

## Bomantara: Reinterpreting Batik Fabric Relief Surya Majapahit

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### ABSTRACT

With the development of the times, all aspects are competing to create new, creative and innovative things, including batik motifs. Various kinds of batik motifs in the archipelago make batik a cultural heritage full of diversity. The main element that should not be left behind from batik is the motif because behind the motif is stored prayer, hope for the wearer, one of which is a batik cloth with the name Bomantara. "Bomantara: Batik Cloth Reinterpretation of Surya Majapahit Reliefs" is focused on styling the shape of motifs inspired by Surya Majapahit as the main motif. Supporting motifs draw the form of flora such as tendrils and flowers. Using the concept of reinterpretation as a concept of forming motifs that produces the novelty of motifs and adds to the diversity of batik motifs, especially the shape of Surya Majapahit. The purpose of creating batik cloth is 1) Explaining the concept used in the creation of batik cloth. 2) Visualization of the form of the work with the title Bomantara. 3) The embodiment of the work on the fabric as a whole.

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## INTRODUCTION

The development of batik from year to year has experienced rapid progress to the international arena, of course, as Indonesian citizens, they should be proud because one of the heritages of their ancestors is still preserved. The modern era as it is now the important thing is not only to maintain the heritage of the ancestors, but the nation's generation is required to be more innovative, creative in accordance with the times, Similarly, the development of batik motifs must be able to continue to innovate so that batik motifs become more diverse and of course there is novelty in it.



Figure 1: Relief of Surya Majapahit in Jakarta Museum

The relief of Surya Majapahit is one example that can be used as inspiration for a new form of motif on batik fabric, in fact the relief has been used as a batik motif in the Mojokerto area. Many relics of the Majapahit kingdom are believed to be in the Mojokerto area, one of which is Surya Majapahit. The shape taken is the majority of the original form of the coat of arms. Surya Majapahit is the symbol of the Majapahit kingdom found in buildings or remains of the Majapahit kingdom, made from stone using carving techniques (Sumadjo et al 2010, 137).

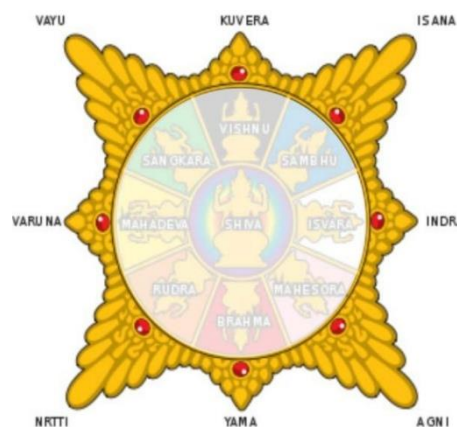


Figure 2. Dewa Surya Majapahit

The symbol of Surya Majapahit contains learning in which there is education of the character of the deity as a learning of human life behavior, namely the teachings of Astabrata and Astagina. Astabrata is called the teaching

of leadership that exists in every god (8+1), namely the virtue of good qualities that reflect the cultural expression of the Javanese people (Sony Kartika 2007, 38), which later expected the goodness of the gods in Surya Majapahit to become a guide and example in human life. The guardian gods of the cardinal direction surrounding the circle inside are eight pieces facing the entire cardinal. The gods in Surya Majapahit are Indra (East), Agni, (Southeast), Yama (South), Nrrti (Southwest), Varuna (West), Vayu (Northwest), Kuvera (North), Isana(Northeast) and centered in the middle there is the god Shiva, besides that each deity has a color (Adyana, Wayan 1999, 76) and their own nature (Harjana 2008, 2).

Table 1. The Virtue of Good Qualities that Reflect the Cultural Expression of the Javanese People

God	Colour	Characteristic
Indra	White	Sky: provides a major need for humans such as water used for daily life such as for irrigation, for drinking, power generation etc.
Varuna	Yellow	Ocean: sturdy, can solve all problems quickly.
Kuvera	Black	Star: always be prejudiced against others, do not look at one's degree and can do justice.
Yama	Pink	Earth: having a just and firm nature, whoever is guilty must receive punishment.
Isana	Blue	The sun: attaches importance to the interests of others, is not selfish, has no prejudices and can please others
Vayu	Hijau	Wind: always do positive things and can read human movements quickly and correctly.
Agni	Merah	Fire: eradicate everything that damages human dignity and can provide a sense of security for others.
Nrrti	Jingga	Moon: has a wise nature, cheap smile, polite and liked by many.

