

THE CREATIVITY AND MOTIF OF TETUKO WRITTEN BATIK IN NGANJUK REGENCY

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ABSTRACT

Nganjuk regency is known for its textile craft with its characteristics called Nganjukbatik. Nganjuk batik has some unique motifs such as the *Ajuk Ladang*, *Sera Rumput*, *Sido Mukti Tungkak*, *Sundut Sate*, *Acacia Flower Tumpal*, and *Rambutan Flower Tumpal*. These motifs are usually worn in any formal and informal events. Tetuko written batik of Nganjuk Regency as one of the sub-sectors of the creative industry is created based on local wisdom or the nation's cultural heritage. The creativity in making and developing this batik is needed to produce competitive and high-quality products. Thus, this study aims at determining the creativity and motifs of Tetuko written batik used during the batik-making process. It was done by employing a descriptive qualitative and experiment along with observation, interview, and documentation. The targets of conducting this study are to provide a contribution, inspiration, and innovation to encourage creative and critical thinking ability related to creativity and motifs in Tetuko written batik of Nganjuk Regency. It is expected that this batik appeals to more people and becomes a high-quality product.

Keywords: Batik, Creativity, Motif.

INTRODUCTION

Nganjuk Regency is located in East Java. It is bordered by Bojonegoro Regency in the north, Jombang Regency in the east, Kediri and Ponorogo Regency in the south, and Madiun Regency in the West. Nganjuk regency is known for its textile craft with its characteristics

called Nganjukbatik. Batik is one of Indonesia's wonders which has been recognized by UNESCO. Nganjuk batik has some unique motifs such as the *Ajuk Ladang*, *Sera Rumput*, *Sido Mukti Tungkak*, *Sundut Sate*, *Acacia Flower Tumpal*, and *Rambutan Flower Tumpal*. The batik motifs

mentioned above are suitable for all events, both formal and informal.

Indonesian batik was initially known as a handicraft product among Javanese. The word "batik" also came from Javanese which means to make dots by using wax liquid on the cloth. Most residents in rural areas of East Java earn money by making batik, meanwhile, only a few urban areas' residents have it as their income. Various types of raw materials from the environment are processed with creativity to produce useful decoration and household needs. Currently, several cities in Indonesia have their unique batik products. One of them is Tetuko written batik of Nganjuk Regency.

One of the easiest ways to figure out the authenticity of written batik is from the picture. The originally written batik does not have the same picture in one motif, the edges are not straight, and the smell is not stung. "Creating an originally written batik motif is not easy. If you do it yourself, it will take at least 4-15 days," Tetuko's written batik had 10 craftsmen, but currently only six of them are left. It happened due to

the lack of creativity during the batik-making process and the absence of the next generation.

METHODOLOGY

Creation Method

A form refers to a shape that is visible to us (Kamus Besar Bahasa Indonesia, 1989). While the creation form is a form of creation itself that can be displayed or shown. Design is the arrangement of various lines, shapes, colors, and figures that are created together to produce beauty (Hery Suhersono, embroidery design with fauna motifs, p. 11).

According to Hery Suhersono (2005 : 11), the forms of batik are divided into 4:

1) Natural Form

This design is strongly influenced by natural objects such as leaves, fruits, plants, stones, wood, leather, clouds, rainbow, stars, moon, sun, and other figures (animal and human).

2) Decorative Form

This design is embodied in nature. It is then transformed into decorative forms by stylizing

(compositions) it into fashion and fantasy (usually supported by some variations, beautiful, and harmonious color arrangements).

3) Geometric Form

This design is taken from geometric elements, such as rectangles, circles, ovals, squares, triangles, hexagons (multiple facets), cones, parallelograms, cylinders, and various lines.

4) Abstract Form

The abstract form is a free imagination that is actualized from an unusual form, or the embodiment of forms that have nothing in common with various objects, both natural and handmade objects. In other words, an abstract form is a formless design or unreal.

Some of the unique motifs of Nganjuk batik are the *Ajuk Ladang*, *Sera Rumpot*, *Sido Mukti Tungkak*, *Sundut Sate*, *Acacia Flower Tumpal*, and *Rambutan Flower Tumpal* which is made with local creativity.

RESULTS AND DISCUSSIONS

Definition of Batik

According to fine art diction, the suffix "*tik*" in batik is assumed as the sound of dripping. On the other hand, the word batik in Javanese (*Ngoko*) means "write", which is then interpreted as "painting with dripping wax". The old batik painting is famous for its simple lines, dots, as well as the way of pouring or dripping the melted wax on the cloth. This is the result of Javanese culture and art. Traditional batik is divided into 2 groups: *Kraton Batik* and *Coastal Batik* (Mikke, 2012:51).

The Making Process of Batik

The making process of batik can be seen as follow:

The first step is to prepare all the tools and materials which are:

Cloth

The cloth that will be inscribed with decorative patterns can be plain white, colored, or woven (striped patterned). To ensure that the cloth is clean, a stage called *Ngetel* is carried out. It is a stage of soaking the cloth to remove starch or dirt

before it is dried under the sun.

