

## ***Tengger Legend As Inspiration In The Creation Of Batik Motives***

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**Abstract**— Besides being endowed with perfect natural beauty, Tengger also has diverse cultural properties. One of the riches of Tengger's culture is the oral tradition. Oral traditions build narratives in almost all areas of Tengger village. The legend of Tengger village as a product of oral tradition has potential if it is used creatively. One interesting creative use is making it a source of ideas for the creation of batik motifs that come from Tengger legends. The process of creating a batik motif goes through several stages, starting with reading and selecting several legends from the study literature, the stage of making a sketch, the stage of making the motif and determining the color. The theories and methods used in the creation of this work include aesthetic theory, design theory, and batik theory. While the method of creation uses the SP Gustami theory, namely exploration, design and creation of works to get the desired visual. The result is the creation of a work in the form of a batik motif whose source of idea comes from a legend that does not end in the form of scientific articles about the traditions of the Tengger people without any implementation and actualization that will help these histories survive. With this, it is hoped that it can enrich batik motifs and one of the efforts to preserve the legend by using batik as the medium

**Keywords**— *creation, batik motif, legend*

### **I. INTRODUCTION**

Tengger is one of the tribes who live in the highlands around the Bromo mountain area which still adhere to traditional values as manifested in the implementation of the karo, kasada, entas-entas, unan-unan ceremonies and so on. Apart from being endowed with perfect natural beauty and diverse cultural properties, one of Tengger's cultural treasures is the oral tradition. Quoted from the website of the Ministry of Culture and Culture (Kemendikbud) (bpcbsubar, 2018), oral traditions are utterances that have been passed down from generation to generation by the community or their ancestors, such as legends, fairy tales, folk tales, chanting, rhymes, and other oral expressions. Oral tradition is also a voice for those who do not know writing, before knowing this oral tradition was a source of

knowledge in the past. This oral tradition is what builds the narrative in almost the entire village of Tengger.

The Tengger village area was awakened from the existence of this oral tradition, several legends that developed as a source of knowledge of the origins of several villages in the Tengger region. Tengger is a tribe located around Mount Bromo, East Java, which occupies several regions of Pasuruan, Lumajang, Probolinggo, and Malang Regencies. Quoted from literature from Sony Sukmawan, et al. (2020) the Tengger area which was previously known as Walandit is an area inhabited by holy people and led by a very respected person named Ki Dada Putih. Ki Dada Putih also opened the villages in the Tengger area which his children and grandchildren could later occupy by taking a ritual journey accompanied by several people. From several areas where Ki Dada Putih visited, Ki Dada Putih gave the area a name so that it had a legend every time it traveled, such as Wonokitri, Padakaya, Ngadiwono, Tosari, Mororejo and other villages. In addition, there are also several legends taken from traditional ceremonies, the philosophy of plants in the Tengger region such as the Tanlayu flower, Senikir, Telotok, edelweiss and so on. These Tengger legends are the product of oral

tradition actually potential if used creatively. One of the interesting creative uses is making it a source of ideas for the creation of batik motifs.

The idea of creating batik motifs with the source of the creator's ideas through this legend can add to the variety of batik motifs that already exist in Indonesia, besides that it is also a form of concern and preservation of the oral tradition, namely legends that do not only end in the form of scientific articles about the traditions of the Tengger people without implementation and the actualization that will help these histories survive.

a. Formulation of the problem of creation

How did the process of creating batik motifs come from the ideas of several village legends in Tengger?

b. Purpose of Creation

a. Creating legend-based batik motives

b. Efforts to preserve oral traditions through batik legends

c. Enriching the batik motifs with the creation of the Tengger legend batik motif

## Theory

### 1. Aesthetic Theory

Aesthetic theory is used to analyze reference data regarding the legend which is used as a source of inspiration for the creation of batik motifs. Aesthetic values can be translated into the aesthetic values themselves, such as the existence of Unity (unity) in the formation of batik motifs which are taken from several legends in Tengger, then the Dominance (emphasis) on this legend-based batik motif where there are motives that are deliberately made the most prominent, then The existence of balance (balance) in one batik motif work is related to the placement of visual elements, size, integration of elements, or presence in the vastness of the field or *isen-isen*, and finally the existence of Harmony (harmony) so that the results of this legend-based batik motif can be enjoyed. (A.A.M. Djelantik, 1999: 118) (Febriyanti, 2018)

### 2. Design theory

The embodiment of the legendary batik motifs of the villages in Tengger certainly cannot be separated from the art elements, including lines, shapes, colors, textures. (Febriyanti, 2018)

### 3. Batik theory

The word batik is taken from the word "ambatik", which is the word "amba" (Javanese) which means writing and "tik" which means point, drop, or make a point. So, batik is writing or painting dots. In general, batik is a technique of holding color by waxing the color repeatedly on the fabric. Wax is used as a barrier to prevent the color from absorbing into the fibers of the fabric in the desired area. (Ari Wulandari in Pebriyanti 2011: 4)

