

Kuda Lumping as an Inspiration of Batik Motifs in Women's Casual Fashion



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ABSTRACT: Kuda lumping is one of the traditional dances originated from East Java. A traditional artshow which uses magical powers and the main equipment are horse props made of buffalo leather or dried (tanned) cowhide; or made of woven bamboo which decorated and designed resembling a horse. Kuda Lumping are commonly called Jaran keping, Jaranan, or Jathilan. The foundation of this creation process uses 3 stages of cration methods, which are the exploration stage, the design stage, and the embodiment stage. The selected motif design sourced from the idea of a kuda lumping was created into a batik motif on women's casual clothing by applying a batik tulis technique that uses remasol dyes. Batik tulis is batik made using the main tool of canting as a tool for attaching the malam into the clothing materials. Batik is used as a clothing motif, one of which is casual clothes. Casual clothing could be worn daily in a relaxed or informal atmosphere. It can also be adapted to the activities that are being carried on, for example any type of activities at home, college, shopping, even traveling. Batik with kuda lumping motif is then made into casual clothing by using remasol coloring which is red and green as the main colors. In this creation process, produced casual fashion works based on batik kuda lumping motifs entitled Furious, Scism, Brave, and Smoulder.

KEYWORDS: Batik Tulis, Casual Fashion, Kuda Lumping, clothing motif

I. INTRODUCTION

Indonesia is full in cultural and ethnic diversity. Each ethnic group and culture has different characteristics and peculiarities from one region to another. The differences of cultures in between ethnic groups could create cultural changes called acculturation. Differences in cultural influences from one ethnicity to another occur due to cultural contact which is difficult to avoid. One of these influences occurred in culture dance (Setiawati, 2008). Kuda Lumping is a traditional art show that uses magical powers with the main medium being horses, made of buffalo skin or dried cowhide; or made of woven bamboo that is patterned or decorated and designed like a horse. Kuda Lumping are commonly called Jaran braids, Jaranan, or Jathilan. Kuda lumping is an indigenous art from Javanese society which not only meant to entertain but also as a cultural tradition (Irawan dkk, 2014). According to the original version from East Java, the art of kuda lumping is dated back to the time of the Daha kingdom. According to the story, at that time the horse was the main vehicle or mount of knights, princes, and kings. At major royal ceremonies they appeared while riding their respective horses. In later period, the role of chivalry began to dissipating and a game imitating the horse riding knights started among the people; they then made bamboo woven horses (braids) which became known as jaranan braids. They rode those jaranan while dancing and behaving as knights. Since then, kuda lumping art folk was born (Sri Winarsih, 2010).

The attraction in kuda lumping generally begins with the dance of the equestrian troops deftly prancing to the gamelan tune. The horse that was riding seemed to wince, struggle, lifting its legs high towards the crowded audience, then run as fast as he could and circling like he was on the horse racetrack (Sri Winarsih, 2010). This kuda lumping is very interesting because behind the power in kuda lumping attractions, kuda lumping players also use certain tricks, which are: (1) the attraction of eating hot raw charcoal; (2) the attraction of licking hot iron; (3) hands licked by blazing fire; (4) the attraction of walking on a fire; (5) immune to whip; (6) rolling on a bed of thorns; (7) chewing shards and razor blades (Sri Winarsih, 2010). The art of kuda lumping with all the trinkets described above is very interesting to be developed into batik motifs. Batik is one of Indonesia's cultures not only known domestically but also globally and has become a world cultural heritage. Indonesian batik is the whole technique, technology, and development of motifs and culture which listed by UNESCO as intangible humanitarian cultural heritage since October 2009 (Musman, 2011).

Etymologically, the word batik comes from the Javanese language, "amba" which means wide, broad, cloth ; and "titik" which means dot or matik (the verb for the process of making dots) which later evolved into the term "batik", which means connecting the dots into a specific image on a wide cloth. Batik also has the meaning of creating dots in mori (Wulandari, 2011). Batik is the art of painting done on cloth. Batik maker uses wax or malam to get a variety of decorations or patterns on the fabric using canting. With

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that in mind, batik is a high value work of art of which has been part of Indonesian culture for a long time.

