

VARIOUS DECORATIVE LEAF TENDRILS ON BATIK DATULAYA IN PARADOX PERSPECTIVE

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Abstract

Decorative vine leaves during the spread of Islam in Indonesia, developed not only in buildings but in batik, design of batik Datulaya including one with a decorative vine leaf development. Datulaya is the meaning of the words, Datu meaning prince, laya means shelter, which means the place of residence / family room layout in the Sultanate of Banten. Batik Datulaya seen through the perspective of a paradox, having seen meaning of the pattern machete / diagonal. The inclined plane is a pattern of significant antagonistic duality paradox. The paradox can be seen through the basic patterns of relationships with existing systems, so that the pattern contained in this batik there are a lot of division, here it is clear that the batik makers want to show the power of the region.

Keywords: Aesthetic Paradox, Batik, Batik Banten Datulaya, Vine Leaf Ornament.

1. Introduction

Problem Statements

In the development of the Islamic artifacts of cultural elements influenced by the previous Hindu-Buddhist culture. Decorative vine leaf which is a decorative tendrils or curls mural or also in the form of floral motifs that often arise, can be found at the building early days of Islam in Java. In addition to building a decorative vine leaves are developed also in batik, as the Banten people already have the batik tradition since the 17th century, which was then known that his name or simbut batik quilt.

Batik Banten contains a lot of philosophy derived from toponyms named after places, buildings, and the space of the old Bantam websites and also from the name of the title in the Sultanate of Banten. such as batik motifs Singayaksa Banten, Banten batik motifs Pancaniti, batik motifs Pamaranggen Banten, Banten batik motifs Pasepen, batik motifs Pejantren Banten, Banten batik motifs Surosowan, batik motifs Kapurban Bantam, Bantam and batik motifs Datulaya. The dominant use of Banten Batik floral motifs in this decorative vine leaf.

In the discussion of this paper, which will be discussed in particular is about the development of the vine leaf decoration, especially batik and also Datulaya batik. paradoxical perspective on Datulaya batik.

2. The Purpose Of The Research

The research method used is descriptive method of analysis, which according to Nana Sudjana (1995: 52) is a method that aims to describe or explain the events and happenings in the present. Data were analyzed and summarized by the paradox of science perspective. Literature Study: Some theoretical studies derived from books related to the study. and This research was to

examine the development of the vine leaf decorative batik batik especially Datulaya. And to examine the pattern of the batik datulaya through a paradoxical perspective. to increase knowledge and insight in recognizing the patterns of rational culture, especially on cultural artifacts, especially batik.

3. Materials and Methods

3.1 Variety of Ornamental Tendrils Leaves

In buildings of the early development of Islam in Indonesia (good examples are in Java) between 15-16 century there are forms of a particular decoration, decorative, although it does not fill the building. Based on observations made at the time of the building of Islam are forms of decoration that has been known previously, when the Hindu-Buddhist religion still widely embraced by the community. (Munandar, 2009: 6)

The form of the decorative motifs such as tendrils of leaves, can be found at the grave marker of Islam, cupola, entrance gates, frames the mihrab, minbar wood, stone pedestals in mosques and so forth. Likewise, other forms such as vinca motifs (in Indonesian archeology literature also called Cross Portuguese) found at the foot of a fence around the building as well as ancient mosques, tombs fence around the complex as well as in other places. Studies have shown that a decorative vine leaves with different variations of the Hindu-Buddhist era, the Islamic period buildings continue to be used.

Most of the buildings early days of Islam in Java has decorative tendrils or curls mursal or floral motifs are also in the form of a highway. Actually, the use of excessive decoration in Islamic buildings (mosques or tombs) in Islamic law is considered makruh, but these rules do not seem to reduce the artist's desire to express his artistic kerativitas expressed in a variety of media (Ambary, 1983: 130).

Ornate tendrils or curls mursal contained in various fields blank widen or narrow as possible to be filled with the kind of decoration. For example, the field of gravestones in Troloyo (Bernet, 1959: 343), together with the tendrils are also meanders form, fill in the fields on the walls of an ancient mosque Medallion Mantingan (Soekatno, 1986: 139). and also decorate the tomb Kalajung Gunongan Sea in Pamekasan and Cakraningrat family cemetery in Bangkalan, Madura (Bernet, 1959: 140). Decorative shapes tumpal / simbar which is basically a form of an isosceles triangle is quite well known in the Islamic period, even gave persisted until now, among others, in the decorative motifs of batik.

