

SECRET VALUE GURIANG TUJUH FOLKSTORY FROM JAVA TO BATIK INNOVATION

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Abstract— Legends and myths are found in various places in the world in each nation, as well as in Indonesia, rich in legends and myths. This is very interesting because rarely do people research further about legends or myths, often only considered bedtime stories or just imaginary fairy tales. But when examined in depth, there is a lot of information about a lot of hidden knowledge. It is packaged so interestingly in a story and delivered in a spoken manner from generation to generation. If one moment is forgotten, it will certainly result in breaking the chain of knowledge inherited from the ancestors to their descendants. Using a cultural studies approach and reading symbols resulting from the input of actors who still maintain customs, then reinterpreted to achieve more understanding to understand the message. So, this message is used as a source of ideas for making tamarin batik storytelling, aiming that literacy in this speech culture can also be enjoyed and understood because it is visualized.

Keywords— batik storytelling ideas, legend, message value, tamarin

INTRODUCTION

Storytelling is one oral technique to convey a message or advice, it could also be another topic put into a story to pass on. In Indonesia, this local wisdom is very common and found almost everywhere.

In Indonesian culture, there is a speech tradition that is usually conveyed by parents to children or the younger generation. This folk tale can be told in the afternoon or evening after common activities are carried out while enjoying a calm and relaxed atmosphere. It can also be told as a bedtime story, sometimes by parents, grandmothers, or grandfathers who often tell it. This folk tale is told by parents and makes children anesthetized by the imagination within each of them. The contents of the folk tale can be in the form of fables or stories that raise animals as characters in the story, or legends that tell about the beginning of events, or a place. There are more mythical tales that tell a lot about characters who have greatness. In short, this fairy tale is always interesting and awaited by children because it is interesting, even though it has been retold several times.

The shape of the archipelago that spreads in Indonesia is closely related to the number of indigenous groups. Each custom has its own story. There can also be found stories that are very similar to the naming of characters or places that are not too similar, not unusual because each region has a different background and geography. The most important thing is that the moral message conveyed through folklore remains the same [1]–[3]. One of them is *Wawancan Munding Laya Dikusumah* tells the journey of

Prince Putra Pajajaran looking for Layang Sasaka Domas to save the country to prosper Sentosa by defeating *Jongrang Kalapitung*, the giant guardian of *Jabang Langit* and conquering Guriang 7 to get *Layang Sasaka Domas*.

This fairy tale is somewhat unknown, especially by the younger generation, even though it contains a legacy of valuable knowledge. This is the main impetus for raising this theme as research, aiming to reintroduce to the public how to examine the content behind legendary fairy tales. The search was approached through understanding and deepening local culture from the script, as well as interviews with parents and traditional actors. All stories that originally belonged to the nation can certainly be used as a source of design or anything that developed at this time so that it has local uniqueness but still enters this era.

METHOD

The method used to achieve the objectives of this research is descriptive qualitative. In executing the research, assisted by some local tradition keepers. The reading of this legend story reveals the value within that has been hidden for a long time.

The first stage in this research is compiling the stories and then sorting and identifying similar ideas. The second stage consists of understanding every detail of the whole to find the meaning. The story consists of the main subject, secondary subject, names, numbers, and places. All information gathered became potential sources of the part to understand the meaning. The third stage is perception, which allows all logical possibilities of the story message to obtain the essence. Finding how the person in the past thought was very helpful, as the reason for their choices, and myths also their logical frame of thinking [4]. After, there is a need to find comparisons from other logical in many science aspects to get the essential message conveyed wider.

Finding which part of the story represents the most, so it will be a perfect section without significant loss of meaning [5], [6]. Visual frame to put the whole story can be done in many different options: layers, small frames, or just a single frame, if it expresses the idea [7].

From this step, all the important subjects are then chosen to be put into a frame of rough sketch and proceed with executing the final batik tamarin work. Tamarin powder was used as a wax substitute in this project, which tried to reduce cost and make it easier for the batik maker [8].

DISCUSSION

A. Story content explanation in general

The story about *Legenda Munding Laya Dikusumah* has been widely circulated in Sundanese society for generations, told by parents to their children. In *Kabuyutan Cipaku, Darmaraja*, precisely the Sumedang area, *Wawacan Mundinglaya Dikusumah* is a bedtime introductory story from parents for their children. Even in the *Kabuyutan Cipaku* area, there is a site related to this legendary story, namely: *Astana Gede Lembu Agung*. The location is *Kabuyutan Cipaku* near the entrance gate of *Cipaku Village, Darma Raja District, Sumedang Regency*. *Mundinglaya Dikusumah* comes from the word *Munding* or, in other languages, an ox, which is very sacred there. In addition, there is one tus that is also decalcified, namely: *Prabu Guru Aji Putih* in *Astana Gede Lembu Agung*. There is a community custom to bring circumcised boys to *Astana Gede Lembu Agung* to get blessings and from the Almighty to become a Prince-like *Mundinglaya Dikusumah* because it is believed that he will be the savior of the goose and the world. Even in the city of Bandung, *Mundinglaya* is enshrined in the name of a street.

