

## TRANSFER OF ILLUMINATION ART VISUAL SPACE IN KIDUNG, BABAD DALÈM SRI NARPATI INTO BATIK MOTIFS

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**Abstract**—This study aims to reveal the transfer of visual space contained in artistic illumination found in classical manuscripts into batik motifs. The problem in this study is more emphasis on the visual transformation of the visualization contained in the art of illumination into the form of batik motifs. The right research strategy is qualitative research. The research objective is focused on the Javanese manuscripts found in the Yogyakarta Hadiningrat Palace. Regarding textual data and contextual illumination, data collection was carried out using observation techniques, visual studies through documents in the form of classical manuscripts and identification, and in-depth interviews. The stages of the research were data reduction, data presentation, and conclusion or verification. The results of the study show that illumination in Javanese script is a vehicle for ideas in the process of creating the Kawung Yogya Arum Kusuma motifs. The batik that was created takes over the space in the main part of the dominating motif contained in the illumination art with the kawung motif as a background. The color of the batik is dominated by a dark brown background, with the main motif having a blend of blue, light brown, and black.

**Keywords**— Art Illumination, Batik Motif, Hadiningrat Palace, Yogyakarta, Visual Space

### INTRODUCTION

Illumination art contained in classical manuscripts is a work of art that has cultural elements, which was created or developed to meet human needs in terms of adding aesthetic value to manuscripts through forms in the form of pictures or ornate letters, both geometric and non-geometric, colored with different colors, beautiful and sometimes to emphasize the luxury of the manuscript, gold is added. [1], [2]. We can find the beauty of artistic illumination in the edges of the pages that frame the writing [3]. The position also varies, some flank the writing around them in the form of visual objects, and some occupy the top of the writing and the bottom of the writing [4]. Art, since time immemorial, has had space in the form of partitions filled by its people according to its period. To fill these spaces, people experience developments both in technology and demands for primary and secondary needs.

Likewise, the classical manuscripts contained in the Hadiningrat Palace had functions related to fulfilling certain needs, which were considered important at the time. During the Renaissance period of Classical Javanese literature (XVIII-XIX centuries), with its centers in the Kartasura, Surakarta, and Yogyakarta palaces, many beautifully illuminated manuscripts were produced [3].

Literary works of this period were generally written by court poets in New

Javanese. (Sedyawati, 2001). This manuscript is decorated with illumination, which is not only to fulfill aesthetic needs, but also for other functions, such as developing knowledge, preserving traditions, and so on. Making illumination that is manifested in an artistic and aesthetic form and style has a certain function, sometimes it is an order from the King at the time or freedom from an artistic illumination maker who is trusted by the palace to make pictures to complete the text that is made [5].

Regarding the illumination of Javanese manuscripts originating from the palace, the question is why Javanese manuscripts, especially those from the palace, are illuminated so beautifully but have not been widely used in the development of batik motifs. The purpose of this study is to explain the visual transfer of illumination in Javanese texts into batik motifs.

In this case, according to Feldman, the interests of art are divided into three, namely Art, (1) Personal function, art as an expression of expression, expression of love, sex, and marital relations, death, sadness, and aesthetic expressions which refer to human expressions in fulfilling needs, related to an event; (2) The social function, art that has ideological and socio-political content. This refers to visual expressions containing objects related to ideology or socio-politics; and (3) The physical function, art has a function as part of used objects such as artistic value in used objects, charged to residential buildings, as well as handicraft and industrial goods. This is an example of referring to the physical form of classical manuscripts [3], [6], [7].

One of the manuscripts that can be accessed from field data is *Kidung, Babad Dalem Sri Narpati*. Until now, the classical manuscripts containing this hymn have not been further developed, either as vehicles for ideas in the fields of art, design, or batik motifs. This is an opportunity to dig deeper into this manuscript.

### METHOD

This research is field research using the descriptive qualitative method. The data used comes from images derived from illumination contained in classical manuscripts, which were obtained from the *Yogyakarta Hadiningrat Palace* [8], [9].

