



Batik Motif Weton Sunday Pon Created by Nurohmad at Omah Kreatif Dongaji in Jakob Sumardjo's Aesthetic Study

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Abstract

This research examines the aesthetics of Nurohmad's Batik Weton Sunday Pon motif. This research is qualitative research using Jakob Sumardjo's aesthetic approach. This research was conducted in Nurohmad's art laboratory, Omah Kreatif Dongaji, in Sawit Hamlet Panggungharjo Sewon Bantul. The research data sources are divided into three. Namely, person data sources (interview results to resource persons, employees, customers, and cultural experts), place data sources (research locations and descriptions of events in them), and paper data sources (data collection in the form of photo documentation, images, books, journals, and others related). This research used three data collection techniques: participatory observation, unstructured interviews, and documents. The research instruments used human instruments, observation guides, interview guides, and document guides, where the researcher is the main instrument. Data validity testing in this study used triangulation of sources and techniques. Data analysis was done in three stages: data reduction, presentation, and conclusion drawing. The results of this study are the aesthetics of the Sunday Pon Batik Weton motif according to Jakob Sumardjo in terms of 1) Referent, the motif of Batik Weton Sunday Pon is the work of Batik Weton Sunday Pon it self. 2) Concept can be interpreted as Weton Sunday Pon in Javanese cultural calculations. 3) Symbols can be studied into two types, namely discursive and presentative; for discursive symbols in Batik Weton Sunday Pon motifs, it can be interpreted that the motif images represent the sun, flowers, clouds, and birds, while for presentative symbols, for example, the sun is interpreted as a lamp and is accepted as a respected person. So on, each symbol has a different meaning.

Keywords: *Aesthetics; Batik; Weton*

Introduction

Yogyakarta is an area full of customs and culture. Each region's distinct culture makes local wisdom for the region. There are tangible and intangible cultures. Culture is in the form of objects such as traditional houses, traditional clothing, artifacts, and so on, while in the form of intangibles such as language, traditions, traditional rituals, and so on. Several cultural heritages, including using batik at certain events, are still preserved today. In ancient times batik was used during religious ceremonies or in the palace environment (Rorong et al., 2020: 33).

Batik is one of the nation's traditional clothing and cultural heritage and is one of the intangible relics designated by UNESCO in 2009 (Setiyoko, 2022: 217). Not only because of its artistic visual

appearance but it also holds a great philosophical message. Therefore, batik has been preserved as the local wisdom of each region in Indonesia. Batik motifs are distinctive and unique because they contain moral statements and can also describe an area's state of flora and fauna or biological wealth.

Talking about batik during the Majapahit Kingdom era around the beginning of the 19th century. Batik, with the written technique, was produced until the 20th century. Batik with the stamp technique became known after World War I (Musman & Ambar, 2011: 3). Until now, batik has spread throughout Indonesia with its character. Some types of batik often used are written, stamped, and combination techniques. In its development, batik motifs can be applied with painting and printing techniques. Painted batik is included in the realm of contemporary batik because the technique of making it is out of the rules of batik and was developed due to the community's urgent needs. Usually, painted batik is used to create pure works such as paintings, but it can also be applied to works such as decorations on mukena, tablecloths, and others. As for batik printing, it exists because of the community's needs, wanting to get batik at the lowest possible price but also good in appearance. The process of making batik printing using a computer machine said batik printing because the motif is a batik motif. The existence of batik printing killed the classic batik business.

The creation of the Batik Weton series is full of philosophy. Nurohmad made around 35 Batik Weton series. In each Batik Weton motif, there is a deep implied meaning. One of the selected batik motifs is Batik Weton, Sunday Pon. The author is interested in studying batik with this motif because it has distinctive characteristics and describes thick Javanese culture (wet). The characteristics possessed by Batik Weton Sunday Pon are unique and philosophical motifs. In addition, the batik motif looks the most visually appealing and happens to be the author's Weton. In addition, the importance of the Batik Weton Sunday Pon motif is researched, namely the rise of batik in the market that emphasizes its visuals without having philosophical value and classic batik. Therefore, Nurohmad made the batik motif work by balancing the visual and high philosophical value because it raised the ancient Javanese culture of Weton calculation. Batik Weton Sunday Pon will be studied for its artistic or aesthetic value. Another interesting thing is the effort to support the environmentally friendly movement by reusing unused objects, for example, food packaging paper as the main material for making canting stamp paper.