The interesting thing adalan form of decoration became very well known in the period, because almost all the buildings of the temple in East Java decorated with simbar forms. The popularity persisted until the Islamic period, because most of the complex of buildings in the early days of Islam must have a decorative shape tumpal / simbar. A unity of form and ornaments tumpal with architectural works towards the stairs that led to the cheeks volut (loop). At the front end of the ladder volut cheek temples and gates from the period of Classical Young almost entirely decorated with tumpal form.

This situation continues to be maintained on the buildings are equipped with early Islam staircase leads volut cheek. At the front end of the cheek circle staircase decorated also with tumpal forms, such as the architectural masterpiece that was established in the Indian-Buddhist period. For example in the Holy Tower, Spring Duwur, the tomb of Sunan Giri, and tombs Tembayat in Klaten.

3.2 Early development of Batik in Indonesia

According to Wiyoso, while experts argue that batik is a native Indonesian culture, there are also other allegations stating that batik originated from outside Indonesia such as Turkey, Egypt, Persia and India. Batik has come a long history of development. (Yudoseputro, 1986: 96). Allegedly, since prehistoric times, batik making is based on the fact that the tradition of the ancient batik is still used in some rural areas isolated from the outside culture.

Cain simbut of Priangan is an example of the original batik made from glutinous starch ingredients as a cover fabric. Staining techniques with dye materials and types of plants also have been known since prehistoric times. As a graphical tool, bamboo kalam original batik, which later became canting, (Yudoseputro, 1986: 96). The use of the term in the original Indonesian art of batik shows that batik techniques with particular features not found in batik originating from outside. When viewed from the decorative batik, Indonesian batik motifs sourced from decorative art prehistoric times such as geometric decoration and decorative symbolism.

Application of ornamental with various geometric motifs in batik is not much different in the decoration on the housing and crafts in rural areas such as the Toraja, Dayak, Minang, Batak and other areas. Ornamental pattern has always been a basic feature and always repeated in the works of traditional art in the area. (Yudoseputro, 1986: 96)

At the time of development of Hindu art, batik increasingly became clear. Pararaton book, batik has been touted as a clothing material. This historical literary work in the form of offensive batik motifs citing gringsing and fried as decorative motifs of batik. Both geometric patterns that are well known in the art of Dongson and still known also in ancient inland batik Banten.

According to Wiyoso, the history of batik is expected to begin in prehistoric times in the form of prabatic and achieving results in the development process of the Hindus. In accordance with the art and culture of the Hindu environment, batik art is a work of art palace with standard tradition continued in the Islamic era. The results that have been achieved on the Hindus, both technically and aesthetically, to the Islamic era developed and updated with new elements. (Yudoseputro, 1986: 97)

3.3 Aesthetic Paradox

Aesthetic paradox introduced by Prof. Jakob Sumardjo, aesthetic paradox is a concept that appears when the Indonesian ancient humans realize, that everything and where available, consisting of a reversed pair, both pairs of opposition, as well as twin pairs, these categories to guide and enable people to find the opposition pairs, each pair has a value, either the value of the objective-empirical and subjective value-consciousness. There is no day night, there is no bad wonderful, there are men there are women, there are no rear face, there is heat there is cold, there is no upstream downstream, as well as thousands of other couples. A wide variety of art objects as well as the diversity of life can be identified through the aesthetic paradox, which in essence, everything will live sustainably if the 'substance paradox' presented in the world of phenomena. (Sumardjo, 2010: iv). The secret lies in the knowledge of the system of relationships. And that is the meaning relations system. The origin of the occurrence of such patterns, which turns the tribal mythologies. Mythology is 'sacred history' of a tribe so what happened there holds on to in life entrenched. (Sumardjo, 2010: viii).

Aesthetics of this paradox is a first step to uncover the silenced voices behind the appearance of the objects of our ethnic tradition. Objects seedy, unkempt and never caught our attention was, turned out to contain the amazing thoughts, That the ancestors of Indonesia that 'primitive' and 'full of superstition' that is spiritual thinkers who hide in simple objects around us. Custom house, kris, batik, Cleaver, Asmat shields, or upright stone, stone hollow, punden terraces, tombs, village settings, all the manifestations of the mind deep spirituality. (Sumardjo, 2010: viii). A step in uncovering the meaning of a particular art objects of cultural artifacts is to know the basic patterns of the system of relationships that exist in the art.

