

VISUAL TRANSFORMATION: WUKU SINTA BATIK MOTIF AND ITS IMPLEMENTATION IN THE CREATIVE INDUSTRY

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Abstract

Sinta is a female character in Wayang, found in Serat Pawukon, which became the idea behind the development of batik motifs. The batik motifs initiated by Serat Pawukon have yet to be utilized in the context of the creative industry. The problem raised in this study is how the Wuku Sinta batik motif can be adapted and integrated into creative industry products to increase economic value and cultural appeal. This study aims to identify the Wuku Sinta batik motif that can be adapted to the creative industry. This study uses a qualitative descriptive method. The study results indicate that the Wuku Sinta batik motif can be well adapted to various creative industry products without losing its original cultural value. This finding emphasizes the importance of collaboration between traditional batik artisans and designers to create innovative products with high selling value. This study concludes that the visual transformation of the Wuku Sinta batik motif has excellent potential to be developed in the creative industry, making a significant contribution to cultural preservation and increasing the creative economy in Indonesia.

Key words: batik motifs, creative industry, visual transformation, wuku sinta batik

INTRODUCTION

The calendar we use today has a long history. Its existence became important because it gave humans a clear time frame to know the day, month, and year. (Kumaar, 2022) This is

important because all personal and social activities are based on the concept of time. Calendars help determine when weekdays, holidays, or significant events such as weddings, births, religious celebrations, and more are present. With a calendar, humans will retain their orientation about when something should be done or when a significant event occurs. Philosophically, the calendar connects humans with the universe because there is an eclipse that refers to the movement of the sun, moon, and stars. (Sweatman, 2024)

In the global era, this is called the zodiac. This makes some people feel that there is a connection between nature and the environment and that their lives are in harmony with cosmic movements. In Javanese society, this seems closely attached to daily life; some still believe in good and bad days, so choosing essential days in their lives becomes a marker that must be calculated with the concept of time. Their concept of time is called Pawukon. As an agrarian society, the Javanese use this calendar to determine the time to plant, harvest rice in the rice fields, and perform the agricultural rituals they believe in. (Restinaningsih et al., 2016; Sulaksono, 2019) The compatibility between natural cycles and human activities is considered important to maintain cosmic harmony and Harvest success. In addition, Pawukon also functions as a social and cultural control tool. Pawukon can strengthen the bond of friendship through joint activities with the timing set together by using this calendar. For example, the Javanese people organised the earth alms ritual activities based on Pawukon's calculations. This increases their spirituality and the community's togetherness in respecting their ancestors and protecting the environment.

Pawukon has a unique cycle consisting of 210 days divided into 30 weeks. Each week in Pawukon lasts seven days and has a deep spiritual and symbolic meaning. (Budi, 2016; Primasasti, 2022) One of them is the first Sunday in Pawukon, which is called Sinta. This week is good for starting something new, such as a job or project. Many people choose the days of the Sinta week to plan important events because they are believed to bring good luck. (n.n, 2022; Primasasti, 2022; Wildan, 2016)

Who is Sinta?

Sinta is one of the crucial figures in the story of Ramayana, which is part of the cultural heritage and the art of puppetry in Java. In the Ramayana epic, Sinta is the wife of Rama, a noble hero and an incarnation of Lord Vishnu. The story of Sinta and Rama is widely known throughout the archipelago, especially in Java, because of its values of loyalty, sacrifice, and morality. In puppetry (Hariyanto, 2023; Thomas & Kahija, 2019; Wiwana & Yudarta, 2020), Sinta is described as a loyal, patient, and loving woman.

One of the most famous parts of his story is when he is kidnapped by Rahwana, the giant king of Alengka, who is captivated by his beauty. Sinta remained loyal to Rama despite being in Ravana's captivity for many years. His loyalty was tested many times by Ravana, who sought to influence him, and by Rama, who doubted his holiness after he was released. However, Sinta steadfastly maintained her integrity and honour and eventually proved her purity through a test of fire, which came to be known as *Agni Pariksha*. (Hariyanto, 2023; Wiwana & Yudarta, 2020)

In the world of Javanese puppetry, Sinta is a symbol of women's sincere devotion, sacrifice, and inner strength. Sinta's character reflects women's idealism in Javanese culture, where loyalty and honour are the central values that must be maintained in marriage and family life. Sinta also teaches the importance of patience in facing life's trials and how moral strength can overcome obstacles.

