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Yomida Hamadi's cenderawasih batik creations in Papua: study of motive forms, patterns and structures

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ABSTRACT

The Cenderawasih Batik, created by Yomida Hamadi, is written as a repertoire of flora and fauna, which is a local cultural product as the motif. The depiction of batik's decorative components is through forming, patterning, and arranging the motifs, finally resulting in Cenderawasih batik. This study aims to describe the process of forming motifs, patterning techniques, and the process of composing batik motifs by Yomida Hamadi. It uses a research method of examining the motif's shape, pattern, and structure, which is a qualitative descriptive method supported by the theory of structural aesthetics to obtain a valid interpretation of objectivity. The result of the discussion of this study reveals the shape of the Cenderawasih batik motif as a work of art in arranging the motif's combination based on three decorative components, namely the main motif (Cenderawasih bird), the filler motif (areca nut), and the *isen* (betel nut) motif which is distilled in form. The batik modelling technique applies a combination of horizontal and vertical patterns and the Cenderawasih batik structure, with a combination of one motif with another to get a harmonious motif. The structure of the Cenderawasih batik motif is formed based on elements of art, made simple by paying attention to the elements of harmony, balance, contrast, unity, simplicity, accentuation, and proportion. The expectations achieved in this study may help identify and apply the process of forming motifs, patterning techniques, and making motifs by Yomida Hamadi. Hopefully, the community will better understand the process of creating creative batik whose motifs are inspired by the natural-cultural richness of the Land of Papua.

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Batik structure

1. Introduction

Batik is known in Indonesian society, including Papua. Batik in Javanese consists of two words, namely "amba", which means writing, and "ntik", which means point [1]. There are several techniques known in the batik process, namely writing techniques, stamp techniques, and combination techniques (writing and stamp). Batik is a work of art that focuses not only on utilitarian qualities but also on emotion and image. According to Grimshaw et al., art is the expression of human-created concepts through sensing and imagery [2]. Balakrishnan thinks that the production process contains substantial content, an investigation that reveals the construction of valuable artistic conceptions and serves as a point of reference for future artistic endeavours [3]. Meanwhile, according to Chartrand et al., there are three principles in art creation: expression, creation, and art form [4]. Batik works that are manifested based on artistic concepts and experiences can be explained through technical knowledge, formation, and artistic skills and values. Concept construction contains models, phenomena, and meanings [5]. The artwork is composed of attractive components.

There will be beauty in the arrangement of the patterned parts. According to Bye, the creation procedure can be executed methodically [6]. There are differences among the rules for the use of each motif on batik, which divides batik motifs into three forms; Batik as a work of art contains three decorative components, namely the main motif, the filler motif, and the stuffing or *isen* [7]. The three of them are commonly applied in making batik cloth or arranging decorative motifs. In batik, a motif structure is formed based on art elements, which are sometimes made simple but do not rule out harmony, balance, contrast, unity, simplicity, accentuation, and proportion [8]. Batik artwork is part of a form of cultural product. According to White, the form of culture consists of three components: the form of ideas, the form of conduct, and the physical form of the culture [9]. Batik, which is the result of the activity (behaviour) of casting ideas through a piece of cloth, gives a certain feeling, both to the artist and others.

In general, the environment and life can be determining factors in producing concepts and forms of art. Various natural phenomena, cultures, and the dynamics of life have influenced the formation of batik art. It can produce an artistic style in batik. Because the expression reflects the community's character, Esonalievna explains, the area of art style with its features and style of art confined to different regions was born [10]. Yomida's batik works have their style, which distinguishes them from other batik creators' works in Papua. Yomida Hamadi is an artist or batik craftsman from Papua. He was born in the village of Enggros to the descendants of the Iwo tribe. The Iwo tribe is part of the twelve tribes that inhabit Enggros village. He is known as a batik maker with a repertoire of flora and fauna forms and local cultural products as his batik motifs. Specifically, his batik works are influenced by the forms of animals, plants, and artefacts, such as birds of paradise, butterflies, areca nut, and fruit betel. Yomida Hamadi batik became known as the Cenderawasih batik, which is interesting to study regarding the process of forming motifs, patterning techniques, and the process of arranging the motif.

2. Method

This research will find the shape, pattern, and structure of the batik's motif creations. The research method used here is a qualitative descriptive method supported by the theory of structural aesthetics as a method to obtain a valid interpretation of objectivity. This qualitative research approach is employed to describe the data analysis procedure [11]. Banfield defines qualitative research as involving domains of art-based study. Aspects of creative research may assist researchers in describing qualitative case studies using the triangulation methodology [12]. The making of batik patterns goes through several processes, starting from the formation of the motifs to the patterning of the batik motifs. Patterns are paper images that will be translated into fabric used to make patterns [13]. The pattern is the repetition of lines and colours in a specific manner [14]. Patterns are used to characterize the central motif of a batik fabric [15]. Based on this definition, the batik pattern is a system used for making patterns in a certain repetitive shape as the master of a motif and is arranged regularly in a series. The patterns of repetition of motives are commonly used in making the following patterned motifs. Meanwhile, Yomida Hamadi, in producing decorative batik motifs, uses several patterns. According to Ohee and Gustami, the decorative patterns used by Yomida Hamadi are the repetition pattern of *Ane Naje-Hikali* (horizontal), *Ara Bhumare Naje-Hikali* (vertical), *Enggehi* (diagonal), *Khlare* (spreading), *Yanei Yanei* (rotating), *Bhe Mbembane* (face to face), and *Khena mbai bham* (opposites). The schematic of the patterns is as Figure 1.