## II. RESEARCH METHOD

The batik motif of the legend of the Tengger region as a source of inspiration is created through three stages, namely exploration, planning, and embodiment as emphasized by Gustami (2007: 303) in (Yudistira, 2015)

### 1. Exploration

Observation steps and extracting reference sources, to find themes, formulations of problems to be solved. At this stage, starting to choose a legend from a literary source from Sony Sukmawan, et al (2020) and four forms of motifs that have not been unified were selected, namely from the legend of the Karo Ceremony (the talisman of the klontong), the Wonosekar Forest Legend (Bunga Senikir), the Tosari village legend, the Cow Legend Kerep.

## 2. Planning

This stage begins to express ideas or ideas from the verbal description of the results of the analysis carried out into a visual form within the boundaries of a two-dimensional design. At this stage, we begin to make sketches of batik motifs based on the understanding of each of the legends of the Tengger region that have been selected.

## 3. Embodiment

From the sketch that has been considered perfect, proceed to the embodiment stage, namely the amalgamation by considering the balance between the forms in the motif so as to create a harmony that fits the work of the Batik Legend. Furthermore, the process of giving color to the batik motif work and finishing

Village. Residents who saw the troop fell flocked to Tunggul Wulung because they wanted to know the fallen army. However, when the residents arrived at the hill, they found a seamless garment called the Ontokusumo which is now included in the klontongan talisman used in Karo ceremonies every year. Named klontong, because these clothes have no seams at all and form the human body, like the stripping of someone's old skin. Kariadi explained the shape itself that the grocery talisman was actually shaped like a male genitalia.

## 2. forest legend wonosekar (flower Senikir)

Senikir flower or commonly called kenikir [*Cosmos caudatus*] is a flowering plant with its leaves that are often processed as a complementary food with many benefits. However, for Tengger people, this plant is not just for consumption. convincing as one of the fillers of the offerings used in traditional ceremonies.

## III. FINDING AND DISCUSSION

Selection of Legend as a source of inspiration for the creation of Batik motives:

### 1. Karo ceremony (Jimat klontong)

In the range of the 1930s at which time the Tosari Village was formed. At the time of the full moon, precisely in the month of sasi karo in the perch calendar. The residents saw a lantern floating in the sky and fell right in Tunggul Wulung

### 3. The legend of the village of Tosari

On Ki Dada Putih's journey through the area which would later be called Tengger Brang Kulon, this was closed with Ki Dada Putih's journey to find springs. After traveling very far through the jungle, finally Ki Dada Putih found a spring in the middle of the forest

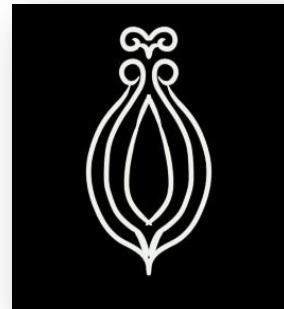
and gave the name Tirta Sari, but the name Tirta Sari changed along with the development of the language between the upper and lower perches. So that now Tirta Sari has undergone several name changes, the first being Tasari and now becoming Tosari, Tosari itself is also known as the Village of Putusan because it is the village that is the key to the decisions of everything in Tengger. It is said that the village of Putusan comes from the word end, where the word has the meaning of the end of Ki Dada Putih's journey in search of a spring, namely in Tosari Village.

#### 4. The legend of Kerep Cow (*Sapi Kerep*)

"It is said that there is a Tengger native named Kek Bima. Kek Bima was a giant who made Mount Botok and Segara Wedhi. Kek Bima walked from the Bromo crater to the village of Putus. Why is it named breaking up? Because there is already called the decision village. Then Kek Bima walked again until he came to a large forest where the babad at the base was Ratu Buwana Keling. After being cut down, Kek Bima came there. There, Kek Bima was given a large number of cows. Because there are so many cows lined up, the place is called the village of Sapi Kerep. "

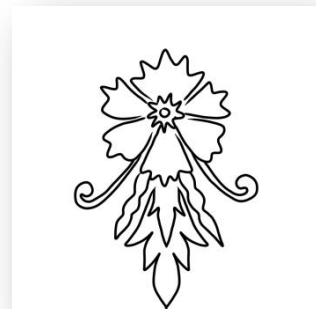
### Sketching

#### 1. Karo ceremony (*Jimat klontong*)



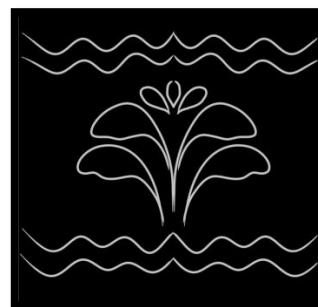
Gambar 1 : Sketch motives *Jimat Kelontong*  
(Sumber: Nurmansyah, 2020)