Research Methods

This type of research uses qualitative data analysis with an aesthetic approach proposed by Jakob Sumardjo. Qualitative research emphasizes more on the process, so the main purpose of this research is to understand and explore the main phenomena contained in the object of research so that it can find uniqueness in an in-depth study (Sugiyono, 2020: 9). The data sources used in this study are divided into three, namely person, place, and paper data sources (Arikunto, 2017: 193). The first data source is person, namely the results of interviews with resource persons, employees, customers, and cultural experts, the second data source is place, namely the research location along with a description of the activities in it; and the third data source is paper, a collection of data in the form of photo documentation, images, books, journals, and others related.

Data collection uses three techniques, namely participatory observation, unstructured interviews, and documents. The research instruments used human instruments, observation guides, interview guides, and document guides, where the researcher is the main instrument (Pradoko, 2017: 1). Data validity testing in this study used triangulation of sources and techniques. The data analysis used in this research is the aesthetic data analysis model proposed by Jakob Sumardjo and the proposed data analysis using Miles and Huberman. Jakob Sumardjo's aesthetics regarding the aesthetics of symbols in works of art are studied in three components: referents, concepts, and symbols divided into discursive and participatory (Sumardjo, 2010: 102).

Discussion and Results

Nurohmad is a craftsman from Jepara who is an alum student from one of the art campuses in Yogyakarta. After graduating, Nurohmad was interested in developing his skills in the field of batik even though during his lectures Nurohmad majored in wood crafts. Starting from being an educator in several educational units in his neighborhood, Nurohmad then wanted to create an art laboratory called Omah Kreatif Dongaji.

In 2014 Omah Kreatif Dongaji was established. Nurohmad's art laboratory initially had three divisions: wood crafts, batik crafts, and Batik Shadow performances. In 2016 Nurohmad received many batik orders in a fairly short time, making Nurohmad rack his brains. The idea arose to make canting cap from waste paperboard material, after trying it turned out to be possible. Given the short time, it is impossible to order a copper canting cap. The waste paper used is cigarette packaging, snack boxes, rice box boxes, etc. The process itself is relatively simple, so Nurohmad often fills workshops on making canting stamps from waste paper in several regions in Indonesia.



Fig 1: Nurohmad as a Workshop Speaker at a Vocational High School Event in Yogyakarta
Source: Nurohmad Documentation (2020)

Omah Kreatif Dongaji is located in Sawit Hamlet, Panggungharjo, Sewon, Bantul. It is here that Nurohmad continues to be creative with his canting stamp made from waste paperboard. Examples of waste often used are cigarette packaging paper, rice box or snack box packaging, and other paperboard packaging. In addition to the main material of waste paperboard, there are several other materials used such as plywood, wood, and wood glue. Supporting tools for making canting cap made from waste paperboard include sandpaper, cutter, ruler, pencil, and eraser.








Fig 2: Canting Cap Made from Waste Paper Created by Nurohmad
Source: Personal Documentation (2023)

From year to year, Dongaji continues to try to improve its creativity in creating art. Therefore, the development of Dongaji is clearly visible from the past to the present. At the beginning of his work, Nurohmad initiated in the technical realm of making canting stamps made from waste, but now Nurohmad has succeeded in making Dongaji's identity stronger through the Batik Weton motif made using canting stamps made from waste paper. Talking about Dongaji's products, the beginning was the making of paper stamps that only relied on techniques. Now Dongaji has expanded into the realm of creating motifs through Weton.

