

Human Fetal Development And The Ways Of Asthabrata As An Idea In The Creation Of Sinjang Batik Tulis

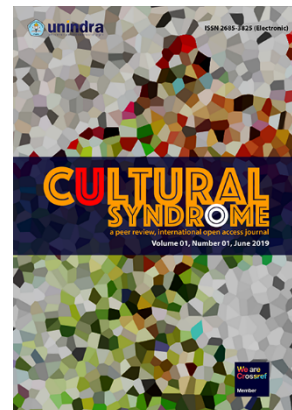
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Cultural Syndrome

a peer review, internasional open access journal

e-ISSN: 2685-3825

Editor:  Agung Zainal M. Raden

Publication details, including author guidelines
<https://journal.unindra.ac.id/index.php/cusy/about/submissions#authorGuidelines>

Article History

Submitted : 01-02-2020

Revised : 05-02-2020

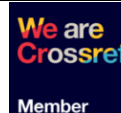
Accepted : 12-02-2020

How to cite this article (MLA 8th)

Priyanto, Danang and FP Sri Wuryani. "Human Fetal Development and the Ways of Asthabrata as an Idea in the Creation of Sinjang Batik Tulis." *Cultural Syndrome*, vol. 1, no. 2, 2019, pp. 96-106, doi:<https://doi.org/10.30998/cs.v1i2.231>.

The readers can link to article via <https://doi.org/10.30998/cs.v1i2.231>

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Human Fetal Development and The Ways Of Asthabrata As An Idea In The Creation Of Sinjang Batik Tulis

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Abstract. Human being which are wired as leaders should live based on the practice of transcendent value and total clarity on noble deeds. It functions as a guideline in living to avoid the crisis of morality that often occurs today. One of the values in this leadership quality is the teaching asthabrata containing the noble deeds of a leader who symbolized in the elements of the universe: the fire, the ground, the water, the air, the moon, the clouds, the sun, and the stars. The stage of human fetal development occurs from the age of one to nine months. These stages, along with the teachings of asthabrata become the base of an idea in the creation of batik art. The idea comes from the question of how to process the development stages of human fetal and ways of asthabrata as a base on creating the batik artwork which conveys sublime values about leadership. The purpose of this batik artwork creation are: incorporating the concept of human fetal development as part of human life cycle with the tradition of batik; conveying the sublime of leadership based on the asthabrata which refers to human nature as a natural born leader. The creation process covering the method of design exploration, design process, and batik as a result of design by establishing the combination of human fetal development and the asthabrata. The results shows nine sinjang batik tulis artworks, covering; Hamasesa Tan Pilih Warna (manage without seeing the color), Sukci (sacred), Hanguripi Sagung Dumadi (give strength to all life), Girise Kang Samya Miyat (be who you want to see), Sorota Hayem Angayomi (make peaceful and full protection), Jembar Tanpa Pagut (sincerity without limit), Muntir Tan Ana Pedhote (infinite rotation), Panengeraning Keblad (signpost), and Ngudi Kasampurnan (sharpening perfection).

Keywords: Human fetal development, asthabrata, batik creation, Sinjang Batik Tulis

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Introduction

There are many locals who inherited from their ancestors a wisdom closely related to the process of human life cycle in Indonesia, some of the wisdom can be seen in an artefact called batik. Batik is a *wastra* (traditional cloths) made traditionally and mainly used in traditional manners with diverse ornamental pattern. Batik manufacturing uses a certain technique by dipping traditional tools to the wax as a color barrier in the dyeing process ([Doellah](#)). Batik Semen Rama is one example of the batik patterns with a philosophy of leadership values, more commonly known in Java as the teachings of *asthabrata*.

In *bausastra a Javanese Dictionary (monolingual)*, authored by WJS Poerwadarminta, the integration of *asthabrata astha* was said that eight and the brata prasetya can represent the deportment or character. However, the merger of two said to has produced a new meaning namely from eight (in a queen or narapraja) ruling. The union of two or more words into a new one with new meaning is one of the examples of *jarwadhosok* values, symbolized by the *asthabrata* elements being around people. The elements include the *surya* (sun), *candra* (moon), *kuwera* (stars), *indra* (clouds), *yama* (land), *agni* (fire), *baruna* (water), and *anila* (wind) ([Dharsono](#)). These elements symbolized the character of a great moral and noble. A symbol closely related with leadership.