3. Results and Discussion

3.1. The Shape of Batik Cenderawasih's Motif

The shape of the batik motif, in general, can be recognized by looking at the elements that make up the motif, likewise in the form of the Cenderawasih batik motif, which has decorative flora and fauna motifs, specifically consisting of Cenderawasih birds, areca nuts, and betel fruit. The decorative motifs are the endemic flora and fauna of Papua. Cenderawasih (birds of paradise) are almost extinct animals and are designated as protected birds, see Figure 2. The implementation is in the Cenderawasih motif, which is formed by stylization. We can see it from

the idea of the shape of the motif, the elements of the shape of the motif, and the shape of the motif.

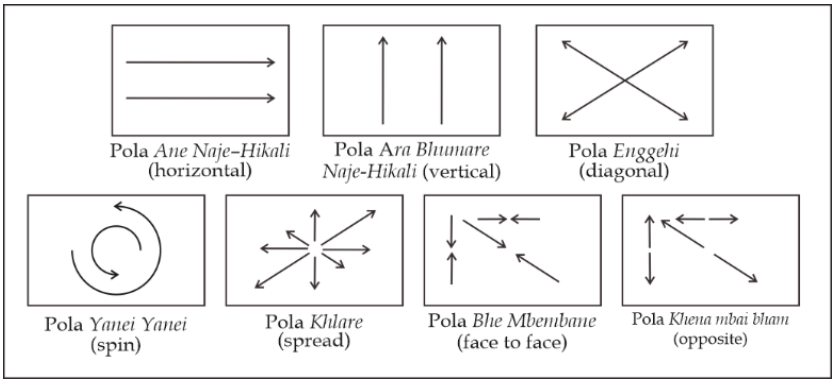

Fig. 1. The scheme of repetitive pattern motif by Yomida Hamadi

1) The Idea of Motif's Shape

Cenderawasih birds originate from the province of Papua. Papua Island has a wet tropical climate with high rainfall and humidity. Wet tropical forest almost covers the entire island. The land in Papua is relatively fertile, so many types of trees thrive, which provide various materials for making cultural objects; besides animals as a source of food, it is also the inspiration for some of the surrounding community. According to Brodie, to make cultural objects [16], some use wood as basic material [17]. The carved artefacts of flora and fauna are cultural products made of wood.

Fig. 2. Cenderawasih Bird type of Gold Tail [18]

The shape of Cenderawasih batik is inspired by Cenderawasih birds, areca fruit, and betel fruit. The Cenderawasih bird is one of the protected birds because its existence is almost extinct. According to Yomida Hamadi, a long time ago until now, Cenderawasih is used as an ornamental motive on the crown because of its beautiful shape and feathers. In its development then, the Cenderawasih Bird is applied as an ornamental batik motif. In the past until now, areca trees and betel plants have thrived in the yard. Hamzuri and their friends said that in sacred mythology, the Tobati-Enggros people believed in the seeds of areca nut and betel plants, created by the god of the sky [19]. The Papuan people then cultivate the two types of plants to increase family income. For the Enggros community, the plant is not only used to increase economic income but also for communication media at meetings, traditional parties, and in daily life [20]. The Papuan people, both children and the elderly, until now, in their daily life, have a habit of chewing areca fruit. Bethel Nut Fruit and Areca Fruit can be seen in Figure 3.

Fig. 3. Betel Nut Fruit (a), and Areca Fruit (b)

2) The Element of Motif's Shape

The elements shaping motifs are a combination of figures (points, lines, fields), then refers to the motif's shape. Elements of motifs shape in Cenderawasih batik consist of dots and lines of long, short, thick, straight, curved, broken, spiral, and wavy in horizontal, vertical, and diagonal directions. The geometric planes are circles, triangles, and squares. This can be seen in the three decorative components: the main motif, filler or supporting motif, and *isen*. The three decorative components are described one by one. The main motif Cenderawasih bird motif can be described in five basic shapes from its elements: Head. In drawing the basic shape of the head, Yomida applied dots and curved lines, which were combined to form a free (asymmetric) plane. The results of the depiction of the field elements are then combined to produce the basic shape of the head motif, see Figure 4.

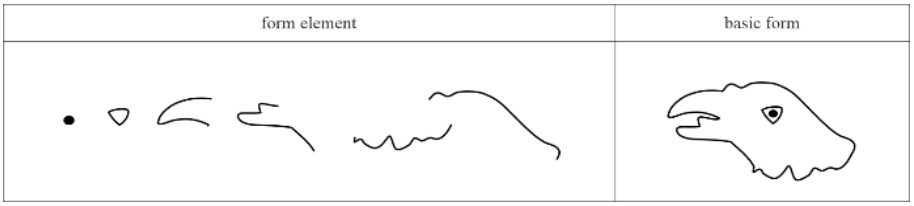

Fig. 4. The element of the motif's shape of the Cenderawasih head.

Body. In figuring the basic shape of the body motif, Yomida applies elements of curved and wavy lines that form a free plane. Furthermore, the free planes are combined, so the basic shape of the body motif is obtained, Figure 5.

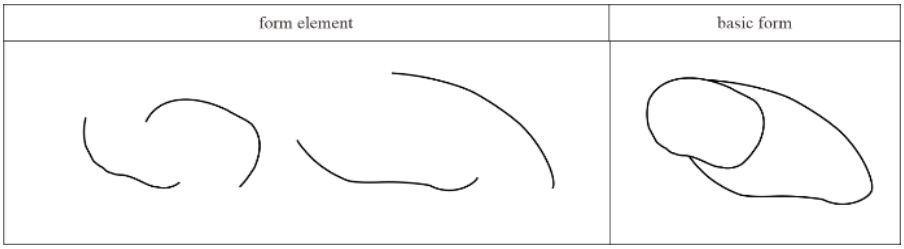

Fig. 5. The element of the motif's shape of Cenderawasih's body

Wing. In the basic shape of the fluffy wing motif, Yomida applies elements of curved and wavy lines repeatedly to form a free plane. Furthermore, the results of figuring the large plane motif are combined to obtain the basic shape of the wing motif, Figure 6.