The idea arose when Nurohmad exchanged ideas with his partner about creativity in his work around mid-2020, until he found inspiration from Weton. Weton is a term in Javanese culture that refers to the combination of a person's date of birth in the Gregorian and Javanese calendars. The belief developed in ancient times that a person's date of birth affects their personality, life path, and more. As interesting and rhythmic as the meaning is, Nurohmad responds through his Batik Weton series of creations that are believed to radiate a stronger aura of the wearer, bring good luck, and protect the wearer. Approximately 35 Batik Weton motifs are produced by Nurohmad based on the number of Weton. Some of them that have been produced are Batik Sunday Legi, Sunday Pahing, Sunday Pon, Monday Kliwon, Monday Legi, Monday Pahing, Monday Wage, Tuesday Legi, Tuesday Pahing, Wednesday Kliwon, and others.

Table 1. Development of Nurohmad's Batik *Weton* Creation Series

No	Name	Visualitation
1.	Sunday <i>Pahing</i>	
2.	Sunday <i>Pon</i>	
3.	Monday <i>Legi</i>	

4.	Monday <i>Pahing</i>	 A close-up photograph of a red batik fabric with a repeating pattern of white, scalloped, shell-like motifs.
5.	Monday <i>Wage</i>	 A photograph of a batik fabric with a dark blue background, featuring yellow floral motifs and a central vertical band with a white zigzag pattern.
6.	Teusday <i>Legi</i>	 A photograph of a batik fabric with a dark purple background, featuring white, scalloped, shell-like motifs and a central vertical band with a white zigzag pattern.
7.	Teusday <i>Pahing</i>	 A photograph of a batik fabric with a blue background, featuring orange and red zigzag patterns and a central vertical band with a white zigzag pattern.
8.	Wednesday <i>Kliwon</i>	 A photograph of a batik fabric with a dark blue background, featuring white, scalloped, shell-like motifs and a central vertical band with a white zigzag pattern.

9.	Wednesday <i>Legi</i>	
10.	Wednesday <i>Pahing</i>	

The application of Weton in Nurohmad's batik motif is one example is Batik Weton Sunday Pon. Weton is the day of one's birth, on the Javanese calendar, which falls on Pasaran Pon, and on the Gregorian calendar it falls on Sunday. Batik Weton motifs are made by combining symbols with patterns and colors according to the date of birth in the Primbon book. The Sunday Pon Batik Weton motif uses several symbols that are combined to form a harmonious composition. The important point is that every day and market has its own symbol. In this batik motif there are several distilled symbols, some of which are symbols of the sun, kemuning plants, clouds or clouds, kepodang birds, and air or wind.








Fig 3: Batik Motif Weton Sunday Pon Created by Nurohmad
Source: Personal Documentation (2023)

Nurohmad's Batik Weton creations are still early in their marketing. The introduction of this motif is at the stage of Nurohmad's closest colleagues. This is because Nurohmad is still working while identifying opportunities to develop his work. Until now Nurohmad is still flooded with batik orders with motifs according to customer wishes, but Nurohmad has a long-term plan for Dongaji to have a distinctive motif. Therefore, the idea of responding to the Weton to be used as a distinctive motif for his art laboratory batik emerged. Batik Weton emphasizes the philosophical and aesthetic meaning of its motifs.

The growing science makes philosophers and artists appear to express their opinions about aesthetics in works of art. Aesthetics is getting more interesting with the meaning of symbols. One artist named Jakob Sumardjo revealed that symbols can be interpreted using a triadic relationship, namely referent, concept, and symbol. This study is interesting so that it can be used to examine the Batik Weton Sunday Pon motif created by Nurohmad. The object of this research is Batik Weton Sunday Pon created by Nurohmad, an Indonesian artwork that is studied using an Indonesian artist as well.