Wax

The color of the wax is adjusted based on the type of cloth and the work. White wax is commonly used for silk cloth. Usually, there are two colors that are used to distinguish *Ngengreng* /*lengreng* from *isen-isen* so there will be no part missed.



Figure 1. Wax

Canting (A pen-like instrument)

Canting is a special tool for drawing the batik motifs on cloth. It is filled with hot wax to create the motifs or cover certain parts according to the pattern made.

The craftsmen usually have their own *canting*. It can be more than five *cantings* for a craft man, depending on the type of the batik and the cloth it is made with.



Figure 2. *Canting*

Stove

Small stoves are commonly used since it is easier to set the wanted temperature. Sometimes, the craftsmen also use electric stoves.



Figure 3. Stove and wok
Wok

Since the small stoves are being used, the wok for heating the wax is also small. Just like the small wok that is used by the *serabi* sellers.

Match

The matches that are commonly used are matchsticks. This type of match is more efficient

since it is very easy to light the fire. All we need to do is press the head of the matchstick against the striker on the match. It then can be used directly to ignite the stove wicks.

Kerosene

It is used as stove fuel.

Gawangan *Gawangan* is a tool used to put the cloth during and after the making-process of a batik. It is made of wood and its shape is like a wicket.

A room or space for making the batik For creating the batik, the craftsmen need a spacious space.

The coloring process

Two materials for the coloring process are divided into natural dyes and

Synthetic dyes. Meanwhile, the coloring techniques are mentioned as follows:

***Nyelupor* dive in**

In this stage, a step called '*pembabaran*' is done. It is when the craftsmen dip the batik cloth in a color several times, on some days, until they get the desired color tones. This process even takes a long time when natural dyes are used.

This process requires experienced people who understand

coloring (color mixing) and how to work on it since the result will determine its beauty and harmony.

Nyolet

Nyolet is a technique of coloring patterns by directly incising color on the cloth by using a brush.

If the desired colors are too many and the patterns are too complicated, this coloring technique can be done without having to cover (*nemboki*) the patterns as in the previous stage.

In other words, the craftsmen can directly give color to the patterned cloth or before it is given *isen – isen*.

In this stage, synthetic dyes such as indigosol and remasol are preferably used since the absorption process is faster than natural dyes. When using the natural dyes, they must be soaked, boiled, and must repeat the other steps repeatedly.

After binding, the cloth is put into a pool filled with water. It is then being trampled on to clean the remaining liquid of synthetic color (remazol and waterglass) on the cloth. Another step called '*ngetus*' is also done after the cloth is clean and being dried for the next step.

After the cloth drips water and almost dries, it is put into a drum

filled with boiling water. It aims at removing the wax from the cloth, which is called *nglorot*. The cloth that has gone through this stage is then washed to clean the remnants of the wax. It is then dried again under the sun. The dry cloth is folded, packaged, and ready to be marketed. If the craftsmen still have to do the second or next staining, the cloth that has been washed does not need to be dried under the sun. Instead, the cloth is dried in a shady place and then repeats the previous steps (giving *isen-isen*, *nemboki*, to *nglorot*).

Creating the batik motifs requires knowledge and skills. The motifs that will be created will display the new quality compared to the existing batik motifs. In creating batik motifs, one can learn how to make various forms of the filling, for instance, stretching the shape of plants, animals, human beings, and others.

Various forms of filling:

To create a great batik motif, firstly, one must know the various forms of filling. There are many kinds of them and one of which is the line form (*Klowong*). Since this

form can be made in some variations, its impression also varies depending on how it is made.

Various kinds of fillings in of *klowong* and *temboka*

1. Straight lines and *temboka*
Straight and *temboka* lines, *temboka* slashes, broken lines and *temboka*, straight lines and triangles, etc.
2. The broken line of the *temboka*
broken line *temboka*, broken line *temboka* and circles, broken line *temboka*, and triangles, etc
3. Curves and broken line *temboka*,
Curves and broken line *temboka*, Curved lines oblique and *Temboka*.
4. Crosslines and *temboka*
Straight lines cross and *temboka*, curved lines cross and *temboka*, crossed triangles and *temboka*, etc
The various fillings (*isen*) of *cecek*:

1. *CECEK*
Cecek Pyur, *Cecek uwer*, *Cecek Ukel*, and so on
2. *CECEK ISI*

The cecek is drawn as a small semi-circle

3. CECEK KEMBANG

It is drawn half of big and small circle and half of big and small circle with a tembakan on the bigger circle.

Definition of Motifs

The definition of a motif, according to the diction of fine arts, is a pattern, variety, or element that differs from one painting to another (Mikke, 2012:102).