Batik has been Indonesian true roots and developed amongst the people. Every region in Indonesia has a unique history and batik-making tradition. As a result, batik gets definitions in a variety of different expressions and meanings (Primus Supriono, 2018). The variety of batik ornaments has many variations and kinds of shapes and colors. In general, the variety of batik decorations is greatly influenced by the geographical location of the manufacturing area. The variety of batik ornaments has many forms into a combination of high art, loaded with symbolic philosophical meanings that show the way of thinking from batik-maker. In the ornamental variety of batik there is a pattern structure. Batik pattern structure is the structure or basic principle of batik preparation (Aan sudarwanto, 2019). Batik tulis has characteristics which are having different shaping from one fabric to another which make the price of batik tulis sky rocket (Herry Lisbijanto, 2013).

Batik will be even more dazzling if it is made into fashion. Fashion is an inseparable part of everyday appearance and style. Things like clothes and accessories worn are not only for body coverings and decorations, but also a communication tool to convey personal identity. Fashion can be a small showcase about one's self for others. The art of dressing-up could be a first impression judgmental material (Hendariningrum dkk, 2014). Fashion in a broad sense is everything that is worn from head to toe that gives comfort and displays beauty to the wearer. Broadly speaking, clothing includes; (1) absolute fashion, (2) milineris (complementary), and (3) accessories (Ernawati, 2008). Clothes and accessories that we wear every day are not randomly made, but based on certain patterns or designs. It is the design that made the clothes look attractive, elegant, and comfortable to wear (Basuki, 2004).

The reasons behind the idea of kuda lumping on women's casual fashion is because kuda lumping is one of the dances that involves supernatural attractions in performing performances that not everyone can do. The author chooses women's casual fashion, because casual fashion is a fashion that seems elegant and relaxed and used to emphasizes comfort.

II. METHODS

The foundation preceded this creation according to SP Gustami in " Butir – Butir Mutiara Estetika Timur Ide Dasar Penciptaan Seni Kriya Indonesia" there are three stages and six steps pattern of the method of crafting an art (Gustami, 2007). Method of creating batik tulis for casual fashion with kuda lumping as a source of creation ideas. In this creation, the method of crafting artworks in a methodological context go through three stages which are: exploration (finding the source of concept ideas, the foundation of creation), design (crafting design), and embodiment (the process). With these stages, the author can create batik as an art and quality works. The following methods of art creation can be described as follows:

1. Exploration

The exploration stage is an activity of exploring the source of ideas through steps of identification, problem formulation, excavation, data collection, and reference. The results of exploring or analyzing data are used as the basis for creating a design or design. At this stage, the author conducts research by collecting data about kuda lumping which will be used as an inspiration. Exploration has several stages that are carried out, they are: (1) Exploration of form is carried out by combining elements that visually fill the work. Carried out using the observation of the object that has become the source of the idea. (2) Then it is poured into the form of a design that does not reduce the character of the object. The form of visual review that has been collected is used as a reference in making batik designs and preparations. (3) The process of designing clothes is carried out by finding information from books, magazines, and the internet and then making fashion illustration. (4) After drawing a sketch of a fashion illustration, the author makes a batik motif that has been consulted and selected by the supervisor to be made as an adult casual clothing.

2. Design

Design stage is to design ideas from the results of the analysis that has been carried out by visualizing ideas in the form of alternative sketches. At this stage the author visualizes the results of the data analysis into an alternative design that refers to the kuda lumping. From the design that has been made, then consulted to the supervisor and then the best sketch is determined to be used as a batik motif in the embodiment of the work.

3. Embodiment

The embodiment stage is the stage of realizing ideas, concepts, foundations, and designs into the form of works of art. This stage is the most important process in the whole art creation process. The author embodies the motifs on the fabric using batik tulis technique which is made into adult casual clothing design. This batik motif will then be applied into adult casual clothing.