#### 2. Flower *Senikir*



Gambar 2: Sketch motives  
Flower *Senikir*  
(Sumber: Nurmansyah, 2020)

#### 3. The legend of the village of Tosari



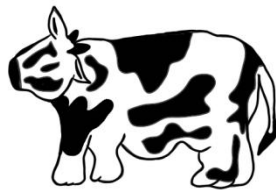
Gambar 3: Sketsa Legenda desa  
Tosari

(Sumber: Nurmansyah, 2020)

Gambar 5: Sketsa gabungan Motif Batik  
Legenda 1

(Karya: Nurmansyah, 2020)

#### 4. The legend of Kerep Cow



Gambar 4: Sketch motives The Legend of  
cow *Kerep*

(Sumber: Nurmansyah, 2020)

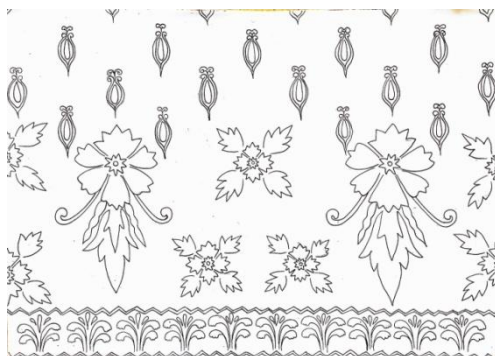


Gambar 6: Gabungan Motif Batik 1  
(berwarna)

(Karya: Nurmansyah, 2020)

#### Combined sketches

In this process, after discovering the visualization of the four legends that have been selected, namely, the legend of the klontong talisman, the Wonosekar forest legend (the flower of senikir), the Tosari village legend, and the Kerep Sapi legend, they are compiled into one sketch in one area according to the shape to be achieved as a design. batik motif. The designs that have been made:



Gambar 7: Gabungan Motif Batik  
Legenda 2 (berwarna)

(Karya: Nurmansyah, 2020)

The two colored motifs in Figure 6 and Figure 7 are the final result of combining motifs whose source of ideas was created through legends. The author in this work emphasizes the artistic flower motif as contained in the principle of art, namely dominance, but there is still a balance

between the motifs so that they display the desired visuals and promote aesthetics.

#### Color Selection

Color is one of the most important elements in fine art as a marker or expression of feelings. The basic colors come from the primary colors, namely yellow, blue, and red. Quoted from the E-journal of the Fine Arts Gallery in Yogyakarta, Color plays a very important role in all aspects of human life. Color is also a representation of nature, the presence of color as a depiction of real object properties, or a depiction of a natural object in accordance with what is seen. Color is only limited to providing illustration and does not contain any other purpose except to give a picture of what is seen. (Soegeng, 1987)

In the batik motifs Legenda Figures 6 and 7 the following colors are chosen:

5. Black in a positive psychological sense describes the center of attention, courage, strength
6. The white color symbolizes the purity of reason and mind, and always remembers the ancestors seen from the Tengger community who still hold traditional ceremonies to respect and gratitude to the ancestors

7. The yellow color symbolizes joy, brightness, the giving of natural products that is unlimited, symbolized by yellow, namely the welfare of the Tengger people. And the color of the flower is articulate itself

8. Chocolate color symbolizes the elements of earth, land, safety, and comfort

9. The red color symbolizes courage, the love of the perch people for nature which is always guarded because they are aware that nature is the source of life and the need for reciprocity

The work of this batik motif is a form of conveying messages in the legend in the form of visualization in which humans live side by side with nature and the need for a sense of mutual care.

#### **IV. CONCLUSION**

In the creation of batik motifs, the title of the Tengger Legend as a Source of Inspiration for the Creation of Batik Motifs can be concluded as follows, the Tengger region which is still thick with its customs such as traditional ceremonies as a form of gratitude to the ancestors for the

provision of very beautiful landscapes and abundant resources. besides that, there is also an oral tradition that has developed to form the villages in the Tengger region. The oral tradition is an interesting legend to be used as a source of inspiration for the creation of batik motifs. From several legends, four legends were selected that were successfully visualized into batik motifs, namely the Legend of the Klontong Jimat (Karo ceremony), the Wonosekar Forest Legend (Senikir Flower), the Tosari Village Legend, and the Kerep Cow Legend. Furthermore, it is arranged so that it becomes one motif with a balanced composition. With the creation of a work in the form of a batik motif, the source of the idea is from a legend that does not end in the form of a scientific article about the traditions of the Tengger

people without any implementation and actualization that will help these histories survive. With this, it is hoped that it can enrich batik motifs as well as one of the efforts to preserve the legend by using batik as a medium.

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