This article will review on the creation of work of Sinjang Batik using the concept of human fetal development combined with the value of *asthabrata* teaching. The idea behind the creation in this writing is to work on the Sinjang Batik with the representation of human fetal development and precepts of *asthabrata* to convey a message about noble and leadership values. As for the specific purpose in the creation of this work is to dig the concept of growth of a human whose closely linked with some traditional Batik pattern as symbolized by the cycle of human life. This then will be combined with the precepts of *asthabrata* as a reference to the nature of a human who is born in the world as a leader.

The interest to realize this work of Sinjang Batik is related to the dynamics of the life of the modern people who is started to live with the moral crisis. This problem present from the perspective of the human who leads over himself and who has the responsibility to lead others. Moral crisis often occurs when one of these responsibility is corrupted by the tendency on doing evils, resulted in corruption cases in the governmental institutions. Many corruption cases popping up in governmental institutions supported by the survey released shows that there were an increase of corruption cases every year. Through the work of Sinjang Batik as an alternative in response to the problem that emerged in the community, the concept of human fetal development whose form provide as a reminder to the predecessor of human, will plant its seeds as a reference to the natural quality of human. Meanwhile *asthabrata* as the doctrine which contains the noble qualities will remind people that one must own a values of a leader. Hence the combination of these two concepts are now served as the idea behind the creation of the *Sinjang* Batik Tulis.

Methods

The method that was used is the method of creation by SP .Gustami. Gustami outline the synergy and integration method consisting of observing the object while his soul is wandering in an effort to uncover creative ideas as a base of the creation of artistic skills. Strokes the mysteries of the walls and roof of our darkness, to haunt the dictates of conscience, a surge of emotion, a sense of worried, our empathy have loved and yearned for protection; the condition of awakening the spirit within his wanderings also included the inner self and soul tour-de-force, pioneered the way of the establishment of the concept and the philosophy of the aesthetics behind the creation of artistic skills ([Gustami](#)). His wanderings of soul in the process of the creation of a work of art of course was not a period of un stewardship. Those experiences came from a long journey and years of aesthetic process. Soegeng Toekio presents a description of the establishment of those experiences within those years aesthetically into several aspects of bond issuance: sensing (sensation), *konasi* (the initiatives), of logical reasoning (inner religion), memory of them every trace (nothing but painful memories), according to their fancy (the imagination), emotion (reasoning), and of the work (kinesis) ([Toekio](#)).

Result and Discussion

Asthabrata is a teaching to be obeyed as it contains the values about the character of leadership that is told in the *Wayang* puppet show which tell *makutharama* revelation of insight into mysteries. The *Wayang* puppet show which tell revelation of insight into mysteries by *makutharama* will teach us the vanity of emptiness. The puppet show uses stories (*carangan*) which do not have cycles in the story of *ramayana* as well as *mahabarata*. The puppet show story is also one of a manifestation of the creativity of the artists, the mastermind of the predecessor, which is struggling to mix the two cycles than dividing them into a different story. This was also discussed as a form of variation and the wealth of the story ([Suyanto](#)).

The theme of *makutharama* revelation are told in 2 version of story, namely the theme of Rama in *ramayana* when he gives a teaching of *asthabrata* to his sister two companies and Gunawan Wibisana, the king of Alengka who replaced Rahwana after falling, and the the theme found in the epos of *mahabrata*. The later theme is more famous and more sought after in *Wayang* puppet performances. The epos of *mahabarata* tells the travel of Arjuna to find the *makhutarama* revelation. The journey of Arjuna to reveal *makutharama* not only means literally to “travel” and “seek”, but it explains the search for “soul spiritual and a human character”. This is consistently expressed in each *Wayang* puppet performances where the theme is very emblematic of a mystical meditation called *samadi* ([Suyanto](#)).

This journey also implied in meaning the theme of bulding the spiritual character to the highest level. “Seek” is hoping to find “the true” intangible soul which is a spiritual journey. The meditation seek guidance, hidden or revealed, by not moving the physical

but the spiritual. This was shown in the story of deifying Arjuna when he is looking for *makutharama* revelation at the top of Swelagiri mountain. Arjuna is an icon of the life of a man who always wanted to involve the knowledge of the meaning of life called *sangkan paran* through the learning process that involves inner meditation. Begawan Kesawasidhi is the goal at the end of Arjuna's journey, symbolizing true master ([Suyanto](#)).

