



Contemporary Babon Angrem Batik Motif Design For Mitoni Traditional Cermination In Central Java



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ABSTRACT

The life cycle ceremonies that symbolize the human journey are all found in traditional Javanese batik because in batik there is a symbol or meaning of life. At the age of 7 months of pregnancy, Javanese people usually hold a ceremony called mitoni, this ceremony is equipped with various ubo rampe, one of which is Babon Angrem batik. Changes in times including changes in cultural actors have caused many shifts in customs. This traditional ceremony began to be abandoned or become less complete due to economic factors. Individuals in this millennial era with modern perspective have witnessed a shrink of benefits of having traditional ceremonies. In response to this problem, the idea emerged to develop a long cloth with a millennial pattern that still adheres to the existing standard as a themitoniceremonialequipment. Batik is one of the assets that can be processed as a creative industry. By reprocessing and redefining the existing traditional motifs from today's modern perspective, while maintaining their originality. This design will certainly solve the problems of batik and tradition, to meet the current style for the present generation. The Babon Angrem batik motifs applied on batik cloth to result in innovative products. The Babon Angrem batik motif, which is designed in a contemporary way, displays bright and warm colors that convey the a mother's love symbolized in the philosophical meaning of the Motif of Babon Angrem. The motifs of Babon Angrem include Babons (hen) facing each other, hen laying eggs, ukel motifs that adorn all repetitions of Babon motifs, and ceceg which complete the background of this batik.

Kata Kunci:

Mitoni, Batik Babon
Angrem, modern,
kekinian.

ABSTRAK

Upacara daur hidup yang melambangkan perjalanan hidup manusia terdapat pada motif batik tradisional Jawa karena di dalamnya terdapat simbol atau makna kehidupan. Pada usia 7 bulan kehamilan biasanya orang Jawa menyelenggarakan upacara yang disebut dengan *mitoni*. Upacara ini dilengkapi dengan berbagai *ubo rampe*, salah satunya batik Babon Angrem. Perubahan jaman termasuk perubahan pelaku budaya menyebabkan banyak pergeseran dalam tata adat istiadat. Upacara tradisi ini mulai ditinggalkan atau dikurangi kelengkapannya terkait dengan faktor ekonomi. Sebagai individu di jaman milenial ini, terdapat perubahan terhadap manfaat adanya upacara adat dilihat dari kacamata modern. Dari permasalahan ini, muncul ide untuk mengembangkan salah satu kain perlengkapan upacara mitoni dalam bentuk kain panjang dengan corak milenial yang tetap berpegang pada *pakem* yang ada. Batik menjadi salah satu aset yang mampu diolah sebagai kekuatan industri kreatif. Dengan mengolah dan menggambarkan kembali motif motif tradisional yang ada yang dilihat melalui kacamata modern zaman kini, tanpa merusak makna didalamnya dengan tetap mempertahankan ke-orisinalitasnya. Pada perancangan ini tentu akan menjawab permasalahan dunia batik dan tradisi, dengan tujuan untuk melanjutkan batik kepada generasi masa kini sesuai dengan gaya mereka. Produk tekstil yang dihasilkan berupa kain batik bermotif pengembangan dari motif batik Babon Angrem sebagai inovasi dari visualnya. Motif batik Babon Angrem yang didesain secara kekinian ini menampilkan warna warna cerah dan hangat yang membawa kesan kasih sayang ibu sesuai dengan makna filosofis motif Babon Angrem. Tak lupa komponen motif yang terdapat didalam batik Babon Angrem seperti Babon atau ayam betina yang saling berhadapan, ayam betina yang sedang mengerami telur, motif ukel yang menghiasi seluruh repetisi motif babon, dan *cecek* yang melengkapi latar pada batik ini.



INTRODUCTION

A. Background

Javanese people have customs from generation to generation, especially rituals that commemorate the human life cycle. One of them is a traditional ceremony related to birth. The birth ceremony commemorated by the Javanese is *mitoni*. It holds at the age of 7 months of pregnancy for Javanese women. Batik contains philosophical meaning. It is full of goodness and believed to have the power to repel evil.

The changing times, including changes in cultural actors, caused many shifts in their customs. This traditional ceremony is starting to be abandoned or reduced in its completeness related to economic factors and various other reasons. In traditional ceremonies, batik is used as a means of various traditional ceremonies, in this case, as a full dress. The critical role of Batik in every ceremony reflects that batik is one of the cultural products whose existence still strongly influences Javanese society. Likewise, the use of batik in each procession. The creators of decorative motifs do not only create patterns that are considered aesthetically pleasing. They do appreciate the form and meaning of life's philosophy. It poured into a visual form. They created the batik motifs with a sincere and noble message and hope. Hopefully, it will bring goodness and happiness to the wearer. As individuals born in this millennial era, the functional aspects of traditional ceremonies have changed when viewed from a different perspective. In millennial society, there is still an awareness that customs and accessories are essential. Following the development of existing technology, the current generation easily adapts. They can process cultural heritage with more contemporary novelties, including batik.