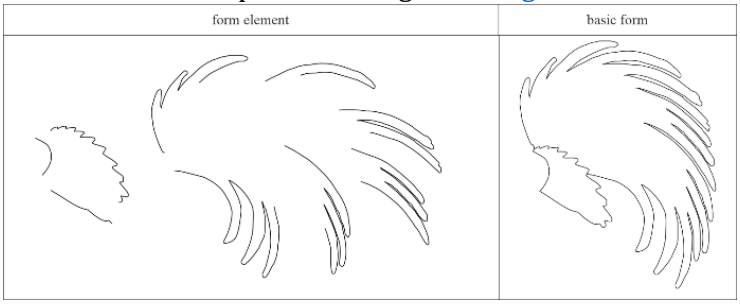

Fig. 6. The element of the motif's shape of the Cenderawasih wing

Tail. In the next depiction of the basic shape of the tail motif, Yomida applies elements of curved lines repeatedly to form a free plane. Furthermore, the results of the depiction are combined to obtain the basic shape of the tail motif, Figure 7.

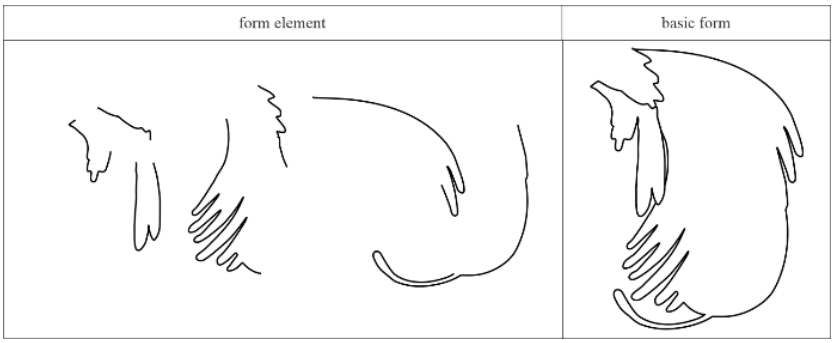

Fig. 7. The element of the motif's shape of the Cenderawasih tail

Feet. Finally, depicting the basic shape of the leg, Yomida applied several elements of straight lines, curved lines, and broken lines combined to shape free planes; the results were then combined to obtain the basic shape of the leg motif, Figure 8.

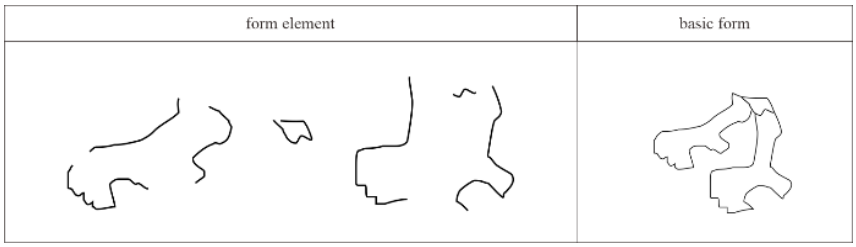

Fig. 8. The element of the motif's shape of the Cenderawasih leg

Overall, the five images of the basic shape elements are combined with the basic shape of the bird motif, which is referred to as the main motif in Cenderawasih batik. The shape of the filler motif. The filler motif consists of several plane elements, divided into two parts based on the description of its shape: areca one bunch and areca one branch. Areca one bunch. In depicting the shape of a single bunch of areca nuts, Yomida applies straight and curved lines to shape an areca nut motif, a twig motif, and a bunch motif that has been combined to obtain the basic shape of a single bunch nut motif as a filler motif, Figure 9.

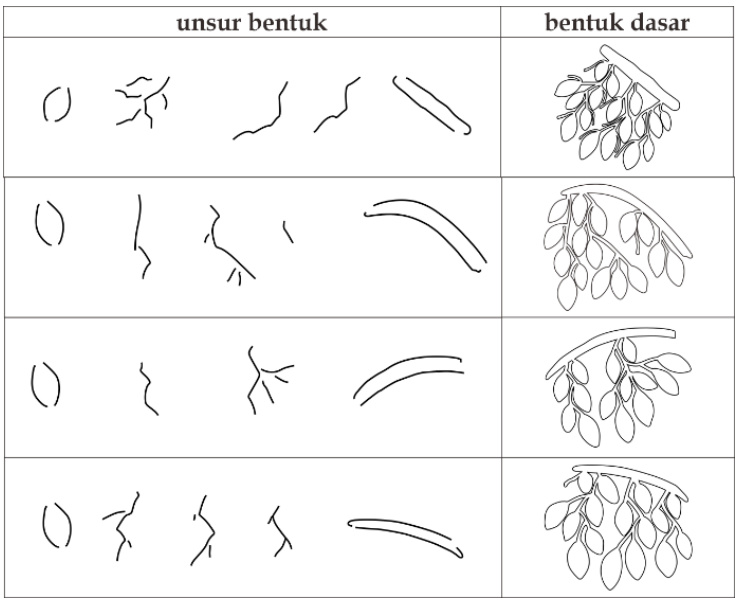

Fig. 9. Element of the basic shape of filler motif

Areca one branch. In his depiction of the areca nut, Yomida applies curved line elements repeatedly to form twig lines and oval fields. Furthermore, the results of the depiction are combined to shape the basic motif of one twig as a filler motif, Figure 10.