The teachings of *asthabrata* did not exist only in the story of Wayang puppet performances. The teaching of *asthabrata* was also enshrined into a traditional Batik pattern of Surakarta palace. For example, the *semen rama* Batik pattern fully incorporated the guidance of the teaching of *asthabrata*. This batik was made by Pakoebowono IV on his reign in 1787 until 1816 ([Honggodipuro](#)). The manufacture of this Batik patter was done to remind his son who has been crowned as his designated successor ([Honggodipuro](#)).

The process explored following what was also come up with concepts and theme of transfromation right into a draft of the visual work. The design work consists of nine element which are the the concept of eight precepts of *asthabrata* composed of flame, the ground, the sun, the clouds, the water, the moon, the wind, the star and the incorporation of the ninth element in the form of human fetal development.

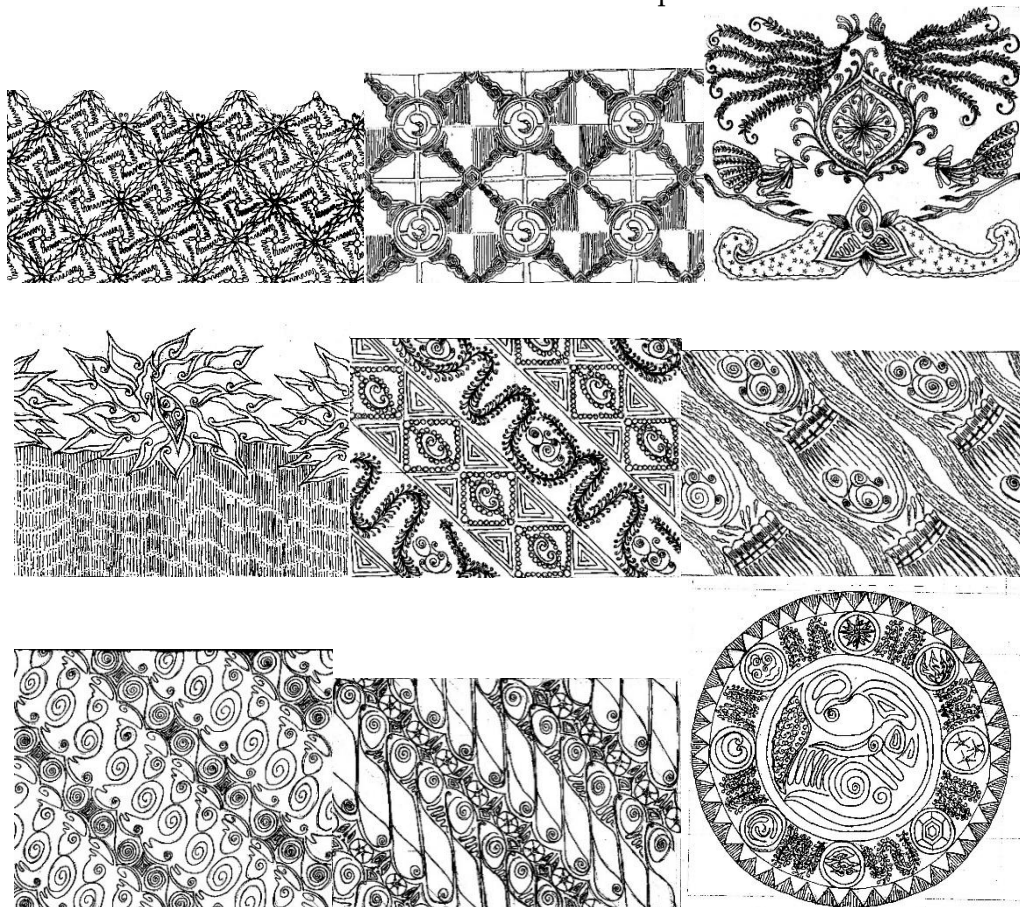


Fig. 1. Sketches of a pattern to design of batik from the palace with the concept of the elements *asthabrata* and growth of the human fetus.