Each region has its unique batik motifs that differ from Tetuko wtitten batik in Nganjuk Regency. As mentioned earlier, Nganjuk batik has some unique motifs such as the *Ajuk Ladang*, *Sera Rumput*, *Sido Mukti Tungkak*, *Sundut Sate*, *Acacia Flower Tumpal*, and *Rambutan Flower Tumpal*

CREATIVITY

Definition of Creativity

Creativity is the ability to create something new effectively. In other words, creativity is the power and effort to create something different from the others, from being

good to better, from something unreal to something real, interesting, enjoyable, and useful. Imagination as one element to foster creativity can initially be generated from personal experiences, fantasies, or associations that can then be developed and shared widely by correlating it with the nature, love for others, specific love, economic conditions, political situations, law, or other artistic ideas and forms.

Creative potential as a self-concept needs and must be developed at any time by exploring new creative experiences (up-to-date) in any field. By doing this, it shows that every artist has his or her general and specific creativity.

Utami Munandar (1992) in his description of creativity shows that there are three abilities:

1. The ability to create new combinations based on exited data, information, and elements.
2. The ability to find many possible answers to the problems emphasizes the quantity of usefulness and the variety of answers.
3. Operational ability that reflects fluency, flexibility, and

originality in thinking. Also, the ability to develop and detail an idea.

The definition of creativity, according to Sternberg, is about the importance of the personal aspect: "three facet model of creativity". It is explained that creativity is like a meeting point between three psychological attributes; intelligence, cognitive, and personality /motivation. simultaneously, these three attributes help us to understand what lies behind the creative individual.

A humanistic psychologist, Biondi, stated the following statement:

Man has an imagination, which must be used and enjoyed in order for him to experience the complete fulfillment of life.

By creating something, human beings get incomparable satisfaction because, at the same time, it is a manifestation of himself, the actualization of his creative potential, which essentially exists in every human being, even though not realized by all.

When talking about creativity related to art, then we cannot leave

the ability of the artist, because an artist has ideas, creation, and technical abilities in realizing ideas or in expressing experiences and the turmoil of his soul. Creativity in an artist is like a freedom space in thinking to reflect the experiences and stimuli from their environment. An artist is required to have sensitive instincts. The ability to process his unique and interesting experiences to be expressed in original work and make new unique and aesthetic experiences are also needed.

According to Soedarso, the following lists are related to creativity:

- a. Sensitivity is being sensitive to any stimuli that come from outside, either the sensitivity to feel others' sadness or sensitivity to color combinations, interesting shape arrangements, typical things that are around them. With this kind of sensitivity, one's soul will have various incoming experiences and this wealth will always be ready to be expressed.
- b. Fluency is to determine certain words or colors that match with the idea to be expressed, to think quickly, and precisely. It

associates one with another. Meanwhile, expressional fluency means the ability to find the right way quickly based on the expression.

- c. Flexibility: the ability to adapt to new situations. Human beings are able to adapt themselves to various situations. Both the ability to adapt to new friends, new neighbors, or climate in certain areas. For example, those who move from tropical areas to cold areas.
- d. Originality: It is the ability to present unique answers or solutions to the existing questions or problems. A person who has originality is a person who does not depend on other people's ideas and is honest with himself and in his creative process.
- e. The ability to decide and rearrange something
- f. The ability to perceive the relationship between several things or problems in a certain chain.
- g. Elaboration: It is the ability to develop a detailed idea. A creative person will be able to make a good painting (both verbally and with pictures), for example, a

scene. Not a single part escapes his attention.

Some of the views above show that creativity is an individual ability to create something new, either in the form of ideas or real works, either in new works or in combination with existed things. Though it is important to underline that everything is relatively different from the existed ones.

TETUKO BATIK MOTIF



Figure 4. *Batik Motif of Tetuko Roro Kuning*



Figure 5. *Batik Motif of Tetuko Stupa Sawiji*

The Nyawiji stupa motif was inspired by the Jaya Stamba inscription that is owned by *Nganjuk Regency*. It is currently known as the Jaya Stamba stupa. *Nyawiji* motif is depicted with a picture of seven people holding hands in the shape of a circle meaning that if you want to reach the goal, one must support each other in any circumstances.



Figure 6. *Batik Motif of Tetuko Tanjung*

The *Tanjung* motif was inspired by the name of the sub-district where we lived, *Tanjunganom* sub-district. There used to be a large and shady *Tanjung* tree, and the village was called *Tanjunganom* which shares the same name as the sub-district.



Figure 7. *Batik Motif of Tetuko Kepuh*



Figure 8. *Batik Motif of Tetuko Brajangsun*

CONCLUSION

Creativity in making and developing Tetuko written batik is needed to produce competitive and high-quality products. This batik is seen as one of the sub-sectors of the creative industry which is created based on local wisdom or the nation's cultural heritage. By conducting this study, it is expected that a contribution, inspiration, and innovation to encourage creative and critical thinking ability related to creativity and motifs in Tetuko written batik of Nganjuk Regency will be useful for many people.

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