Astagina itself is a guide in carrying out life for oneself, if Astabrata is a leadership guideline for every leader then Astagina is a leadership guideline for oneself that must exist in every human being (Adisukma 2018, 43) that is, trying to cultivate oneself, always fighting for ideals and all desires, being able to express needs above desires, doing all actions carefully and meticulously, always feeling curious about new things, trying to avoid things that can harm yourself, in completing an activity in a serious way. The main characteristic of Surya Majapahit is that the circle element is in the middle and the outside is surrounded by a line according to the cardinal direction of eight pieces with the god Shiva centered in the middle. This characteristic should not be omitted in the development of the Surya Majapahit motif, besides that so that the essence in Surya Majapahit is not lost, the concept used for development uses the concept of reinterpretation with the form of stylation. BOMANTARA is one of the batik fabrics whose motifs are a styling of the shape of Surya Majapahit.

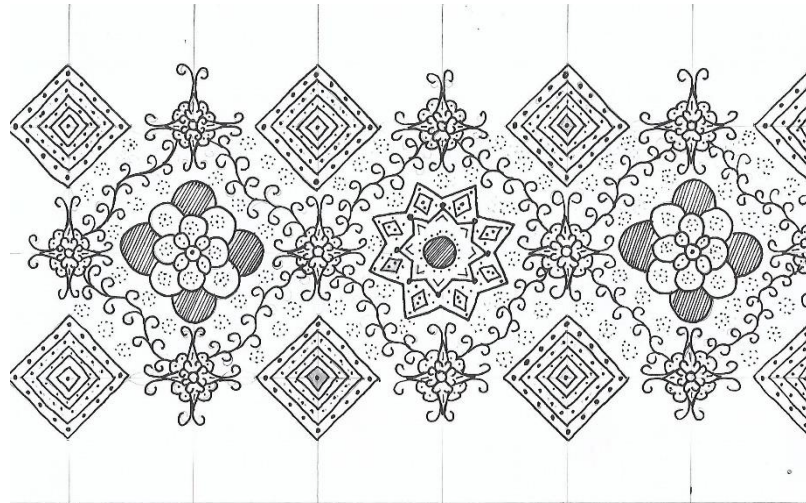


Figure 3. Styling Motif of Surya Majapahit Emblem by Rizki Lestari

### **THEORETICAL REVIEW**

The concept used to create batik motifs inspired by Surya Majapahit is the concept of sanggit's reinterpretation i.e. utilizing objects to be made into motifs with the idiom of tradition referring to modern art, derived from ideas expressed by artists expressively (Sony Kartika 2016, 75-78). The use of the concept of reinterpretation using modern disambiguation techniques produces motifs that have different shapes because it depends on the expressions that arise from each artist with the results of different thoughts or expressions of the feelings of different artists. Works that use reinterpretation techniques are created by reflecting personal concepts. The concept used to make batik cloth with the title "BOMANTARA" in addition to using the concept of reinterpretation also uses ornamental variety techniques. Decorative variety consists of (Ramdi Fauzi, n.d.).

#### **1. Stylization**

Change the original shape with styling that is made into various shapes but does not leave the characteristics of the original form.

#### **2. Deformation**

Drawing by changing the original shape of the object by simplifying the structure and proportions of the original shape to impress a new shape and look simpler.

#### **3. Distortion**

Drawing by changing the original shape by exaggerating the structure and changing the shape of the original objek, so that a very different shape occurs from the original form .

The ornamental variety used is stylization, so overall it uses the concept of reinterpretation of sanggit by means of stylization, namely changing the original shape of the object with decorative styling but does not leave the characteristic of Surya Majapahit, namely a circle with eight cardinal directions.