Hamasesa Tan Pilih Warna

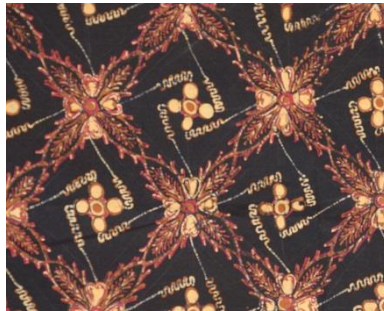


Fig. 2 The work of batik Hamasesa Tan Pilih Warna.

Hamasesa Tan Pilih Warna sourced the idea of a fetus age one month and the fire element that is meaningful *asthabrata* manage without. see color a human being (leader) should treat people around it without choose, cut down in this case, embraces the races the tribe, religion and social strata. A leader should be capable of *Hambaudhenda Hanyakrawati* namely leader who capable of being keeper and officers over the world ([Hariwijaya](#)). The main motive sparks, consisting of shapes an ovum, and a sperm cell. Supporters motive consisting of a heart and a circle. And *isen-isen* consists of *ceceg*, *eri gerih*, and *sawutan*. As for composition color consists of the color of *soga*, black, beige and red.

Sukci



Fig. 3 The work of batik Sukci.

Sukci sourced the idea of a fetus the age of two months and the elements land *asthabrata* same its meaning in sacred or it can be said clean. Clean expression of course is not the only thing looked the senses eye just, of the implicit of human is part of meaning holy. A leader should keep deportment, said, and manah (step, utterance, and thought) in a circle chastity. The main motives is comprised of a fetus the age of two months shaped like a leeches or caterpillar, the form of a circle, the field of block, the hexagonal form quilted. Supporters motive consisting; the form of an arch small, with *isen-isen tembokan*. As for composition color over color *soga*, black, white and dark brown.

Hanguripi Sagung Dumadi



Fig. 4 The work of batik Hanguripi Sagung Dumadi.

Hanguripi Sagung Dumadi sourced the idea of a fetus the age of three months and the elements the sun *asthabrata* that wherein launched when all life. Capable of give strength can also interpreted as motivate, spirit to those who are around him. A leader should give a push to the kawulanya. Continue to positive lessons in go life. The main motives is comprised of a fetus age 3 months shaped baby but in size very small accompanied by motive the placenta and the umbilical cord who be inside revelation, and the sun. Supporters motive; motive rice, chicken and the branch, with *isen-isen ceceg*, *sawutan*, and block, as for composition color over color *soga* yellow, black, white and orange.

Girise Kang Samya Miyat



Fig. 5 The work of batik Girise Kang Samya Miyat.

Girise Kang Samya Miyat sourced the idea of a fetus were four months and elements of the clouds *asthabrata* which means make scared who see. But in significance scared the is not fear a negative, but scared because respected. Well there and in nothingness still respected. A leader should have integrity respected by his underlings. So they canin the culture of Java is called the powerful without *ajian*. As for the main motive consists of a fetus were four months with the dominance of the form of *ukel* and form of cloud, supporter motive; *galaran*, and *isen-isen ceceg*, *ceceg enem*, *kembang jeruk*, *kembang mlanding*, and *oblat nyamuk*. The composition of color composed gradations of blue color on the motives clouds, *soga*, blackish brown and white.

Sorota Hayem Angayomi



Fig. 6 The work of batik Sorota Hayem Angayomi.

Sorota Hayem Angayomi sourced the idea of a fetus age five months and elements of the moon *asthabrata* means seem to make serene and full of *pengayoman*. A leader should have an interesting character, make anyone who looked at to be delighted and amazed. Like a character months although is shining but with the gleam, today make anyone who looked at will feel peace and quiet. The main motive consists of a fetus age of five months with the dominance of the form of *ukel* and its crescent shape that, stylized ritual the supporter motive covering; *ukel canthel* and a triangular form, with a *isen-isen mata deruk*. The composition of the color composed of a color grey, *soga*, blackish brown and white.

Jembar Tanpa Pagut



Fig. 7 The work of batik Jembar Tanpa Pagut.