Sinta Character in Pawukon

The name Sinta, mentioned in the first week of the Pawukon calendar, is inseparable from the symbolism of Sinta's character. As the first week in Pawukon, Sinta's week is considered a new beginning, full of hope and potential. The name Sinta was chosen to represent this early time because of its nature, which was full of holiness, sacrifice, and virtue and considered ideal values for starting something new. The placement of Sinta in the first week of Pawukon also reflects the Javanese philosophy that pays great attention to balance and harmony between human life and nature.

At the beginning of time, the Javanese calendar system had significant momentum to create spiritual and emotional balance. Sinta Sunday is a great time to pray, meditate, and start everything with good intentions and strong determination. With her loyalty to Rama and steadfastness in maintaining honour, Sinta is considered an ideal example for anyone who wants to start a new life or venture with a solid foundation and high morals. In addition, in Javanese tradition, the names of the weeks in Pawukon are often taken from symbols or essential figures who are considered to have spiritual or moral power. The name Sinta was chosen because she was not only known as an essential figure in mythology but also as a representation of the highest human virtues—loyalty, chastity, and sacrifice.

The Javanese people respect these values and consider Sinta week an ideal time to start a new life journey. The Sinta Week in Pawukon is not just a name but also a representation of a philosophy of life that values early purity, moral constancy, and harmony between humans and nature. Through Sinta's symbolism, the Javanese people are invited to start every life journey with good intentions, patience, and sincerity to obtain a harmonious and blessed life.

Some studies that have been conducted

Mutiara Putri Dhamastuty (2018) examines the symbol of the image of Pawukon, which focuses on the history and myth of Watugunung. The approach used uses the interaction of analysis with qualitative descriptive results. The theory that is the reference is Susanne K. Langer's theory of symbols, which includes discursive symbols and representational symbols. The results of his research explain that the time system in Pawukon is still widely used by the Javanese people in the form of detailed calculations because it is used in essential activities in their lives.

The calculation in Pawukon is used as a benchmark for the good in life: be careful in behaving and be vigilant. (Dhamastuty & Adisukma, 2018) Another researcher, Adisukma, stated more deeply that the images contained in Pawukon have meanings and are a system of signs in Javanese culture. The problem that will be studied is how to interpret the symbolic value of the

Javanese Pawukon image according to the Hermeneutical study. His research focuses on efforts to preserve the traditional value of Javanese Pawukon so that it can be understood by Javanese people again. As a result, Javanese people re-get to know the cosmic realm, become part of nature, and understand that they are also artists from Eastern culture. (Adisukma, 2018)

The two studies have in common that the object of their research is Pawukon; what distinguishes them is how they dissect their research results with different methods. These two studies have not yet utilized the results of their research into products that can be used in daily life and can improve the economy in the creative industry. The Research team carried out research on the use of art illumination in ancient manuscripts originating from Karataon Ngayogyakarta Hadiningrat into batik motifs. However, it has yet to be implemented in creative industry products. This research develops artistic illumination into batik motifs. The problem in this study reveals the creative process in the visual transfer from ancient manuscripts to batik motifs. The goal is to develop the idea of creating batik motifs from the illumination of ancient manuscript art.

The method used is a qualitative descriptive method. As a result, ancient manuscripts have succeeded in creating a variety of batik motifs that the public can use and support cultural preservation, as well as spreading the historical value contained in the batik motif. (Pandanwangi, Alya, et al., 2023) Based on the research that has been carried out, there is a difference in the acquisition of results focused on developing products initiated from Pawukon serat. This research has the opportunity to produce novelty in the form of creative industry products from the findings of this research. Referring to the character of Sinta who has many specialties, his visual form is widely adopted for various products for the benefit of many things, especially those that indicate the archipelago.

This is what is thought in the creative process of creating batik motifs that are carried into the creative industry. So the The problem carried out in this study is how the visual form of Sinta initiated from Pawukon can be implemented into products in the creative industry. The purpose of this study is to

implement the visualization of Pawukon serat into creative industry products. This visualization is essential to understand how the dating system is translated into a visual form that is easy to understand and use by the public. This involves making a visual representation into a batik motif and implementing it into the product. This product representation can help preserve and disseminate traditional knowledge and allow the younger generation to more easily understand and appreciate the archipelago's cultural heritage.