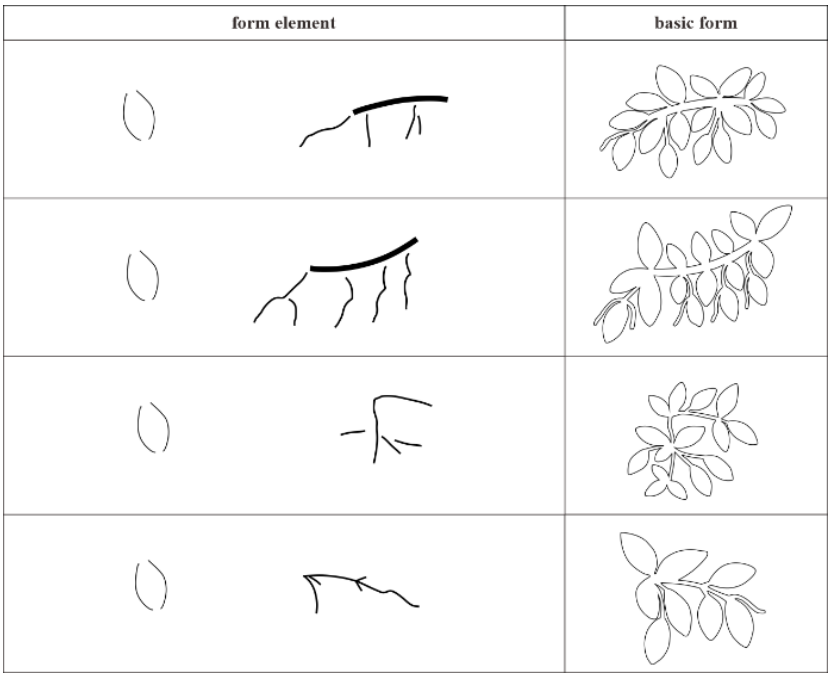

Fig. 10. Element of the basic shape of filler motif

Then the last element that shapes the motif, namely *isen* motif. The *isen* motif is the third component of the Cenderawasih motif. Yomida described it in two motifs, namely, the cut of the triangular series. In describing the elements of the shape of this series, Yomida applies a triangular shape that varies in size, Figure 11.

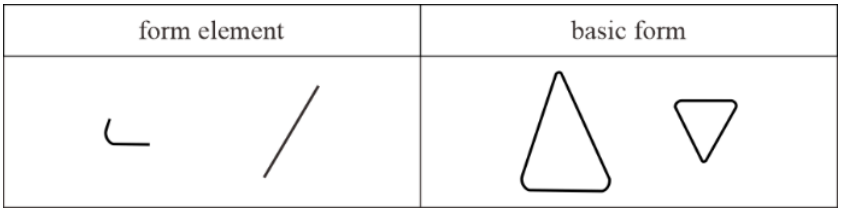

Fig. 11. Element of the basic shape of *isen* motif

Betel fruit. Yomida, in describing the betel fruit, applied elements of curved lines and circular planes of different sizes and shapes, Figure 12.

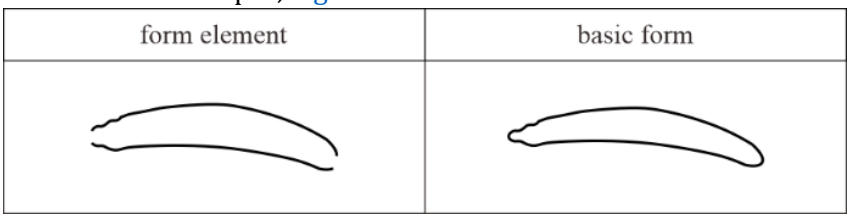

Fig. 12. Element of the basic shape of filler motif

3) Motive Shape

The shape of the Cenderawasih motif is made through several stages. First, make the basic elements of the main motif, which is divided into five parts including head, body, wings, tail, and leg. Second, make the basic elements of supporting motifs, namely: areca one branch and areca one bunch. The three basic elements of the stuffing motif are betel nut. The main motif of Cenderawasih is combined with elements of the head motif, body motif, wing motif, tail motif, and leg motif. And the forms of the main motifs that have been combined are then given filler motifs in the form of dots, curved line, wavy lines, triangular plane, free planes motifs, to shaping

the main motif of stylized Cenderawasih and depiction a male Cenderawasih bird flapping motif its wings with an open beak, Figure 13.