III. DISCUSSION

Kuda Lumping is a traditional dance that depicts the movements of a horse. Kuda lumping is also called Jaran Kepang (Javanese). This dance uses props in the form of jaranan (easel) whose material is made from braids (woven bamboo). Lumping means leather, that is, woven bamboo skin, so it can be interpreted as a show with an easel made of woven bamboo or bamboo skin (Triyono, 2020). This Kuda Lumping dance performance has not only feature several scenes of soldiers riding horses, but in its performance, the Kuda Lumping is added with other interesting attractions which show the player's magical powers, such as scenes of eating shards, walking on broken glasses, eating grains, and other magical scenes that are generally performed by players during trances

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(in a trance condition) (Triyono, 2020). The characteristic of kuda lumping is the use of horses made of woven bamboo as a performance props with the presence of trance events (Kurniawan & Tinus, 2019).

Batik is a pictorial fabric that is specially made, becoming a work of cultural heritage that has undergone development over time. The development that has occurred has proven that the art of batik crafts is very dynamic and can adjust itself both in the dimensions of form, space, and time (Sudarwanto, 2019). The development of motifs has always undergone various sources, one of which is sourced from art, including Kuda Lumping. The theme of the work raised was the batik motif of kuda lumping on woman casual clothing. In this creation, kuda lumping attraction which is the basic idea of the batik motifs. Casual fashion with a kuda lumping motif will give the impression of elegance and formal but a little casual. Moreover, the development of fashion using batik patterns has been varied and modern which make them in a great demand internationally (Rais and Efendi, 2020). Casual fashion trends are very easy to develop not only to high-end clothing but also in general circles. The beauty of the motif lies in two things, which are visual beauty (external aesthetics), and the beautiful taste obtained due to the harmonious combination of the arrangement of shapes and colors through sight or the visible senses (Pujianto, 2010). Traditional Indonesian batik motifs also contain philosophical meanings and values which based on beliefs and the culture of the community (Akbar et al. 2021).

Casual Fashion is a fashion designed for use in informal activities. This is called casual fashion because it is always wore at unofficial times or events (Rahmah and Karmila, 2020). This fashion is usually worn daily and in a relaxed or informal atmosphere, but it must be adapted to the activities that are being carried out, for example at home, college, shopping, sightseeing, etc. This fashion emphasizes on the comfort and personal expression of the wearer. The style can be a combination of skirt and blouse, long/shorts, or dress. The materials used are usually of strong materials, sweat absorbing and comfortable to wear.

The characteristics of casual fashion are: 1) Suitable to any occasion; 2) design and materials can provide comfort and safety when worn; 3) The design is simple but attractive; 4) The material is hygroscopic (sweat-absorbent); 5) No frills; 6) The selected motifs are not too formal, such as flowers, boxes, etc.; and 7) Loose on size (Riwayani, 2017).

WORKING PROCESS

The stage of embodiment of the work goes through several stages of processing. The stages of creation start from the process of making a design, the batik process, and the process of sewing in accordance with the design that has been agreed upon. The stages of the design process until the selected design have been outlined above. This process is more about the process of creating batik and the embodiment of clothing. The stages of the embodiment process as follows:

A. Batik process

The batik process is the initial stage of the whole process. The batik process is described as follows:

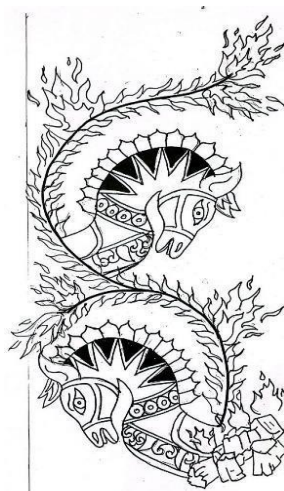
1) Material selection

In the manufacturing process, the selection of batik fabric material is very influential on the desired results. During this process, cotton silk mori material is used as the main material in making batik.

2) Batik motif making

Designing batik motif is the initial stage of the batik making process by designing the motif in accordance with the theme. Shape styling is done by simplifying shapes, making them more rigid, more complicated, or flexible to twist and turn (Salam, 2001).

Designing this motif can be done by sketching design on a paper or in a digital sketch.



Picture 1. Motif sketch 1 (Foto: Evi Dwi Febriyanti, 2022)

3) Tracing (Nyorek)

Nyorek is the stage after creating a motif design. Nyorek or tracing by transferring the motif design from paper to fabric. This

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process is carried out on a glass table with a lamp lit under the table. Using a lighting lamp under the table will make it easier to trace the design of batik motifs.