Jembar Tanpa Pagut sourced the idea of a fetus age six months and a water element *asthabrata* means her limitless vastness that. A leader should be having the character who broad. Broad said understood as well as hearts, vastness vastness in, insight and vastness in how to think and decide. *Den ajembar, den momot, den mengku, den kaya segara* (expanded, to pick up the cargo, propagated like the ocean). The main motive consists of a fetus age six months is in *kendhil, galar, curved*, and the supporter motive covering; *kawung*, motive and the form of the water droplets, with a motive *isen-isen ceceg* and *sawut*. The composition of color composed of the dark blue, *soga*, yellow black and white.

Muntir Tan Ana Pedhote

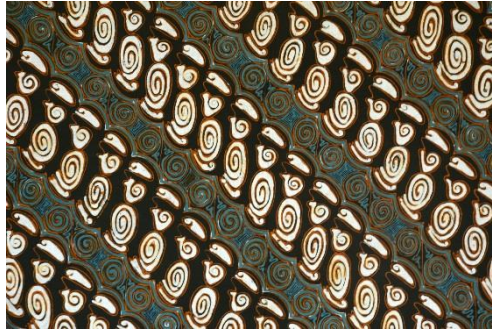


Fig. 8 The work of batik Muntir Tan Ana Pedhote.

Muntir Tan Ana Pedhote sourced the idea of a fetus age seven months and elements of the wind *asthabrata* means tortile or daub with no breakup. The winds together or daub understood as a form of cleaving or assimilation. A leader should be able to blend in with people around him. Embrace all kinds of layers and a human character fairly indiscriminately. Like the wind that could be wherever, with whatever condition, and with anyone. The main motive consists of a fetus age, seven months and the motive supporter covering; motive opposite, double helix *uceng*, *alis-alisan* and *mlijnjon*, with *isen-isenmata deruk*. The composition of color composed of a green toska, soja, black and white.

Panengeraning Keblad



Fig. 9 The work of batik *Panengeraning Keblad*.

Panengeraning Keblad sourced the idea of a fetus age eight months and the elements star *asthabrata* it means markers or signpost. A leader should be able to lead the people around it. Guide heading to progress, be a trust upon all directive. People with character *berbudi bawa lekšana*, namely wisdom, benevolent, fair to see as well as in decision-making. Main motives is comprised of a fetus age eight months, supporter motives covering; *truntum*, *uceng*, and the star, with *isen-isen mata deruk*. Composition the color composed of a yellow, soja, black and white.

Ngudi Kasampurnan



Fig. 10 The work of batik *Ngudi Kasampurnan*.

Ngudi Kasampurnan sourced the idea of a fetus at nine months and all *asthabrata* elements means that finding perfection or sharpening. A leader in doing everything should seek perfection. Although the meaning of perfect did not mean to aim for perfection god, but the total perfection elaborated with our best. As the most refined from the other god and also some given messages of successors in the world, so let man always perfect itself wherever. The main motive consists of a fetus at nine months, the placenta and umbilical cord, the supporter motive covering; circle all of elements *asthabrata* (water the fire, the wind, the ground, the sun, the moon, stars and the clouds), with *isen-isen pentil sawo*, *cecek*, *sawut*, *gringsing* and *untu walang*. The composition of the color composed of a color *soga*, black and white.

Conclusion

The concept in the creation of this *Sinjang* Batik Tulis is the fusion of the growth of the human fetus with the precepts of *asthabrata*. The concept is chosen because of the correlation with problems of life in current social conditions. The moral crisis occurs on almost every level of society from the lower classes to the top. The merging of two ideas are trying to depict one of the soul contract of a human which is to not forget their role as a natural-born leader. The parents as the key subject is an example of the difficulty faced in raising the children, in accordance to the teachings of *asthabrata*, when they are still in the womb. The process of the creation of this Batik uses the method the creation of an artwork by the falling under this category consist went through several stages fund used by publicly listed, of legislative drafting and pretty much the embodiment. This work produced nine form of *Sinjang* Batik Tulis which was made by hand. These batik cloths are expected to be able to become an alternative for references that to the teachings of *asthabrata* which is valued gloriously and is highly exalted in moulding the leadership values for those working in the higher offices and governmental institutions.

Acknowledgements

Appreciation and gratitude to Departement Batik, Faculty of Fine Art and Design, Indonesia Institute of The Art Surakarta.

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