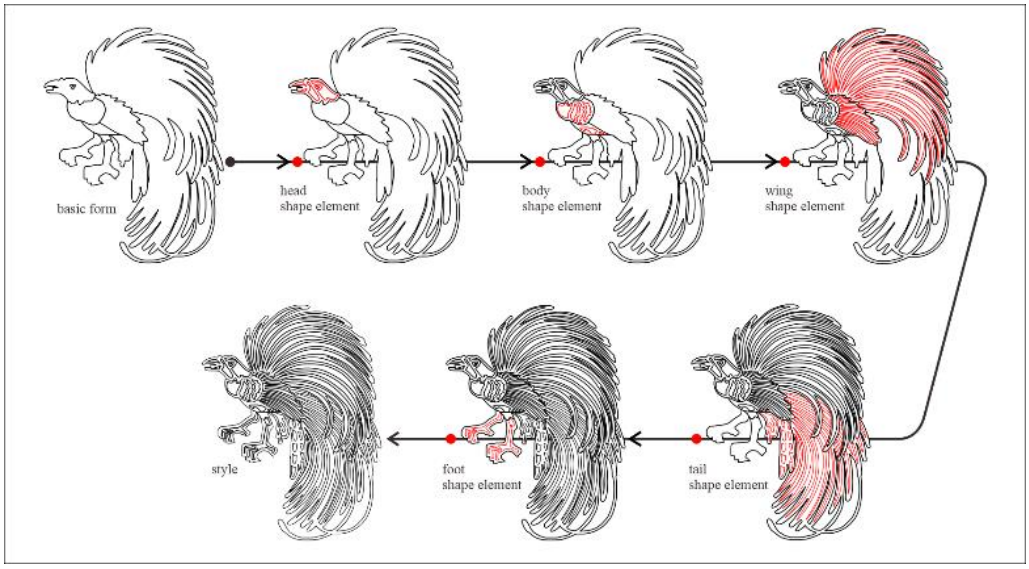

Fig. 13. The stage of filling the Cenderawasih main motif element

The combination of form elements to get the basic shape of the motif is then given a filler and *isen* motif, resulting in a stylized motif to beautify the shape of the Cenderawasih motif. Therefore, the Cenderawasih motif can also be called a plural motif. The areca nut filler motif is formed from motif elements in the form of areca stalk motifs, areca twig motifs, and betel nut motifs. Furthermore, the shape of the filler motif is combined from curved lines to form a betel nut motif, combined with straight lines with curved lines to form twigs. Then we get the shape of one branch of the areca nut motif, then the shape of one twig motif is repeated and then combined again with the motif of one branch to form the basic motif of one bunch of areca nuts. The basic form filler motif is divided into two forms, the one twig motif and the one bunch motif. The basic motif is given an *isen* in the shape of a free field motif and a line so as to shape a stylized filler motif, Figure 14.

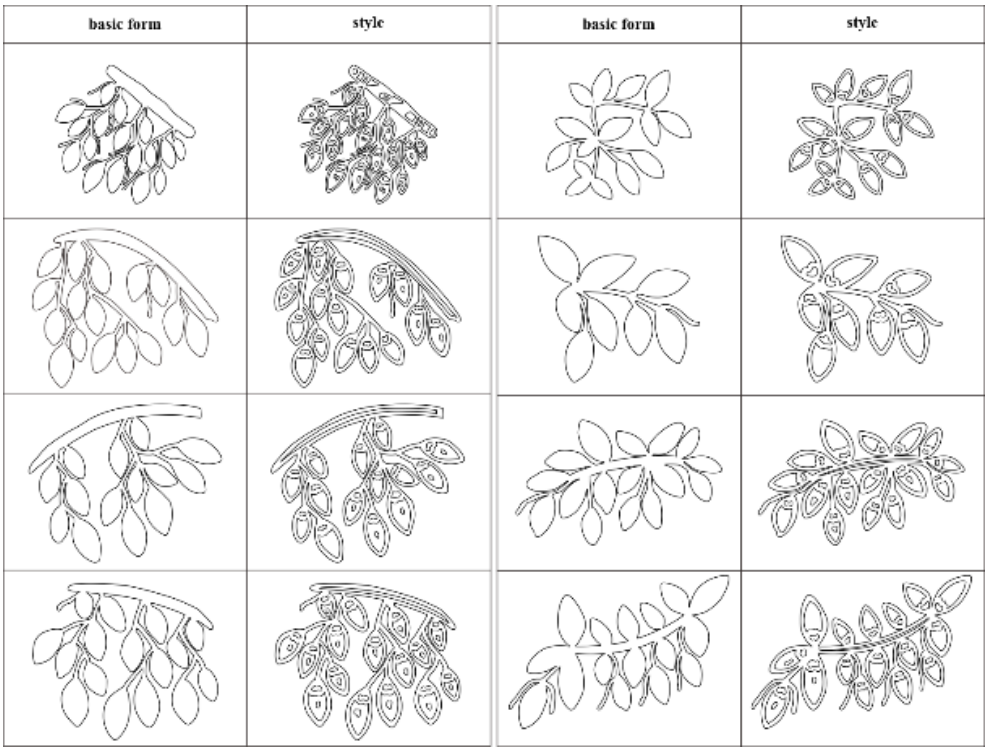

Fig. 14. Areca filling motifs

The *isen* motif is formed from triangular pieces of betel fruit motifs and betel fruit motifs. The basic shape pieces of the triangular betel fruit motif are shaped from a curved line pattern to configure a triangle. The basic motif of the betel fruit is shaped by a combination of curved lines that shape the betel fruit. The next stage is the basic shape of the triangular pieces of the betel fruit motif and the distilled betel fruit motif, Figure 15.

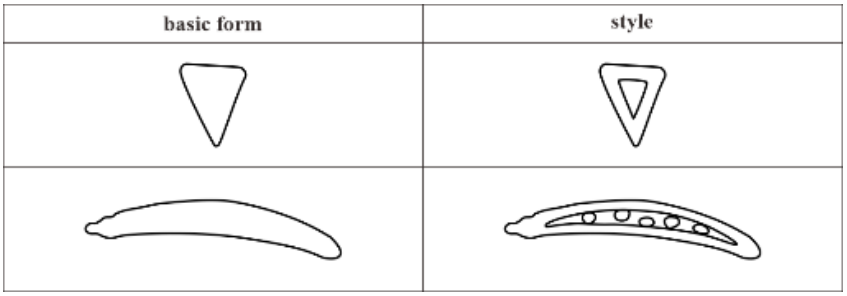

Fig. 15. Betel nut *isen* motif

3.2. The Pattern of Cenderawasih Batik Motif

The Cenderawasih motif pattern is shaped from several elements of creating ideas. The patterns of the motifs include Cenderawasih, Fuk, and Betel fruit. Determination of the pattern of motifs certainly undergoes a process, as discussed earlier, starting from the idea of the motif, the elements of the motif, and then the shape of the motif.