4. Results

4.1 Banten Batik Datulaya Motif

It has a basic motif Datulaya rhombus-shaped flowers and circles in figura leaf tendrils. The colors used, blue basic motif, motif variation in leaf tendrils figura grayed out. Datulaya name is taken from the residence of Sultan Maulana Hasanuddin. Datu it means prince, laya means shelter. Datulaya the name means place of residence or family room layout in the Sultanate of Banten.



Figure 1. Banten Batik Datulaya Motif. Source : Syarip Hidayat, 2013

4.2 Datulaya Motif in Perspective Paradox

According to Prof. Jakob Sumardjo, Batik art is a product of human thought can be seen in the rice fields motives which is a symbol of their cosmology, the authenticity of the evidence lies in batik drawing symbols. The process of batik can be read as a form of ritual that dare not infringed by the making of batik (Sumardjo, 2010: 145). Batik in its use as a cloth, batik into account the back of the body and the front of the body. As is known, the location of the batik cloth front and rear have different values. Calculation of the front and back pieces of fabric patterned itself yan composed of at least two and a half handkerchief. Handkerchief is called rectangular. According to Prof. Jakob Sumadrjo a handkerchief to the front of the human, the handkerchief again the back of the human body, and half or quarter Handkerchief Handkerchief used to wiron, the folds of cloth at the front of the user. This is always patterned batik extends horizontally. (Sumardjo, 2010: 147). The division pattern machete, a handkerchief divided by 2, then 4, 16, 32, 64 The number of oblique or diagonal line in a handkerchief and a single sheet of batik hanging and division mandalanya, whether mandala 4 parts, 16 parts, and so on. Batik can

be seen through the mandala pattern, pattern machete or oblique form a diagonal line that fills the entire field of batik cloth. The pattern is a machete paradoxical picture.

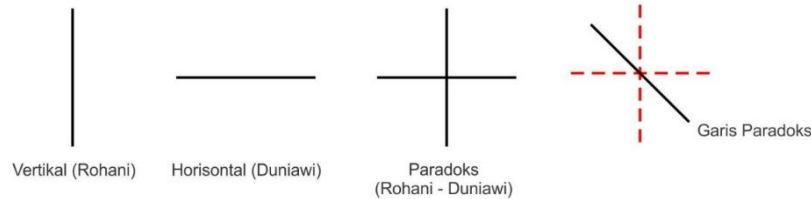


Figure 2. Diagonal Patern. Source : Syarip Hidayat, 2013

Diagonal line is the harmony between the vertical lines and horizontal lines. Diagonal lines are vertical lines at the same horizontal line (Sumardjo, 2010: 149). Charging sloping areas usually antagonistic dualism pattern. The presence of this kind of dualistic pair also meaningful paradox, because the opposite shape but twins (mutually inverse), united in a single motif (Sumardjo, 2010: 150). Batik also create patterns and arrangements on motifs of flora and fauna. In pattern motifs of flora and fauna to be found principally motive, then the way in which the motif repeated throughout batik cloth, how many times repeated on any and all pieces of batik handkerchief.

When seen from the above description, observations for this batik Banten Datulaya motif, can be seen from the pattern machete. The basic form of this motif datulaya rhombus-shaped flowers and circles in figura leaf tendrils, then the shape is repeated diagonally.

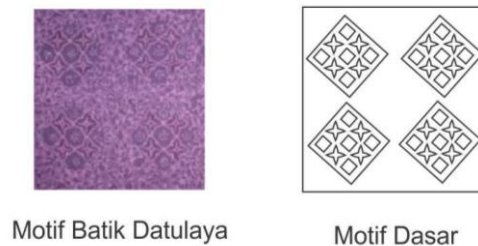


Figure 3. Basic Motif and Datulaya Motif. Source : Syarip Hidayat, 2013

Repetition diagonal on one sheet of batik is evident, when the rhombus shape with leaf tendrils figura repeated diagonally, based on the previous description that the meaning of a diagonal pattern machete, and the machete pattern is a picture of a paradox.