RESEARCH METHODS

The field data obtained are the images contained in the Pawukon serat, so the research method that is considered the most appropriate is qualitative descriptive with a narrative approach (Creswell, 2014; Ekowati et al., 2018; Taylor et al., 2016). The stages of the research method are carried out by searching for field data and literature studies. The stages are:

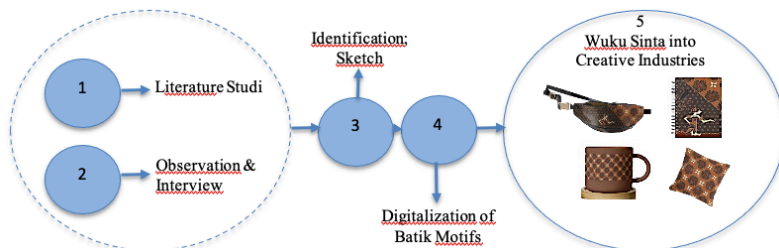


Figure 1. Stages to the Creative Industry
Source: Research Team. 2024

Based on the figure above, the research was carried out through five stages. The first stage is to conduct a literature study, a data search carried out through data from reference books, journals, papers and the internet to support the necessary information (Apin et al., 2023; Pandanwangi, Alya et al., 2023); the second stage is to make observations for field acquisition to the Radya Pustaka Surakarta museum, the images contained in each wuku in the calendar and interviews with informants. During the observation, the researcher recorded and documented data. (Darmayanti et al., 2023; Pandanwangi et al., 2023) The third stage is to identify images and make black-

and-white sketches. The identified images are grouped by type, which can be representative to be implemented into batik motifs. The fourth stage of the researcher creates the Wuku Sinta motif; the process starts with sketching and digitization, and the fifth stage is the implementation of the product in the form of product digitization.

RESULT

Data shows that manuscripts are artefacts in a handwritten form that explain various information about social life, politics, economic conditions, religion, and thoughts about the past presented in the language of the time and literature. The written thought was historical, didactic and religious (Marrison, 2002; Rachman, 2017; Sukaesih et al., 2016). Based on field data, manuscripts in the past were made by poets who were in the palace environment or made directly by Gusti Kanjeng from the palace. Field data in the form of Javanese manuscripts, namely Pawukon Serat. This manuscript contains many pictures of puppet characters made on paper; each image uses good coloured ink. The images are still in good condition, even when the access team cannot touch them. The images that complement the Pawukon serat are sorted according to wuku. There are 30 wuku contained in Pawukon serat. Furthermore, the data was identified, and Wuku Sinta was determined. The choice of Wuku Sinta, because it starts from 30 wuku. The visual form of Sinta's work is.

Table 1 Transvisual Forms of Wuku Sinta

Transvisual Wuku Sinta	
	

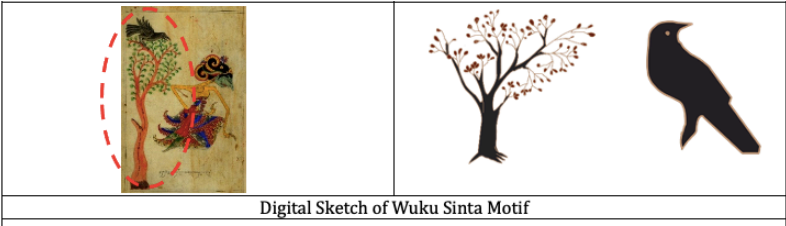


Table 2. Implementation into Creative Industry Products



Figure 2. Batik digital wuku Sinta
Source: Research Team. 2024

DISCUSSION

Batik “Pagi-Sore” that is the *point of interest* is Sinta, so it is placed on the left because it has a motif in the background that tends to be delicate; the regular repetition of both the trusted and check motifs at the bottom is very opposite to the figure of Sinta which tends to be more dynamic.

The dark brown colour used in the background contrasts the skin colour, shirt colour and motifs on the dodo so that Sinta looks prominent. However, on the right is a white flower with regular repetition, which does not make it more dominant than Sinta. Sinta is depicted as looking on the side from the face and legs. In contrast, the chest is depicted as a front so that the whole can be categorized in various appearances. It looks distinctive and is depicted from head to toe, according to the traditional depiction.