1) The Patterning Technique

The patterning technique applied by Yomida Hamadi in making Cenderawasih batik decorative motifs, namely the repetition of *Ane Naje – Hikali* (horizontally) and *Ara Bhumare Naje-Hikali* (vertical), see Figure 16.

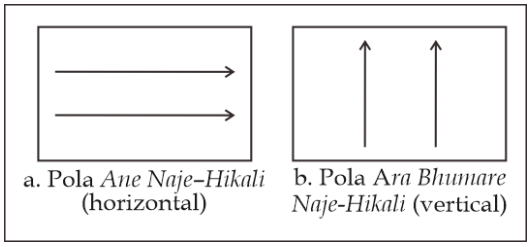

Fig. 16. The schematic pattern of the Cenderawasih motif repetition

In applying both horizontal and vertical patterns in the patterning of the Cenderawasih motifs, by a combination of motifs with one another to get the harmony of the motifs, Yomida took the following patterning steps; (1) Prepare tools and materials for patterning motifs, consisting of table tracing, pencils, Cenderawasih motifs, areca nut motifs, and betel fruit motifs, and *mori* cloth; (2) Spread the mori cloth on the tracing table and start patterning from the main Cenderawasih motif (1A) in the centre of the cloth; (3) After patterning the Cenderawasih motif, continue to patterning the areca nut filler (2A) at the bottom of the 1A motif, which depicts Cenderawasih gripping areca nut in the middle of the fabric; (4) Followed by a pattern from above the filler motif of the areca nut one stalk 2B, 2C, 2D, then the areca nut one twig 2E, 2F, 2G, and 2H, see Figure 17.

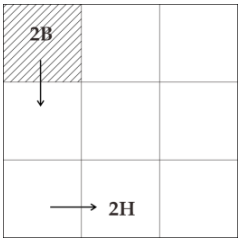

Fig. 17. One step scheme

After that, it continued by repeating two steps vertically from the motif 2H to 2h and above through the 2G-2A-1A motif, Figure 18.

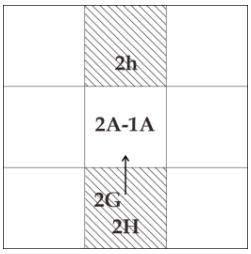

Fig. 18. Repetitive vertical scheme

Vertical repetition of the 2G pattern to the 2g upwards through the 2G-2A-1A-2h motif; Followed by a horizontal two-step repetition of the 2B to 2b pattern through the 2g motif, Figure 19;

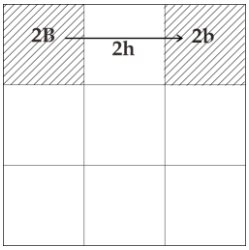

Fig. 19. Repetitive horizontal scheme

Horizontal repetition of 2C to 2c motif through 2h motif, 2E to 2e pattern through 2A and 1A motif, 2F to 2f pattern through 2G motif. Then the step is to pattern the *isen* motif, cut into the triangular betel fruit (3A), spread at the bottom of the 1A and 2A motifs, and the last step is to pattern the betel fruit motif (3B) spread around the main and filler motifs.

2) Patterned motifs

Based on the results of observations on the shape of the motifs of Cenderawasih batik, consisting of one shape of Cenderawasih motif, eight forms of areca nut motif, two forms of betel fruit motif, such as a patterned motif, Figure 20.

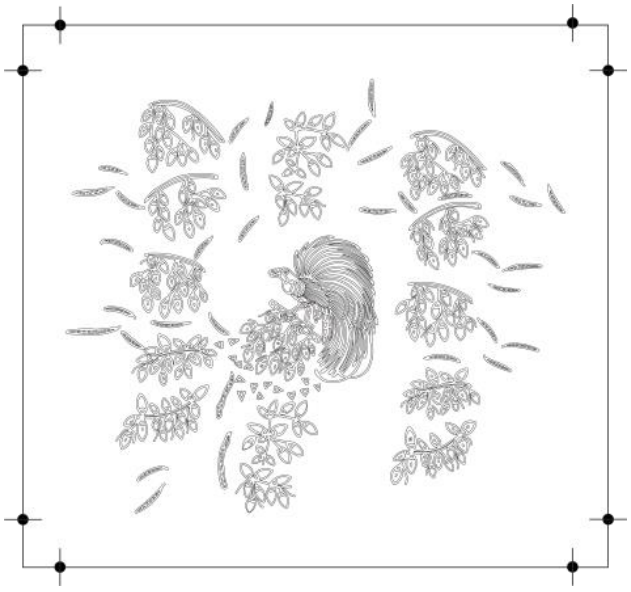

Fig. 20. The shape of the Cenderawasih pattern motif

In Yomida's steps of patterning, it can be seen specifically that the pattern of the motif is very complex because of the many forms of motifs that it combines. The main motif is shaped from the head, body, wing, tail, and leg motifs shapes then combined to configure the Cenderawasih motif. The filler motif is shaped from the areca nut, twig, and stalk motif then combined into a single areca nut motif which is created in four (2A-2B- 2C-2D) shapes of different motif patterns. The shape of areca nut and twig motifs is combined to shape the motif of one areca branch, which is also created in four (2E-2F-2G-2H) shapes of different motif patterns. However, it is different in isen motif, which is a triangular piece of betel fruit that is patterned to spread near the main motif. The betel fruit motif which is patterned spread around the main and the filler motifs. The Cenderawasih motifs pattern scheme before repetition of patterns, Figure 21.