The stages in this research are:

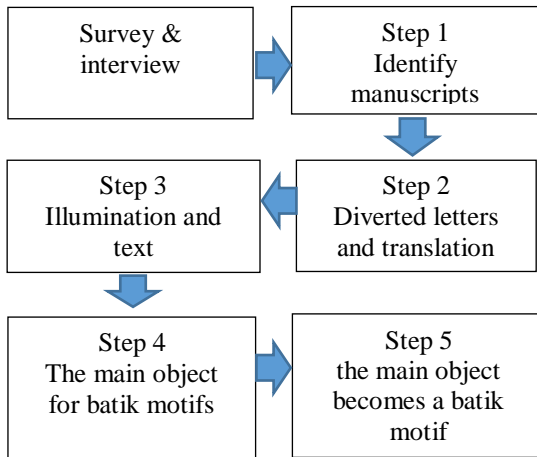


Fig 1. Stages in research

Figure 1 shows the initial stages of this research, namely field surveys and interviewing many sources from the *Hadiningrat* Palace. The purpose of this interview is to explore what classical manuscripts can be accessed in the Palace Library. The source person from the Palace was Mrs. Amiroel, the confidant of the king. Mr. Rintaiswara as *Panghageng Hadiningrat*. The stages in this research are sorting and identifying the manuscripts that will be used in this research. The second stage is the action of transliterating from classical Javanese to Javanese and then translating it into Indonesian. The third stage is an effort to reveal the relationship between the illumination and the characters written on the illumination page. The fourth stage determines the choice of objects that will be used as the main motif in batik motifs. The fifth stage is making a motif by transforming the main object contained in the illumination and setting the color. The indicators of determining the object are 1) related to the content of the manuscript, 2) the identified object is the main object that is larger in shape and stands out compared to other objects. The color indicators set are the typical colors of Yogyakarta, namely dark blue, black, and brown [10]–[12]. These stages will be used to create a visual transition from art illumination to batik motifs. The selected classical manuscripts are *kidung, babad Dalêm Sri Narpati*, manuscripts originating from the Palace that was accessed. This manuscript page consists of an artistic illumination that surrounds the text in classical Javanese letters.

## DISCUSSION

Previous research by [13] focused on preserving classical manuscripts written on *dluwang*, namely papers traditionally produced in Indonesia. This study seeks to document the current condition and damage to the manuscripts of the oldest library in Indonesia, namely *Rekso Pustoko*, at the *Mangkunegaran* Palace, Surakarta, Central Java. The initial stages of this study were surveys and interviews, to obtain data on the history of care and the condition of the collection at that time, manuscripts damaged by weather, presence of pests, and overcrowded storage cabinets. Contents, limited funding for maintenance, and also a lack of trained personnel in caring

for classical manuscripts. The recommendations from this study should be an improvement in environmental conditions where the storage and improve the professionalism of overall manuscript care.

This research has not focused on the development of ornaments contained in artistic illumination. As for researchers who seek to develop it into a batik motif, it has been carried out by [14]. His research is focused on the development of artistic illumination to become part of the creative industry in Pariangan, West Sumatra. This location was chosen because it has many classical manuscripts that have beautiful decorations or illuminations, and these manuscripts are still stored in *surau, Gadang* houses, and private community collections. The strategy to answer the problems in this study used the case study research method. The purpose of this research is to empower residents about their tradition of dyeing cloth. As a result, thirteen batik designs have been copyrighted and intellectual property rights to the Ministry of Law and Human Rights of the Republic of Indonesia. The Pariangan people were also able to preserve the process of making batik which had been lost.

What distinguishes the two studies above from this research is the location of the research conducted in the Special Region of Yogyakarta. The selected manuscripts came from the *Hadiningrat* palace, and in search of the literature, it seems that those that discuss *kidung, babad dalêm sri narpati* do not yet exist.

### A. Illumination and text

Illumination art in *kidung, babad dalêm sri narpati*:



Fig 2. Classical manuscripts containing *kidung, babad dalem sri narpati*  
 Source: Research team. 2022.

The contents of the manuscript, which has been translated into Javanese, which is then translated into Indonesian, are:

*pan tiniti purna panitranging kidung, babad dalêm sri narpati, kangjêng sultan kaping wolu, jilid nêm wayah marêngi, hyang karaba sêmu ngulon*  
 sebab telah tamat sang penulis menulis kidung babad Raja Kanjeng Sultan ke-8, jilid enam yang waktunya bertepatan dengan dewa anak gajah terlihat menuju barat

*winata wis jam kalih nêmbè tinabuh, katon sumilak kang langit, jaladara lir sinapu, ngakasa padhang gumrining, lir aweh wêninging batos*  
 anginnya.sudah pukul 2 baru saja ditabuh. Terlihat cerah langit tersebut bagai awan yang tersapu. Langit terang benderang bagai memberi kejernihan hati.