The following is a summary of the story from *Mundinglaya Dikusumah*: One time, the Kingdom of Pajajaran experienced a leadership crisis. It was mentioned that *Guru Gantangan* had a less commendable character, so he was not worthy to be the leader of the nation. The Empress (*Sunan Ambu*) dreamed that Pajajaran would be peaceful and prosperous if it took the *salaka domas* kite to the seventh level of the sky. The *Prabu* immediately announced it, of the many knights there, only one was willing to do so. He is *Mundinglaya*. Others resigned, thinking it was impossible. The journey to find the *salaka domas* kite was then carried out by *Mundinglaya*. He met a large creature with a scary face and had a fondness for preying on humans, namely *Jongrang Kalapitung*.

B. Interpretation of the moral value of the content of the story

Jongrang Kalapitung, which is said to have an arge or giant figure, is a symbol of blind nature in humans. The manifestation of evil character, arrogance, wrath, and various other human vices. The giant *Jonggrang Kalapitung* is also a picture of lust in every human being. The scary face is an affirmation of a bad character that should be avoided by every human being. He also likes to eat humans in speech. Important visual points need to be listened to carefully to get the message from this character. This figure is said to only be defeated by clean-hearted humans without the slightest bad intentions. Then, the location of the achievement of *Layang Salaka Domas* is in the seventh layer of the sky, guarded by *Guriang Tujuh*.

Its meaning and significance are the seven layers that exist in the human body. In spiritual understanding, it is often known as chakra. There are seven chakra points in the human body.



Figure 1: 7 chakra points in the human's body
 Source: <https://cermin-dunia.github.io/cabai/post/gambar-meditasi-cakra/>

On the expression of the seventh value, a symbol of the attainment of the level of holiness, cleanliness of the heart. By finding this point, man will be able to defeat his bad qualities. The place of the *salaka domas* kite is on the seventh level of the sky or is often called the place of God, beer exists. It is used as a symbol of prosperity, peace, and prosperity. The essence of this statement is that a human being must be able to reach the seventh heaven, that is, the level of purity and cleanliness of the heart dwelling on the concept of divine, divinity to achieve prosperity and prosperity. It is very difficult if a country is led by a ruler who has found his God, then that country will prosper and prosper [9]. A good and righteous leader can certainly run the government with virtue and virtue. So, Prince *Mundinglaya Dikusumah* explains the process of self-wandering to holiness, the way to know God to become a superior and complete man so that he is worthy to be a leader or king.

C. Review of the scientific side

The *Salaka Domas* glide is a symbol of the sun, a planet that existed before planet Earth existed. According to the history of the birth of the earth, there was a big explosion from the sun millions of years ago, and one of the fragments was ejected and then cooled to the outside. This part was the beginning of the birth of the earth where we live now. On the inside, there remains a liquid and very hot core of the earth, while the skin of the earth becomes hard and relatively cold. A long process of millions of years has made the condition of the earth a suitable place for the life of creatures. Starting from the smallest invisible size, evolved into plants and then animals, and then came humans.

The sun is in the solar system, which is the source of heat that feeds the earth with everything in it. The position of planet Earth is ranked 4th from the sun, utilizing its heat temperature ideal for living things. Plants

need sunlight to be able to photosynthesize the process, all for growth. From light to heat is indispensable for life on Earth. Without the sun, no Earth creature could live. *Guriang Seven*, in modern knowledge, better known as The Seven Sisters, is a cluster of planets outside the solar system. The number of 7 stars is far away from the Earth. The depiction of these seven stars is also found in old civilizations such as Sumerians, Mayans, Egyptians, Greeks, and Indonesians. The Seven sisters are often associated with the constellation Taurus in astronomy.



Figure 2: The Seven Eyes of God dari Sumeria
 Source: https://brill.com/view/journals/vt/69/2/article-p307_7.xml?lang=en



Figure 3: Relief images in Borobudur that display shapes similar to the moon, sun, and seven stars or planets.
 Source: <https://asamgaram.site/relief-candi-borobudur-menggunakan-teknik.html>

The relationship of *Layang Salaka Domas* to be brought to earth tells about the close relationship of the needs of all earth life that is inseparable from the sun. Many processes in the life of the earth depend on the presence of the sun. Star clusters in the universe also affect each other. The attraction and position of each cannot be ignored, especially for life on earth. In addition, concerning time on earth, there is because of the sun. It is said to be the day because the sun shines on the part of the earth, while the night is the state of the sun on the other side of the earth. The change of day and night was then used as the concept of time, the birth of the term day, week, month, year, and century. In other words, originally, there was astrology and counting of times later, also known as the calendar.