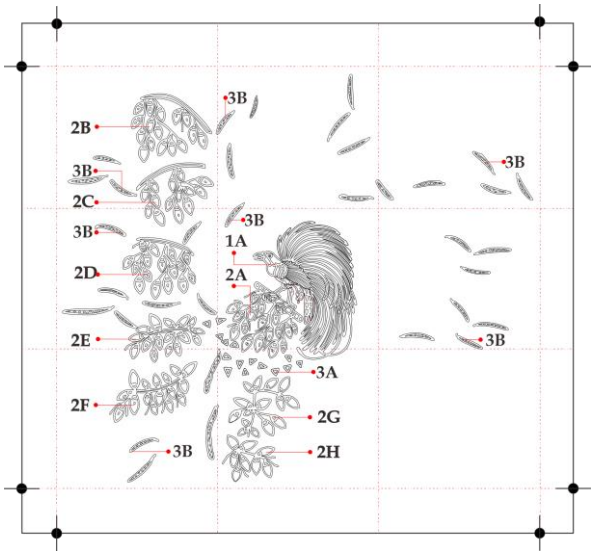

Fig. 21. The form of the Cenderawasih batik pattern without repeating the filler pattern

The shape of the Cenderawasih motif created by Yomida is arranged regularly in a series. Next, he repeats the patterned motifs to achieve the harmony of the motifs and refers to the division of the area into nine areas of space. Considering that the main motif 1A and the filler motif 2A in this form of the Cenderawasih motif are not repeated, while the pattern of motifs that are repeated on the filling motif is single areca nut 2B, 2C two steps horizontally to 2b, 2c. The filler motif of one bunch of areca nut 2D is repeated in three steps horizontally to 2d. The motif of one branch of areca nut 2E, 2F is repeated one step horizontally to 2e, 2f. And the motif to 2g, 2h. Meanwhile, the *isen* motif does not experience pattern repetition. This can be seen in the form scheme of the Cenderawasih pattern, Figure 22.

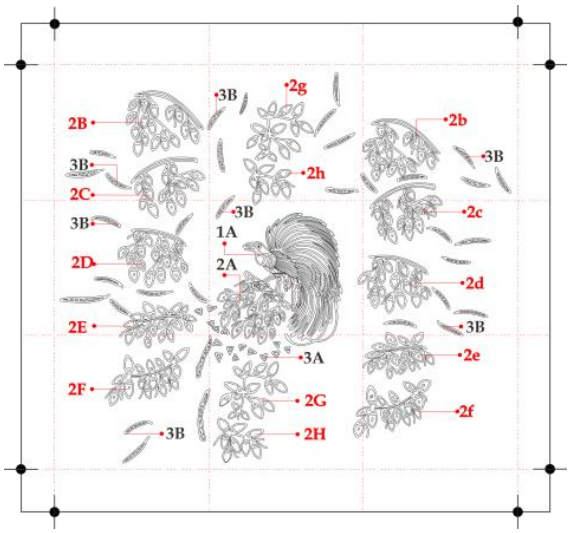

Fig. 22. The motif shape of the Cenderawasih pattern repeats the filler motif pattern.

3) The Shape of Motif Pattern

The patterning technique of Cenderawasih batik has elements of motif formation that use a combination of horizontal-vertical and center repeat patterns, such as a pattern scheme, Figure 23.

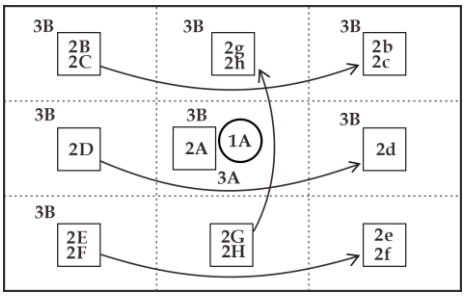

Fig. 23. Horizontal and vertical repeat pattern scheme

Based on the scheme of Figure 23, the Cenderawasih batik patterning technique can be described as the motif pattern scheme divided into three equal parts, both vertically and horizontally, so the pattern has nine equal areas, in order to make it easier to observe the shape of the motif pattern. Thus, the intersection of the pseudo-lines of the motif pattern has a confluence of four points whose middle area is the centre of the movement pattern of the component structure: the main motif pattern (1A), the filler motif pattern (2A-2H), the filler motif repetition (2b-2h), and the *isen* motif pattern (3A, 3B). Furthermore, the stages and steps of patterning the motifs applied by Yomida are as follows:

- The main motif of Cenderawasih (1A) is patterned in the middle as a centre without repetition.
- The pattern for filler areca nut (2A) is also in the middle part below the main motif, without repetition. The areca nut filling motif (2B) is repeated one time horizontally to 2b stepping through the 2g motif. Pattern 2C filler motif in horizontal repetitions one time to 2c step through motif 2h. 2D filler motif pattern repetition horizontally to 2d moves through motifs 2A and 1A. The 2E filler pattern on the 2e horizontal repetitions stepped through the 2G motif. The 2F filler pattern is repeated horizontally once to the 2f, stepping through the 2H motif. And the 2G filler pattern repeats vertically to 2g, stepping through the 1A, 2A, and 2h motifs. The 2H filler pattern is repetitive vertically to 2h, stepping through the 1A and 2A motifs.
- The *isen* motif pattern of betel fruit pieces (3A) spreads around the main motif 1A and the filler motif 2A. Meanwhile, the *isen* betel fruit (3B) pattern spreads to beautify the motif and the field as a whole. In the distribution of the *isen* motif, it is not found in area nine.