A shady tree with small leaves looks disguised by the trusted motif; although the flowers are reddish-brown (burn number), the tree, along with its trunk, as well as two crows on the left and right, can fill the space on the right so that it becomes a unit. The black crow is seen looking up, the legs are looking at the side, and the beak and the eyes are looking at the side; this depiction can be said to be various. The crow has the meaning of being able to watch and know what will happen, so the crow is placed on a tree and enlarged because it is considered necessary; so is Sinta enlarged so that it is almost three-quarters of the tree's height.

The motif on the right is depicted as more significant at a greater distance from each other, so the correct part looks more empty. However, in the background, there is a point around the wheel circle of dark brown, the same colour as the outer part of the wheel circle and reddish brown on the inner wheel circle, as well as a yellowish brown colour on the background colour. The left and right parts have a contrasting composition.

In the composition of batik works, Sinta has a vital role, has a strong character, and is very arrogant and dexterous. However, it has weaknesses like humans in general, like being shy, so it is covered with arrogance and easily bored because it is intelligent and dexterous. It also likes to be negligent because it makes the work easier. In this batik work, Sinta is depicted in a commanding position, one of which is a crow to watch over upcoming events. The entire composition in this batik implies the character of Sinta.

Implementation into Creative Industry Products

The batik motifs that have been made in digitization are then implemented into several products that are in great demand among young people, such as mugs, waist bags, chair cushions, and book covers. These products open up opportunities for innovation that combines cultural heritage with the needs of the modern market. In this creative process, it is important to consider various design elements including unity, repetition, balance, proportion, and product material selection, so that the final result is not only aesthetic but also

functional. Some of the products resulting from the implementation of batik motifs can be seen in table 3.

Table 3. Products Initiated from Wuku Sinta Batik Motifs

			
The batik motif on the front of the waist bag between the main motif and the supporting design elements creates a harmonious and compositional look asimetris. The placement of the motif seems balanced between the left and the right. The material used is thin leather, so it is comfortable for users to wear because it follows a circular body shape.	Batik motifs that come from the background of wuku sinta batik. The pattern arrangement is repeated to fill the surface of the pillowcase used for the seat back, giving a rhythmic and attractive impression. The combination of colors with brownish tones can create a sense of warmth in the space. The material used is primisima cotton so it is comfortable to wear	The batik motif carried from the background of wuku sinta batik, has flexibility and flexibility when placed on a curved plane. The unity between the batik pattern and the shape of the product has unity in the way the batik motif is made in a circle in harmony with the shape of the round product, thus creating an elegant appearance. The material used is ceramic.	Batik motifs can also be implemented as diary book covers. The main object of Sinta is the vocal point in the placement of the main object complete with trees and birds. At the top of the background object, the fabric is carried by occupying one-third of the surface of the cover of this book. The material used as the book cover is thick cardboard and coated with batik motifs

Table 3 above shows the success in placing batik motifs into various selected products. In detail, what needs to be considered when placing objects in the form of batik motifs on Various products are the unity of design principles that must be considered, such as balance, proportionality, rhythm, and proportion. This is to realize a harmonious unity. Furthermore, the pattern of the batik motif that is repeated (repetition) produces a flowing rhythm. Loops have a fixed shape, while the colour or size is different. So, the resulting rhythm is repetitive and fills the plane's surface. The Principle of Balance determines the products to be chosen. Balance in a composition gives the user a calm and exciting feeling.

Proportion is another key design principle that deserves special attention in product design. Products that gain popularity on social media often overlook the importance of proportion. A well-designed product structure takes into

account the proportion between its various parts, influencing the overall aesthetics and structure of the product.

The materials used in product manufacturing also play an essential role in determining the final result of a product. For example, mugs made of ceramics are made by highlighting brown waist bags made of soft animal skin, and then batik motifs are implemented on top of the leather. The proper selection of materials ensures that batik motifs look beautiful and functional in daily use.

CONCLUSION

The idea carried from ancient manuscripts to enter the creative industry has many opportunities that artists, designers and the wider community can create. Ancient manuscripts are national assets that can continue to be developed through the development of batik motifs and implemented into various products in the creative industry. The findings in this study are products from ancient manuscripts, and even though they are modern, they contain past thoughts that have aesthetic, functional, and historical value. Products that can be marketed in the future can help preserve culture and transfer knowledge to the broader community.

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