Meaning there is also another paradox on sloping areas formed from a rhombus are repeated with each other. The inclined plane is a pattern of antagonistic dualism. The presence of this kind of dualistic pair also meaningful paradox, because the opposite shape but twins (mutually inverse), united in a single motif.

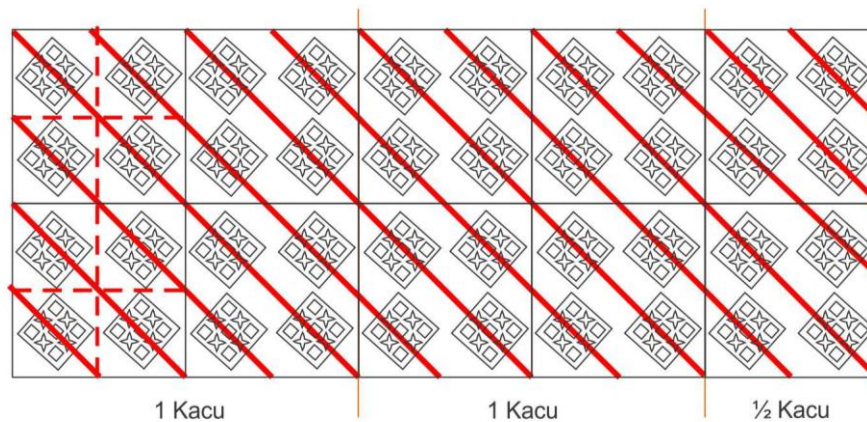


Figure 4. Diagonal Patern on Batik Datulaya Motif. Source : Syarip Hidayat, 2013

In the previous description of the handkerchief, the motif is also seen Datulaya Thus, where the handkerchief is divided into several sections, divided by 2 then 4, 16, 32, 64 When viewed in terms of meaning, according to Prof. Jakob Sumardjo, In batik did not recognize boundaries, all melted into one unity. Unlike the woven fabric which is filled with lines or boundary areas. This shows the starting point of thinking pesawah and cultivators. And society paddy unity, harmony and fusion into fundamental view. The more an area, the more labor, the higher the productivity of rice, and prosperity is assured. (Sumardjo, 2010: 151). Batik Datulaya according to the meaning of the word which means Datu it means prince, laya means shelter. Datulaya the name means place of residence or family room layout in the Sultanate of Banten. When connected with a handkerchief division is seen that the pattern contained in the batik there are a lot of sharing, here it is clear that the batik makers want to show the power of the region.

5. Conclusion

Artists early days of Islam in Java originally Hindu-Buddhist has been familiar with other forms of art works that grow and thrive in the Hindu-Buddhist religion. When Islam was developed in Java, there are rules to avoid the naturalistic depictions of living beings.

Thus the forms of decoration in the form of vine leaves / curls mural and various geometric patterns can still be maintained, but the depiction of relief barred story at all. Islamic religion trying to adapt to the local culture in which religion it comes and grows. In Java, the adaptation appears to work well.

Having regard to the sustainability of decorative forms known in the Hindu-Buddhist to Islamic period, it is known that Islam does not reject the general shape of the vine leaves in the form of lotus plants (lotus) to decorate mosques. Decorative leaf tendrils then developed not only in buildings but in batik, motif batik Datulaya including one with the development of this decorative vine leaf.

Batik Datulaya when seen through the perspective of a paradox to reveal the meaning of a particular art objects of cultural artifacts by knowing the basic patterns with the system to do, it is known that having a visible paradox Meaning of machete pattern or diagonal pattern.

The basic form of this motif Datulaya rhombus-shaped flowers and circles in figura leaf tendrils, then the shape is repeated diagonally. Rhombus is repeated with each other to form sloping fields. The inclined plane is a pattern of antagonistic dualism. The presence of this kind of dualistic pair also meaningful paradox, because the opposite shape but twins (mutually inverse), united in a single motif.

Batik Datulaya according to the meaning of the word which means Datu which means prince, laya means shelter. Datulaya the name means place of residence or family room layout in the Sultanate of Banten. When connected with a handkerchief division is seen that the pattern contained in the batik there are a lot of sharing, here it is clear that the batik makers want to show the power of the region.

Aesthetic paradox can reveal the hidden meaning of ancestors with spiritual thoughts on a piece of art in particular cultural artifacts in this batik banten datulaya, where the deep meaning of the artwork can be read through a pattern of relationship.

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