In terms of referent, the motif of Batik Weton Sunday Pon is the work of Batik Weton Sunday Pon it self, because what is meant by referent is everything including objects. The concept can be interpreted as Weton Sunday Pon in Javanese cultural calculations, because the concept is an idea or thought. Symbols can be studied into two types, namely discursive and presentative. For presentative symbols in Batik Weton Sunday Pon motifs, it can be interpreted as sun motifs, clouds, Kemuning flowers, Kepodang birds, and air or wind, because presentative is the presentation of a meaning that is not expressed in words or speech so that it is more depictive. For discursive symbols, namely the sun motif which is interpreted as a lamp and accepted as a respected person, because discursive uses words or speech to communicate.

Tabel 2. Jakob Sumardjo's Aesthetics on Batik Motif *Weton Sunday Pon*

Jakob Sumardjo's Symbol			
Referent	Concept	Symbol	
		Discursive	Presentative
Batik <i>Weton Sunday Pon</i>	Calculati on of <i>Weton Sunday Pon</i> in Javanese culture	The sun motif, the symbol of Sunday, has black and gray colors. The black color can represent strength, courage.	
		The flower motif, kemuning symbolizing <i>Pasaran Pon</i> , has yellow and white colors. The yellow color represents desire. The white color represents good or holy deeds.	
		The cloud motif, a symbol of Sunday, has black and gray colors.	
		The Kepodang Bird motif, the symbol of <i>Pasaran Pon</i> , has yellow and white colors.	
		The tumpal motif, air/wind, symbol of <i>Pasaran Pon</i> , has yellow and white colors.	

Batik Weton Sunday Pon motifs have relevant characters according to Sara (2009: 136, 139) according to Weton calculations in Javanese culture. The first motif is the sun motif, a natural symbol of Sunday. The sun motif is found in the main motif and in the tumpal motif. The main sun motif is a gray sun stilation motif and some are white and black. The gray color is a symbol of Sunday, while the white and black colors are variations or include the development of the craftsmen themselves. The tumpal motif has a gray color which is a color symbol of Sunday. Although in the Book of Primbon, the color mentioned for Sunday is gray, but to find the meaning of the color tends to be black. Therefore the black color has the meaning of strength and courage. The application of the main motif is randomly located above the tumpal motif until the middle border of the fabric, for tumpal motifs are below after the main tumpal motif, namely the air or wind motif. In the main reference, the Kitab Primbon, it is mentioned that the first day is Sunday. This is because ancient Javanese culture was influenced by Islam. The mention of the first day in Arabic, Ahad, means the first. The application in Nurohmad's work uses the mention of Sunday, even so the day in question is the same. More about the symbol of Sunday in the Book of Primbon starting from the cardinal direction, which is north east, the color is gray, the water is seawater or ocean, the wood is Banyan Tree, the animal is Tuhu Bird, the character is Prophet Adam. Based on these symbols, people born on Sunday have the character and nature of an open heart, sincere and like to help their brothers and friends, have a strong stance, and if they become leaders, they will love their subordinates.

The second motif is Kemuning Flower which is a plant symbol from Pasaran Pon. Taking the Kemuning Flower because it refers to the Book of Primbon that the wood symbol is kemuning, so that the craftsman takes the flower element, namely the Kemuning Flower. The Kemuning Flower motif is the main motif that visualizes plants that have leaves and flowers. Some are white and gray, the color selection is the craftsman's creativity. The color of the flowers and inner leaves is yellow, the symbol of Pasaran Pon. The yellow color has the meaning of desire. The application of the motif is at the bottom of the cloth after the tumpal until it reaches the middle of the cloth side by side with the sun motif. The application of the motif is continuous. More about the symbol of Pasaran Pon in the Kitab primbon starts from the direction of the wind, namely west, the color is yellow, the water is sarkala, the wood is Kemuning, the animal is the Kepodhang Bird, the character is the puppet character Batara Guru or Lord Shiva. Based on these symbols, people born on Pasaran Pon have good character or behavioral traits. Still, they are often angry with their families, have a sufficient fortune, like to live, easily accept advice, like to act without calculation, and like chaotic thoughts.

