

Prof. Gustami also explained that his artistic creation method emphasizes harmony between form, function, and meaning (Gustami, 2007). Form is the physical manifestation of the artwork. Function is the utility of the artwork. Meaning is the message or value the artwork aims to convey. During the realization stage, the artist uses media and techniques to bring the artwork to life. The media and techniques used are adapted to the design of the artwork that has been created. The purpose of the realization stage is to create artwork that aligns with the design and meets expectations.

## RESULT AND DISCUSSION

The Final Project titled "The Story of Wayang Dasamuka Gandrung as the Inspiration for Batik Motifs in Ready-to-Wear Clothing" consists of four garments, each with its own description. The description of this work explains the final project, starting from the meaning of the characters in the main batik motif. The main motif of this batik is a depiction of Dasamuka and a stylized form of Dewi Shinta, along with supporting motifs in the form of stylized flowers to depict the atmosphere of each motif created. The motifs created are different in each work. The following is a description of each work:

## 1. Danastri



Picture 9 Photoshoot Results Of Fashion Collection 1 "Danastri"  
(Amri Adiyat Rohmanna, 20 May 2025)

The fashion design 1 "Danastri" comes from Sanskrit, which means "angel," a depiction of the goddess Shinta. The motif on this garment is titled "Lara branta," which comes from Sanskrit and means "falling in love." In the story, Dasamuka meets the goddess Shinta and immediately falls in love with her, vowing to kidnap her and take her to Alengka, where she is placed in the Argasoka garden in order to win the heart of the goddess Shinta.

The batik motif in this work depicts the deformed forms of Dasamuka and the goddess Sinta, with the addition of floral motifs in the form of chrysanthemums, symbolizing the joyful mood of Dasamuka upon their first meeting, as well as to enhance the main motif. There are also supporting motifs of clouds and ceplok patterns. The batik is characterized by its isenisen patterns, which in this work use cecek and sawut isen-isen. The

colors used in this work range from light blue to dark blue. The dyes used are remasol and naphthol. The choice of remasol dye was made because the artist wanted a bright color with a colet process on the motif, while the choice of naphthol dye was made because the artist wanted a dark color for the background with a celup process.

## 2. Lalita



Picture 10 Photoshoot Results Of Fashion Collection 2 "Lalita"  
(Amri Adiyat Rohmanna, 20 May 2025)

The second fashion piece, "Lalita," comes from Sanskrit, which means "beautiful," depicting the goddess Sinta. The motif on this garment is titled "Harana," which comes from Sanskrit and means "to take" or "to carry." In the story, Dasamuka kidnaps the goddess Sinta from Ayodya by attacking Sinta and immediately carrying her away into the sky.

The batik motif in this work depicts the deformed forms of Dasamuka and the goddess Sinta, with additional floral motifs of lilies symbolizing

Dasamuka's pure and sincere love, as well as to enhance the main motif. There are also supporting kawung motifs. The batik is characterized by its intricate patterns, using cecek and sawut techniques. The colors used in this work range from light blue to dark blue. The dyes used are remasol and naphthol. The choice of remasol dye was made because the artist wanted a bright color with a colet process on the motif, while the choice of naphthol dye was made because the artist wanted a dark color for the background with a dip process.

### 3. Apsari



Picture 11 Photoshoot Results Of 3 "Apsari" Fashion Designs  
(Amri Adiyat Rohmana, 20 May 2025)

The third fashion piece, "Apsari," comes from Sanskrit, which means "angel," depicting the goddess Sinta. The motif on this garment is titled "Adarma," which comes from Sanskrit and means "to fight." In the story, when Dasamuka kidnapped the goddess Sinta, he flew her into the sky.

Jatayu attacked Dasamuka, and Sinta was thrown to them. Then Dasamuka saw Sinta floating in the air, immediately grabbed her, and flew her to the Kingdom of Langkapura.

The batik motifs in this work depict the deformed forms of Dasamuka and Sinta, as well as stylized birds with additional floral motifs in the form of poppy flowers, symbolizing Dasamuka's sacrifice for Sinta and enhancing the main motif. There are also supporting kawung motifs. The batik is characterized by its intricate patterns, using cecek and sawut techniques. The colors used in this work are shades of blue ranging from light blue to dark blue. The dyes used are remasol and naphthol. The choice of remasol dye was made because the artist wanted bright colors with a colet process on the motif, while the choice of naphthol dye was made because the artist wanted dark colors for the background with a dip process.

#### 4. Cintya



Picture 12 Photoshoot Results Of 4 "Cintya" Fashion Designs  
(Amri Adiyat Rohmana, 20 May 2025)

The 4th fashion piece, "Cintya," comes from Sanskrit, meaning beautiful or lovely, depicting the goddess Sinta. The motif on this garment is titled "Susetya," also from Sanskrit, meaning loyalty. In the story, in Alengka, Dasamuka placed Sinta in the Argasoka Garden, which is said to be a replica of the beauty of heaven in the celestial realm. Sinta, who was a captive, was treated with great kindness. She was so honored that she was never touched, let alone harmed. Every day, for years, Rahwana came to declare his love for Sinta in a polite and loving manner, and every day he felt his heart break when he heard Sinta's rejection. For Dasamuka, life was a waiting game. He continued to wait until his beloved could love him with all her heart. Despite always being rejected, his attitude never changed.

The batik motifs in this work depict the deformed forms of Dasamuka and Dewi Shinta in the Agasoka garden, with additional floral motifs of carnations symbolizing Dasamuka's protective love for Dewi Shinta and to enhance the main motif. There are also supporting motifs of clouds and kawung. The batik is characterized by the use of cecek and sawut patterns in this work. The colors used in this work range from light blue to dark blue. The dyes used are remasol and naphthol. The choice of remasol dye was made because the artist wanted bright colors with a colet process on the motif, while the choice of naphthol dye was made because the artist wanted dark colors for the background with a dip process.

## **CONCLUSION**

The creation of hand-drawn batik motifs based on the Lakon Dasamuka Gandrung story was born with the aim of preserving existing wayang stories so that they remain relevant in modern times. Creating ready-to-wear fashion with modern motifs is one way to reintroduce these stories to young people. The author did this because he wanted to preserve traditions that are being abandoned due to the changing times. Many young people today have ignored and are unaware of legendary tales or wayang stories. After undergoing an

exploratory process, the main motif was created through the deformation of the Dasamuka form and the stylization of the goddess Sinta, accompanied by supporting motifs of stylized floral patterns to depict the atmosphere of each scene incorporated into the motif design.

There are four garments in this final project, and each piece carries a meaning and message the designer wishes to convey. The first piece, titled "Danastri" with the motif "Lara Branta," explores the power of charm and love that can stir desire and ambition, yet also hints at how love that is not genuine and borders on obsession can lead to harmful and imprisoning actions. The second piece, titled "Lalita" with the motif "Harana," conveys a message about the contrast between love that appears beautiful and pure on the surface, yet is shrouded by coercion and possessiveness. The third work, "Apsari," with the motif name "Adarma," conveys a message about struggle, sacrifice, and inner conflict in an unbalanced love, where the desire to possess drives extreme actions, such as sacrifice and violence. The fourth work, "Cintya," with the motif name "Susetya," conveys a message about loyalty and waiting in unrequited love, where Dasamuka shows gentle affection and full respect for Dewi Shinta even though his love is constantly rejected. The creation of works featuring the Dasamuka Gandrung puppet motif can be widely known by the general public.

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