

APPLICATION OF BATIK SEMARANG *WARAK NGENDOG* PATTERNS TOWARDS MODEST FASHION TRENDS

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Abstrak

Semarang merupakan kota pelabuhan di Pantai Utara Jawa yang sempat menjadi salah satu pusat perdagangan besar di Indonesia. Bahkan tidak sedikit yang menyangka Kota Semarang sebagai sentra batik di Jawa Tengah. Akulturasi budaya yang ada di Kota Semarang menghasilkan motif batik dengan perpaduan batik pesisir dan percampuran kebudayaan pendatang yakni Tionghoa dan Arab, yang terwujud dalam Festival Dugderan dengan memadukan unsur kebudayaan Jawa, Tionghoa, dan Arab. Salah satu motif Batik Semarang hasil akulturasi tersebut adalah motif Warak Ngendog yang merupakan hewan mitologi hasil perpaduan ketiga unsur akulturasi budaya Jawa, Tionghoa, dan Arab yang dipercaya oleh masyarakat Kota Semarang. Kekayaan ragam hias dalam motif Batik Semarang tidak hanya tercermin dalam penerapan warna maupun motif yang bervariasi, namun sangat kaya akan nilai-nilai filosofis di dalamnya. Bahkan melalui ragam hias yang ada pada motif Batik Semarang, dalam hal ini motif Warak Ngendog, dapat menjadi salah satu sarana bagi generasi muda untuk belajar sejarah atau mengetahui lebih dalam tentang *folklore* maupun hal-hal yang berkaitan dengan Kota Semarang. Metode penelitian ini dilakukan melalui pengumpulan data kuesioner dan studi literatur, mengkaji inspirasi motif Batik Semarang, dan rekomendasi desain motif serta busana *modest*. Hasil dari penelitian ini berupa motif Warak Ngendog serta dua rekomendasi desain busana untuk *style Classic Chic* dan *Streetwear* dengan menggunakan motif Batik Semarang Warak Ngendog.

Kata kunci : akulturasi, busana modest, motif batik, Semarang, Warak Ngendog

Abstract

Semarang is a port city on the North Coast of Java which once became one of the major trading centers in Indonesia. In fact, not a few people think that Semarang is the center of batik in Central Java. The acculturation of culture in the city of Semarang produces batik motifs with a combination of coastal batik and a mixture of immigrant cultures, namely Chinese and Arabic, which is manifested in the Dugderan Festival by combining elements of Javanese, Chinese and Arabic culture. One of the Semarang Batik motifs resulting from the acculturation is the Warak Ngendog motifs, which is a mythological animal resulting from a combination of the three elements of acculturation of Javanese, Chinese, and Arabic cultures that are trusted by the people of Semarang City. The richness of the decorative variety in the Semarang Batik motifs is not only reflected in the application of various colors and motifs, but is very rich in philosophical values in it. Even through the decorative motifs that exist in the Semarang Batik motifs, in this case the Warak Ngendog motifs, it can be a means for the younger generation to learn history or to know more about folklore and things related to Semarang City. This research method is carried out by collecting questionnaire data and studying literature, examining the inspiration of the Semarang Batik motifs, and recommendations for design motifs and modest clothing. The results of this study are the Warak Ngendog motifs and two fashion design recommendations for Classic Chic and Streetwear styles using the Batik Semarang Warak Ngendog motifs.

Keywords : acculturation, batik motifs, modest clothing, Semarang, Warak Ngendog

INTRODUCTION

During the Dutch colonial era, Indonesia recognized two groups of decorative batik which were divided based on the area of batik, namely the palace batik (Vorstenlanden) and coastal batik. Semarang's batik itself is included in the coastal batik class with colors and varieties not bound by certain rules and regulations, naturalist motifs and strong influence from various foreign cultures, as well as characteristic motifs and shapes that are very natural and natural [5]. The concept of the Semarang's Batik motifs was born by the creative ideas of the craftsmen and is related to the culture of the Semarang's City.