An idea emerged to innovate the design of the Babon Angrem batik's motif as a piece of *mitoni* ceremony equipment with a contemporary style that does not leave the existing traditional grips.

B. Aim of Study

The young generation lives together with increasingly sophisticated technology and creativity. Batik is one of the assets that potential as a creative industry. The idea of processing and depicting traditional motifs into contemporary forms expect a form of batik's flexibility to keep up with the times without losing its philosophical meanings.

Batik Babon Angrem includes *semenan*, a hen that is incubating eggs. A pregnant woman uses this batik during the seven-monthly ceremony or *mitoni*. This batik symbolizes that a pregnant woman should have a sense of affection (Sholikhah et al., 2017). Its cultural meaning is to pray about having descendants as a history connector. Batik Babon Angrem categorizes itself as a nongeometric motif, plant, and animal. It has nongeometric batik motifs in the form of flora and fauna. The *isen* is in the form of a *uke/* with two birds drawn facing each other. This batik includes black background cement for adults of all classes and statuses. This batik developed in the mid-XVII century.

METHOD

The textile design in this work uses a design approach from Clipson's Theory in the book "Tinjauan Desain Tekstil". The process of creating textile designs in a methodological context consists of several stages (Rizali, 2006); in problem identification, the needs found main problems in textile design. According to Clipson, the design method is also in the form of an alternative design model that can be interpreted as an anticipatory activity, namely changing or improving existing ones or creating something new.

CREATIVE CONCEPT

A. Description

The creative process contains function, aesthetics, materials, and fashion. The production process includes product testing before mass production, so it is necessary to have a product test—the creative help minimizes product failure.

The problem in this design focuses on developing the Babon Angrem motif into a contemporary motif that can be an alternative to batik motifs for today's *mitoni* traditional ceremonies. This design meets the needs of women aged 24-26 years. The age of pregnancy and marriage in women is in that age range—the phenomenon of young mothers today who experience relatively high marriages and births. The Babon Angrem batik cloth's purpose is to complete the traditional birth ceremony's procession. Whether used or not at the time of birth, the Baboon Angrem motif always reminds the mother's love. The image of a hen incubating an egg symbolizes the mother's affection. The Babon Angrem motif is a symbolic meaning to birth and the guardian of life, namely the role of women who will become mothers in half their lives. So Babon Angrem Batik is a form of representation and appreciation for the services of the mother figure.

B. Literature Review

Batik is the result of depicting patterns on cloth using *canting* as a drawing tool and *malam* as a barrier (Widadi, 2019). Surakarta classic batik generally has a visual identity of *soga* brown color on the batik's background. Yogyakarta's classic batik has more contrasting visual character, namely the use of white as a batik background as in the Yogyakarta-style machete batik application (Pujiyanto, 2013). Modern batik categorizes itself as contemporary batik. The motif of this batik is free-style and does not have a particular bond; sometimes, the pattern is abstract. The process uses a mold and a brush. The colors are varied; sometimes, there is no *soga* color (Nurcahyanti & Affanti, 2018). Babon Angrem is a symbol that a pregnant woman should have a sense of love and patience so that the child can inherit these traits later when it is born (Prahmana & D'Ambrosio, 2020).

RESULT AND DISCUSSION

This design uses a rain stop panel technique with a master size of 115 cm x 25 cm following the width of the fabric. Its repetition uses a one-step mirror technique. The alternative color of this design has a darker background color and uses a dominant dark brown color with a bright color combination to get the impression of novelty. Bright colors are also a hallmark of color tone in the current trend. There is a change in the design because after trying it in the *nyorek* process, the motif size becomes too large for a *jarik* fabric product. So at the suggestion of the artisans, the motifs should be reduced and filled with *isen* so that the details are more impressive, following the characteristics of batik, whose artistry requires high accuracy. The addition of the motif also considers the components of the grip in it. In the design revision, additional motifs in the form of added flower tendrils fill the void in the background.

CREATION PROCESS

A. Design



The problem-solving strategy was carried out by collecting descriptive data from interviews with cultural experts around Keraton Solo, existing batik artisans, literature studies, and market surveys related to written batik.

The collected data is analyzed to find the overall outline of the data as a reference for the experimental development of the Babon Angrem motif. In experimenting, the writer obtained and studied the philosophical meanings and symbols of each object depicted on Batik Babon Angrem. The data are in the form of:

1. Data Collection

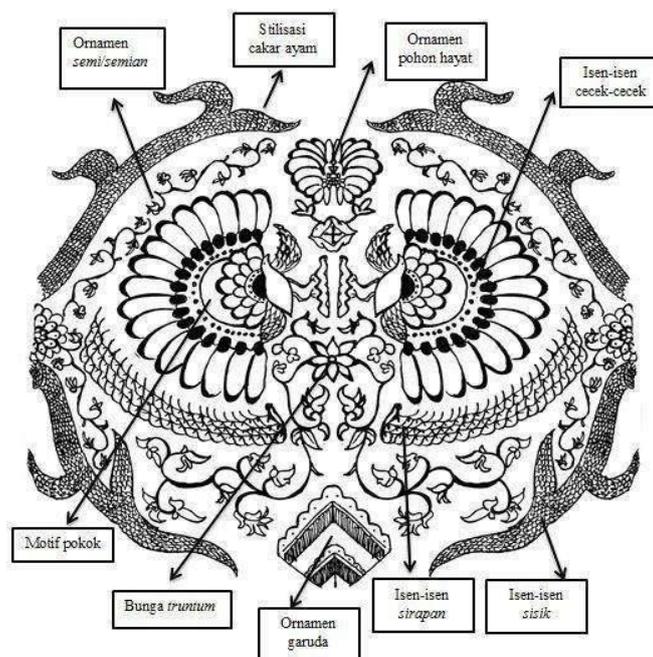
The first data collection used the observation method by conducting a literature study related to the meaning and symbols of the elements of the Babon Angrem motif. In experimenting, the author studied the philosophical meanings and symbols of each object depicted on Babon Angrem, which is also in the form of books, journals, documentation, archives, references, and libraries on the development of Javanese batik motifs, and previous studies.

The second data used observation was conducted by interviews with humanists from Keraton Solo, whose environment still often carries out traditional Javanese ceremonies, and also about some responses if there is modernization in visual batik to complement traditional ceremonies. Sources of data in this study obtain resources from persons consisting of practitioners or artisans. They understand the development of Javanese Batik motif designs; therefore, the data collection techniques used were interviews and observations.

The third data collection related to the batik-making process requires interviewing the Girilayu batik center. The underlying reason is that batik artisans in the Girilayu area use *canting* and synthetic and natural dyes in many written batik techniques.

2. Visual Study

The visual study aims to find visual elements that will be a primary reference in the design stage. All elements of the Batik Babon Angrem motif have a reflected design.



Picture 1. Element of Batik Babon Angrem

Resources : <https://123dok.com/article/struktur-bentuk-estetis-simbolik-angrem-struktur-bentuk-angrem.6zk0541y>

The characteristics of the Batik Babon Angrem motif:

- a. The central motif is the abstract form of a hen incubating her eggs and depicted facing each other.
- b. Supporting motifs are floral motifs of *lung-lungan* or a series of twigs to flower buds.
- c. Interlude ornaments in the form of *semenan* ornaments and stylized chicken claws. Interlude ornaments are used as field fillers outside the central motif in the form of a series of leaves (*lung-lungan*).
- d. *Isen-isen* affixed to the Babon Angrem motif are *isen-sik isen*, *isen-sirapan*, and *isen-isen*, *cecek-cecek*.

Based on the visual data obtained, the following is an example of a visual depiction of the Batik Babon Angrem motif using the repetition method on Surakarta-style batik products. The one-step master design repetition concept with the written batik technique is applied to the product below.



Picture 2. Batik Babon Angrem 's motif

Resources : <https://rachnasandika.com/2017/11/21/sejarah-batik-kampung-kauman-ikon-industri-dan-wisata-batik-di-kota-solo/motif-batik-babon-angrem-sumber-barangtempodoe- Visual dari motif batik Babon Angrem>

B. Material of Product

The material used for this batik media is silk cotton cloth. Silk cotton fabric is a kind of woven natural protein fiber into fabrics. The most common type of silk-cotton fabric used as a fabric-making material is silk fiber produced from the cocoons of mulberry silkworms. The amino acids in silk fiber can give a smooth and soft effect on the appearance of silk fabrics. So it feels comfortable when worn. Silk cotton fabric is vital, not easy to break, and has good absorption ability. So with various considerations, silk cotton fabric was chosen as the primary material in making Babon Angrem batik motifs. The batik technique used is written batik with synthetic dyes made from wax and synthetic dyes.



C. Design Process

The development of Batik Babon Angrem in this design is in the form of a Babon illustration with a stylized and distorted style so that it looks more flexible with quite detailed *isen*. In one design master, there is one *babon*, so repeating the fabric uses a reflection technique so that the *babon* in the design master will face each other when repeated. Complete components include ornaments of the tree of life, *garuda* ornaments, flowers, *isen sirapan*, *semi-semian*, and chicken claws. The addition of some *isen* as a supporting option. This design visualization creates a functionalized batik design as a *jarik* cloth worn during the *mitoni* ceremony. The batik design presented a visual motif of the Babon Angrem incubating its eggs in a position facing each other, which is undergoing a development process. The chosen Babon Angrem motif has its uniqueness contained in each component of the motif and as a form of re-appointing the image of one of the seven batiks or *ubo rampe mitoni* traditional ceremonies to preserve culture in Central Java.



Picture 3. Master design

Resources : Elizabeth Nimas. 2021



Picture 4. Final Product Visualization
Resources: Elizabeth Nimas.2021

CONCLUSION

This design concludes that the results of the motif development show the contemporary side seen from the technique of laying each arranged motif component in an unusual pattern. There is a differentiator from the previous Baboon Angrem motif. The expected development of the Babon Angrem motif is to create a novelty in the design, namely processing and visual exploration of each motif component. By still paying attention to the existing standard law, without reducing, eliminating, or adding too many motifs from its complete components..

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