D. Story ideas become the source of product design ideas
 The basis of this legend was raised to be the source of the idea of batik cloth design telling stories. Because this fairy tale is less popular in the community, especially in the younger generation [3].

From the whole story, a fragment of the story is taken, namely in the jogging *Kalapitung* is eating the sun, then the guardian seven part is chatting together, and the peak when Prabu *Mundinglaya Dikusumah* managed to bring *Layang Salaka Domas* safely.

This batik cloth is made with a placement arrangement taking three important events according to the storyline, the most interesting scenes from the whole story are chosen:

1. *Jonggrang Kalapitung* is guarding *Layang Salaka domas*
2. *Guriang 7*
3. Prabu *Mundinglaya Dikusumah* managed to get *Layang Salaka Domas* to be brought to earth

This story chapter is arranged from left to right. The figure of *Jonggrang Kalapitung* Giant depicted his head, focusing on the eyes and mouth as an element of dramatization and emphasis. On the mouth of the *Layang Salaka Domas* is placed, this depiction is to emphasize the way he guards carefully. The mouth part is very close to the eyes, constantly looking and alert. The mouth is the entrance to food intake, so everything that is near the mouth will be well maintained. The mouth only opens when a person talks or eats, making it the most perfect place of care at all times. *Jonggrang Kalapitung's* mouth is only for a short time occasionally when he must release his guard, that is when he eats, and that is when he releases *Layang Salaka Domas* from his guard.

The figure of *Jonggrang Kalapitung* is depicted in contrast to the background, which is predominantly fiery red to yellow. With a shape like hair on the head spread out to form a tongue of fire. This shows the fierce nature of the giant figure, making a bigger impression. The details of the eyes are described as sticking out and glaring with an emphasis on meticulous surveillance. The wide-open part of the mouth is depicted with sharp teeth with a large and sharp left fang, these teeth are used to hold the *Salaka Domas* Kite firmly so as not to slip off. The left side of the head has an image of an ear standing between the hair. On the right side of the *Jonggrang Kalapitung* figure, there are seven small fireballs, which are depictions of *Guriang Tujuh* in the light version. Shades of yellow were chosen to harmonize with *Layang Salaka Domas*. In some sayings of *Guriang Seven*, it is also mentioned as the son of *Layang Salaka Domas*.

While the *Guriang 7* group is described as a feminine figure with wings, generally, people expect a scary depiction of a figure, but in this design, a feminine figure is chosen so that the visual of batik fabric products does not become terrible. *Guriang 7* groups are described as being relaxed and having fun or chatting close to *Layang Salaka Domas*. The location of *Guriang 7* is at the top center, illustrating its location in the 7th sky.

The overall background of the composition was chosen in dark blue to emphasize the location of the incident in the distant sky. Dark blue to black was chosen so that the background gives a sense of infinite distance and breadth coupled with waves representing cloud shapes scattered throughout the top and bottom of the location of *Jonggrang Kalapitung* and *Guriang 7* because it emphasizes its location in the sky, while the shape of clouds in the *Mundinglaya Dikusumah* section is only at the top, describing His position that had descended from the sky. Clouds are depicted in slightly lighter blue with white lines on the edges, this wants to tell the position in the sky with a different type of cloud from the position of the clouds, which is closer to the earth [10]. It is generally depicted in lighter blue. The last one on the far right is slightly down, depicting *Mundinglaya* saying that he has succeeded in bringing *Layang Salaka Domas* safely to earth and is ready to be presented to *Sunan Ambu*.

This work is carried out in the Batik Tamarind technique, using tamarind powder as a wax substitute in batik making to economize attempts for the batik process [11], [12]. The Tamarin technique requires a cold process, and to discard it in the end is just by rinsing and gently rubbing it in water.



Figure 4: Finished product picture: *Batik Layang Salaka Domas*.
 Source: private doc

CONCLUSION

The philosophical meaning of the fairy tales of *Mundinglaya* and *Layang Salaka Domas* is of high value, so it needs to be spread to prospective leaders of the nation so that the country gets a complete leader, there is God in him. Excavation of legends containing noble moral values and valuable knowledge of the universe. So far, it has only been a fairy tale, so the value is not conveyed properly. For so long, this inherited knowledge seems to be buried so that there is a lot of damage to nature and humans because they lose the guidance of life inserted in the speech in the form of legends.

While globalization now seems to open all barriers, design and art actors are deadlocked by gas sources. So, one of the opportunities is to explore local sources that are widely spread behind myths or legends so that there will never be a shortage of creative ideas.

New media created on the interpretation of historical stories in the form of folk legends that contain this knowledge can be a bridge to understanding and learning valuable knowledge. In addition, it is also a tribute to

legendary stories as another source of interesting and knowledge-intensive literacy.

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