3.3. The Structure of Cenderawasih Batik Motif

The structure of Cenderawasih batik has several elements of motifs. The basic elements of the shaping Cenderawasih batik motif are stated as a pattern and used as a patterned motif. Moreover, when the patterned motifs are arranged repeatedly, they shape the Cenderawasih batik motif. Arrangement of motif elements into complete unity. Cenderawasih motifs, areca nut motifs, and betel fruit are interrelated in the arrangement of Cenderawasih batik. The beauty of the motifs that are combined does not eliminate the character of the constituent elements, as the elements from the smallest are arranged repeatedly to shape all components of Cenderawasih batik decoration. The constituent elements are still clearly visible among the main motive, the filler motif, and the *isen* motif. The main motif is described as a male Cenderawasih bird in the Cenderawasih batik structure. Specifically, the shape of the motif is composed of the basic pattern motifs of head, body, wing, tail, and leg. The depiction is seen on the side view facing to the right, the wings spread out and gripping a bunch of betel nuts. And the areca nut in this batik creation is not repeated. According to Yomida Hamadi, the one bunch of areca nuts that the Cenderawasih bird grips is not repeated because the description is one with the Cenderawasih bird as the centre point of the motif arrangement.

The depiction of an areca nut arranged in two basic patterns is a filler motif, one bunch of areca nut motifs and one twig of areca motif. The areca nut motif pattern arrangement is one bunch on the 2A, 2D, 2E, and 2F motifs and one stalk on the 2B, 2C, 2G, and 2H motifs. According to Yomida, the description of the arrangement of the motifs of one bunch and one stalk is a variation so that it is not monotonous and looks beautiful. If we look more specifically, the difference between one bunch and one stalk motif affects the clarity and balance of the overall motif arrangement. The placement of one bunch of areca nut on motifs 2A, 2D, 2E and 2F, is depicted in areas 1, 3, 4, 5, and 6. At the same time, the one stalk *fuk* motif on the 2B, 2C, 2G, and 2H motifs are depicted in areas 2, 7, 8, and 9. This gives a light effect on the Cenderawasih bird motif; see the yellow triangle area, Figure 24.

Fig. 24. The balance scheme between the filler motif components

The arrangement of the *isen* motifs is spread over an empty field to bind one motif to another into a single unit based on the stacking principle. In describing the structure of the decorative motifs, the whole motif is depicted in a stylized manner. In addition, the depiction of the structure of the Cenderawasih batik pattern is essentially the shape of Cenderawasih, areca nuts, and betel fruit. The three motives refer to the natural surrounding, see Figure 25.

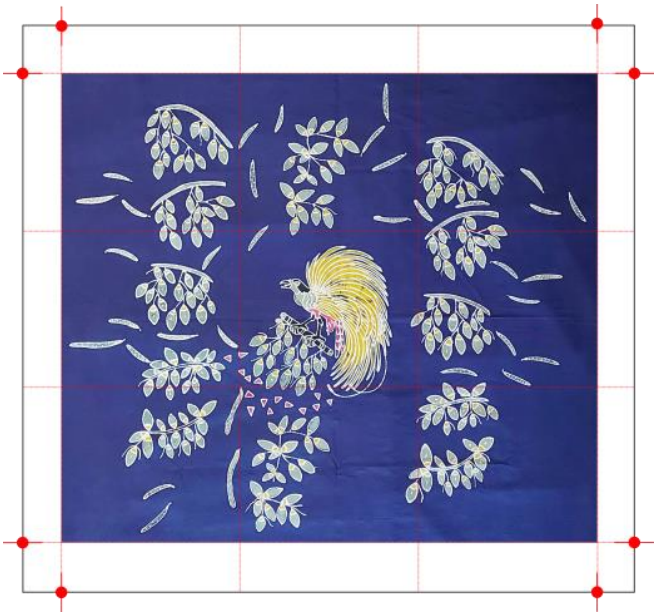

Fig. 25. The structure of the Cenderawasih batik was created by Yomida Hamadi

The use of blue in this motif is influenced by the natural conditions of the Jayapura coast. According to Gustami, the arrangement of decorative motifs on Cenderawasih batik is vertical, horizontal, and centred. If the structure of the Cenderawasih batik motif is repeated, a variation of the Cenderawasih motif can be obtained, Figure 26.

Fig. 26. The repetition structure of Cenderawasih batik

4. Conclusion

Yomida Hamadi's creation of Cenderawasih Batik is batik written on the repertoire of flora and fauna shapes and local cultural products as the motif. Specifically, his batik works are influenced by shapes from animals, plants, and local Papuan artefacts. Cenderawasih Batik, the shape of the motif is by a combination of visual elements, namely points, lines, and fields whose sizes can be varied. Straight, curved, broken, zigzagged, and spiral lines, circles, triangles, rectangles, and ovals are used or applied to shape motifs. The batik patterning technique applies a combination of horizontal and vertical patterns in the Cenderawasih motif's patterning, combining motifs with one another to get a harmony of motifs. The structure of the Cenderawasih batik motif is based on elements of art, which kept simple but did not rule out harmony, balance, contrast, unity, simplicity, accentuation, and proportion. Cenderawasih batik as a work of art in the preparation of its motifs is combined based on three decorative components, namely the main motif (Cenderawasih bird), filler motif (areca nut), and isen motif (betel fruit). The expectation achieved in this research may help identify and apply the process of shaping motifs, patterning techniques, and arranging motifs from Yomida Hamadi's Cenderawasih batik. Hopefully, the community can better understand the process of creating creative batik with a motif inspired by the natural and cultural richness of the local Land of Papua.

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