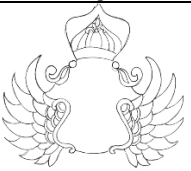


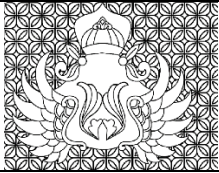
*dintên rêbo wage ping nêm bêlas sutengsu, jumadilakir je warsi, ing condra sakalanipun, jumbuh kang cinitreng sungging, ing wadana adi kaot*  
 hari Rabu Wage tanggal 16 Jumadil Akhir tahun Je, anakku. Dalam penanggalan bulan serupa yang tercipta dalam hiasan yang sangat indah

*kumbul mantra brahmana marang sutengsun, mongsa kartika marêngi, ingkang wuku warigagung, wind u adhi surya kaping, dwi agustus kang linakon*  
 mantra para pendeta kepada anakku melambung. Bertepatan dengan bulan Kartika, wuku Wariga Agung, windu Adhi Surya, dilaksanakan tanggal dua Agustus.

*tinêngêran ing surya sakalanipun, rinêngga lukita kawi, kang guthaka dawêg murub, cêlak gapuraning aji, pinunggêl brastheng cariyos*  
 ditandai pada penanggalan matahari, dihias karangan seorang pengarang tersebut, sumur sedang mengeluarkan api dekat pintu yang dipotong dan dirusak dalam cerita (penerjemah: Heno. 2022).

**A. The main object for batik motifs**

TABEL 1 OBJECT FOR BATIK MOTIF

| Description  | Chosen objects for batik motifs   | Batik pattern design shape  |
|--|---|---|
| Main object chosen   |  |  |
| Stage 1 The main object is chosen because it is striking and has the largest shape. The middle part is omitted because it resembles the symbol of the greatness of the palace, so the middle part is left blank. |   |   |
| Stage 2<br>Select an object to center below the crown of the main object.  |  |  |
| Stage 2 selected objects from the left and right of the manuscript because the symmetrical shape occupies a position on the left and right, flexibility has flexibility in object placement.                     |   |   |
|   |   |   |
| The object is combined with the kawung motif that fills the background of the cloth.   |   |   |

As a result of selecting the object, a repeat pattern is made in a horizontal direction with a cloth length of 250 cm x 110 cm. The pattern is made in black and white first (Fig. 2 and Fig. 3).

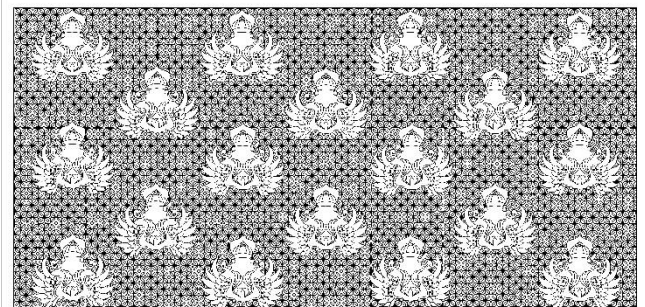


Fig 3. Motif Arum Kusumo Latar Kawung

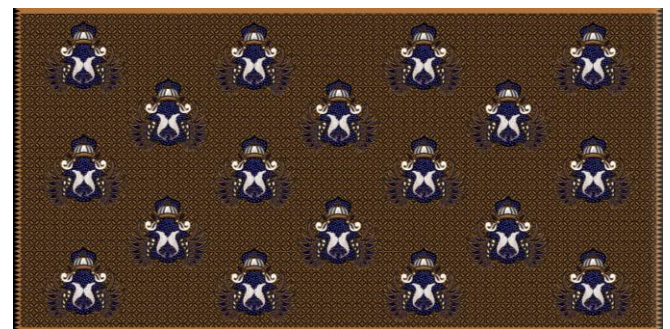


Fig 4. Batik Yogyakarta Motif Arum Kusumo Latar Kawung

The main object in Fig 3 is an arrangement of objects that are arranged criss-cross with the main object originating from the top of the image contained in the art illumination. The object selection is chosen with the largest shape because it is the main shape and stands out compared to other shapes and colors. The object composition in the first row is arranged in a horizontal direction, and the second line fills the middle between the two main objects, and so on. On the back of the motif is the *kawung* motif. The choice of the *kawung* motif is because it was created by one of the Sultans of the *Mataram* kingdom. This motif has the meaning of perfection, purity, and holiness. The first time this motif was known was in the 13th century on the island of Java. The characteristic feature of this motif is that it is shaped like a *kawung* fruit (a type of coconut or fro), which is geometrically composed. [15], [16]. The colors chosen are the typical colors of *Ngayogyakarta Hadiningrat* batik cloth, namely dark blue, black, and brown [17].

**CONCLUSION**

Manuscripts written in classical Javanese script, now fewer and fewer people can be able to read them. Therefore, this research, can be bridged with the help of an expert. The findings in this study are that every part of the object contained in art illumination has a visual space that can be transferred into a batik motif design. With a different literacy approach, the batik motifs created have wider dissemination opportunities in society. The general public can read detailed information on the batik cloth

motifs that were created, this opportunity is an educational opportunity by using the implied content of the script.

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