The third motif is clouds or cloudy, a natural symbol of Sunday. This motif is the main motif that is visualized, like the mega cloudy motif. The color is black, and the inside of the motif is white and yellow. The selection of colors other than gray is the creativity of craftsmen. The black color means strength and courage, the yellow color means desire, and the white color means good or holy. The application of this motif is found in the middle of the fabric to the top. Furthermore, the Sunday symbol in the Book of Primbon starts from the cardinal direction, namely northeast, the color is gray, the water is seawater or ocean, the wood is Banyan Tree, the animal is Tuhu Bird, the character is the Prophet, Adam. Based on these symbols, people born on Sunday have the character and nature of an open heart, are sincere and like to help their brothers and friends, have a strong stance, and if they become leaders, they will love their subordinates.

The fourth motif is the Kepodang Bird, an animal symbol of Pasaran Pon. This motif is the main one, which is white, and the inside is yellow. The yellow color is a symbol of the color of Pasaran Pon. Yellow represents desire, and white has a good or holy meaning. The application of this motif is at the top of the fabric because it places a flying bird symbol so that its placement is at the top of the fabric. More about the symbol of Pasaran Pon in the Book of Primbon starts from the direction of the wind, namely west, the color is yellow, the water is Varkala, the wood is Kemuning, the animal is the Kepodhang Bird, the character of the puppet Batara Guru or Lord Shiva. Based on these symbols, people born on Pasaran Pon have good character or behavioral traits. Still, they are often angry with their families, have a

sufficient fortune, like to live, easily accept advice, like to act without calculation, and like to mess up their minds.

The fifth motif is air or wind, a symbol of nature from Pasaran Pon. This is a pedestal motif with yellow, white, and gray colors. The yellow color represents desire, the white color means good or holy, while the gray color means more inclined to black, representing strength and courage. The application of this motif is at the bottom of the fabric because it is a temple motif. Furthermore, the symbol of Pasaran Pon in the Book of Primbon starts from the direction of the wind, namely west, the color is yellow, the water is Varkala, the wood is Kemuning, the animal is the Kepodhang Bird, the character is the puppet character Batara Guru or Lord Shiva. Based on these symbols, people born on Pasaran Pon have good character or behavioral traits. Still, they are often angry with their families, have a sufficient fortune, like to live, easily accept advice, like to act without calculation, and like chaotic thoughts.

Overall, the Sunday Pon Weton Batik Motif has a broad meaning. Based on what has been described regarding the symbols above, it can be seen that the character of people born on Sunday, Pasaran Pon, so they have a wet on Sunday Pon. The Book of Primbon mentions that people born on Sunday have creative, brave, stubborn, leader-like, cheerful characters. In addition, Pasaran Pon has a character that likes to be given advice, is often angry, and has good morals. When combined, the characteristics of Sunday Pon Weton are lack of thinking, easily trusting others, and if a woman can keep her husband's wealth well.

Conclusion and Suggestions

Jakob Sumardjo's aesthetics in the Sunday Pon Batik Weton motif is in terms of referents, concepts, and symbols. In the referent, the Batik Weton Sunday Pon motif is the work of Batik Weton Sunday Pon it self. The concept can be interpreted as Weton Sunday Pon in Javanese cultural calculations. Symbols can be studied into two types, namely discursive and presentative. Presentative symbols in Batik Weton Sunday Pon motifs can be interpreted as images of motifs that represent the sun, flowers, clouds or clouds, birds, and air or wind. Discursive symbols can be interpreted as descriptions of words or meanings in each motif. The sun motif means that people born on Sunday have the character and nature of an open heart, are sincere, and like to help their brothers and friends. The Kemuning Flower motif means that people born on Pasaran Pon have good character or behavioral traits but are often angry with their families. Cloud or cloud motif means that people born on Sunday have a strong stance, and if they become leaders, they will love their subordinates. The motif of the Kepodang Bird implies that people born on Pasaran Pon have enough fortune and like to live. The motif of air or wind means that people born on Pasaran Pon are easy to accept advice but like to act without calculation.

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