## METHODOLOGY

With the development of the times, all aspects are competing to create new, creative and innovative things, including batik motifs. Various kinds of batik motifs in the archipelago make batik a cultural heritage full of diversity. The main element that should not be left behind from batik is the motif because behind the motif is stored prayer, hope for the wearer, one of which is a batik cloth with the name Bomantara. "Bomantara: Batik Cloth Reinterpretation of Surya Majapahit Reliefs" is focused on styling the shape of motifs inspired by Surya Majapahit as the main motif. Supporting motifs draw the form of flora such as tendrils and flowers. Using the concept of reinterpretation as a concept of forming motifs that produces the novelty of motifs and adds to the diversity of batik motifs, especially the shape of Surya Majapahit. The purpose of creating batik cloth is 1) Explaining the concept used in the creation of batik cloth. 2) Visualization of the form of the work with the title Bomantara. 3) The embodiment of the work on the fabric as a whole.

## RESULTS



Figure 4. Surya Majapahit Batik Cloth with the Concept of Reinterpretation

"BOMANTARA" means sky, written batik cloth inspired by the relief of Surya Majapahit as the main motif, with the concept of reinterpretation. The change in shape does not leave the characteristics of Surya Majapahit, namely the shape of the circle and the cardinal direction, totaling eight or four. The first form is a rhombus shape, the second form is an outer octagon resembling rays and the inside is a circle, the third form is a flower shape with eight petals. The supporting motifs are tendrils surrounding the main motif and the isen-isen

motif, namely ceceg, sawut and ceceg pitu, with a cloth width of 115 cm and a length of 2.50 cm. Using mori prmissima cloth with batik writing technique and using remasol colet dye. The shape of the pattern used is a model of repetition or repetition of the shape on the fabric.

Table 2. The Colors Used Take from the Colors on each God in the Surya Majapahit Emblem

Colour	Meaning
Blue	Natural balance, providence, spiritual freedom.
Hitam	Simplicity, immortality, environmental preservation
Merah	Strength, passion, courage, greatness

Each color has its own meaning, besides that according to psychology color also affects a person's bearing. According to repository.dinus.ac.id each color has a positive influence on a person. The color red can be associated with fire and blood, indicating the personal is extroverted and full of vitality. The color blue is associated with a calm and cold color like the sea and sky, the epitome of knowledge, tranquility and intelligence. The black color is associated with the night, formality and seriousness.



Figure 5. Batik Motif Surya Majapahit Concept Reinterpretation on the Mannequin Front View



Figure 6. Batik Motif Surya Majapahit Concept Reinterpretation on the Mannequin Rear View

Bomantara means sky, just like the blue color that dominates the color of the cloth. UNESCO has designated batik cloth as an intangible heritage belonging to the Indonesian nation, the maximum is not the object but the philosophy, meaning and prayer that exists in the batik cloth. Every batik cloth made is always full of meaning and hope. Bomantara inspired by Surya Majapahit also has a meaning, from the object taken there are goodness from each god guarding the cardinal direction, as well as the colors used, each color also has a meaning. The dominance of blue is intended like the sky so that we look up or remember God, with the taking of the Surya Majapahit object into a batik motif, it is hoped that the values behind the batik cloth can become a guide for life for humans, namely always doing good to others, having a leadership spirit for yourself and others and always remembering God in every life journey.

## CONCLUSIONS AND RECOMMENDATIONS

The source of the idea of creation from the Surya Majapahit emblem is made into batik motifs, with the concept of reinterpretation which aims to enrich the diversity of motifs in Indonesia as well as to develop existing motifs, not to leave characteristics and make the new form of motifs from Surya Majapahit. Batik fabric is made into sheets with a length of 2.50 cm and a width of 115 cm. Using Mori Primisimma cloth, the batik writing technique uses beautiful and dyeing using the Remasol Colet technique. Sheet fabric can be used for jarik, for kemben, sling and drapping with the title "BOMANTARA". It is also explained about batik fabrics ranging from the main motif to isen-isen, what colors are used, as well as the philosophy and meaning behind the motif cloth.

## FURTHER STUDY

Furthermore, the main element that should not be left behind from batik is the motif because behind the motif is stored prayer, hope for the wearer, one of which is a batik cloth with the name Bomantara. "Bomantara: Batik Cloth Reinterpretation of Surya Majapahit Reliefs" is focused on styling the shape of motifs inspired by Surya Majapahit as the main motif. Supporting motifs draw the form of flora such as tendrils and flowers. Using the concept of reinterpretation as a concept of forming motifs that produces the novelty of motifs and adds to the diversity of batik motifs, especially the shape of Surya Majapahit.

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