4) Mencanting

Mencanting is the process of scratching the batik wax (malam) with a canting tool on the cloth according to the motif that has been traced. The canting process is carried out using the type of canting Pekalongan with numbers 1 to 3. In this process is carried out by the author himself.

5) Batik coloring porcess

The stage of the dyeing process is carried out after the batik process. Coloring uses colet technique and dyeing technique.

6) Fixation (Color locking process)

Fixation is the process of color locking. In this dyeing process using remasol dye, the fixation material used is waterglass. The fixation process is carried out by applying waterglass. Batik cloth that has been dyed and locked is then allowed to stand for 2 to 3 hours before rinse them using clean water.

7) Nglorod

Nglorod is the stage of the process of removing all of the wax from the fabric by boiling the cloth in hot water. In the process of pelorodan water is added with soda ash so that the batik night is easily peeled from the fabric.

B. Clothing embodiment process

The process of creating the fashion is the stage that makes a fashion design into a fashion. The process of embodiment of clothing is described as follows:

1) Designing

The first stage in this process is to drawing the design. This work will be made into casual clothing with a standard dressform size "M". The depiction of the design is done manually with a pencil sketch which is then be actualized in digital media



Picture 2. Design sketch Work no. 1(Foto: Janah, 2022)

2) Size

The stage of determining the size is also the first step in fashion making. In this work, the size uses a dressform with a standard size M "Medium".

Tabel 1. Size M (Medium)

NO	KETERANGAN	UKURAN
1.	Body measurement	90 cm
2.	Waist measurement	70 cm
3.	Bust measurement	30 cm
4.	Shoulder width	11 cm
5.	Pelvic high	19 cm
6.	Pelvic measurement	94 cm
7.	Arm circumference	45 cm
8.	Back width	32 cm
9.	Length	100 cm
10.	Arm	40 cm

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3) Pattern

Pattern making process affect the end results, therefore in making fashion patterns must be made carefully to match the size and design that has been agreed upon. A pattern is a shape based on the size of a person's body measurement which will be used as a guideline for making the clothes (Setyowati, 2006). Patterns can simplify the process of cutting fabrics and marking patterns on fabrics, making it easier in the sewing process.

4) Cutting the pattern

The phase after making the pattern is cutting the fabric, this stage is the process of transferring the fashion pattern made on the paper to the clothing fabric.

5) Sewing

Sewing is the process of uniting pieces of fabric with other pieces according to the pattern and pattern marks that have been made. The sewing technique must be in accordance with the order so the result will be precise and appropriate. The level of neat and precise stitching will determine the quality of the work.

C. Finishing Process

Finishing process is an ironing the clothing to smoothen the seam part. In addition to the process of ironing fashion works, the finishing process is also carried out on clothing by cleaning the threads that are still attached to the clothes.

D. Finished Works



Picture 3. Work no. 1 Front; Furious (Foto: Sola, 2022)

The word Furious is taken from English, means “smolder”. It has meaning that we must live our lives with desire and always be eager to achieve that desire. The meaning of the word “furious” in this work is depicted in the motif of a burning fire as if it has a high spirit.

IV. CONCLUSION

Based on the creation of a work entitled "Kuda Lumping as a Source of Ideas for the Creation of Batik Motifs in Casual Women". This fashion piece is inspired by the kuda lumping dance performance. The selected motif design sourced from the idea of a kuda lumping was created into a batik motif on women's casual clothing by applying a batik tulis technique which uses remasol dyes. To create this work, material selection is taken into consideration, such as fabrics that have a soft texture, are easy to absorb sweat, and are comfortable to use. The colors taken for kuda lumping batik motif are bright and bold because they match the character of the kuda lumping performance which is very bold and dangerous. In the making process, casual clothing is made with a standard size of "M" in women. The target market of this style is teenager to young adult from 18-25 years old. During the designing process, the design is also accounted for so whoever wear it can be comfortable and confident.

The foundation in this creation process uses creation method including exploration, design, and embodiment. Each work created visualizes a kuda lumping. Among them, there are four works made, they are “Furious” which depicts a burning spirit; the second work with the title “Scism” which describes the weak points of life; the third work with the title “Brave” depicts fearless courage; and the fourth work with the title “Smoulder” that illustrates a high expectation.

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