The motifs that are often featured in Semarang's Batik are pictures of traditional houses, mosques, plants, animals, and some reliefs found in the Semarang's City. In addition, the colors produced in the Semarang's Batik motifs combine Chinese, Indonesian, and Dutch cultures. Therefore, this research will explain about changes in the culture of wearing batik as part of the lifestyle of young adults and its influence on the development of contemporary batik fashion design, especially in the design of modest wear for hijab.

METHODS

This research uses a combination of quantitative and qualitative methods. Quantitative methods are used to determine respondents' choices and insights regarding the types of styles in modest wear, while qualitative methods are used to analyze survey findings and respondents' opinions based on the applied theory.

Based on the above background, the uniqueness of the Semarang's Batik Warak Ngendog motifs will be explained as one of the recommendations for modest wear designs for hijab. The reason for choosing the Warak Ngendog motifs

in Semarang's Batik is because of the acculturation elements of three cultures, namely: Javanese, Chinese, and Arabic, in line with Darmayanti's (2020) research on elements of cultural heritage in the northern coastal region of Java which is rich in acculturation [3].

Therefore, the formulation of the problem raised from the research on Semarang's Batik with the Warak Ngendog motifs is what design recommendations are suitable for the application of the Warak Ngendog motifs as a modest wear? In addition, this research produces one Semarang's batik motifs, namely the development of the Warak Ngendog motifs which is applied in the recommendations for modest wear designs with Classic Chic and Streetwear styles.

RESULT AND DISCUSSION

1.1 Development of Batik in Fashion

The development of fashion in Indonesia is now influenced by online culture with many social media platforms. In promoting Semarang's Batik, it is necessary to take advantage of technological developments such as the use of social media to increase its popularity. Fashion with batik as a base material is increasingly developing and favored by various groups, especially young adults in Indonesia. However, unfortunately not all batik motifs are compatible with modern and dynamic fashion designs for young people, especially the motifs in Semarang's Batik [2].

Batik for most of the Indonesian society's opinion seems ancient, out of date. Both from the batik activity itself to the motifs produced in batik. Along with the times, the popularity of batik is increasing until finally it is starting to be favored by young people in Indonesia, especially since every October 2nd is designated as National Batik Day. Even some well-known fashion designers in

Indonesia use batik as the main material in their designs, such as: Iwan Tirta, Poppy Dharsono, and other designers.

Semarang's batik as a contemporary batik has a unique design, because it is the result of acculturation of the Semarang society which consists of various ethnicities. Moreover, batik is commonly known as a form of formal and semi-formal clothing, so that the younger generation usually wears batik only on certain occasions, such as office events or attending wedding invitations. In fact, batik can also be a choice of daily or casual clothing, but unfortunately casual batik designs have silhouettes or cuts that tend to be simple. This is proof that batik can be a suitable appearance for any situation, so it is better if batik clothing designs also have a variety of silhouette choices [2].

1.2 Decorative Variety in Batik

The motifs in a batik work are classified as decorative. Therefore, decoration is also called ornament, which is a motif or form that has a specific purpose and meaning. A pattern in decoration usually has certain patterns and rules that are in a field so that it produces a beautiful shape, generally has a pattern or arrangement that is repeated, regular, measurable, and has a balance (A. Haake, 1989) [1].

The types of decorations based on their motifs or patterns can be divided into four types, namely:

- Flora, decoration in the form of plant motifs that are usually found in art products, such as: batik, woven cloth, and also carvings.
- Fauna, decoration in the form of animal motifs, such as: butterflies, birds, fish, elephants, and so on.
- Figurative, decoration in the form of human objects that is depicted through



Fig. 1. Image of Warak varies in application

the styling of forms and is usually found in Eastern cultures, such as: Papua, Egypt, India, and so on.

- Geometric, decoration developed from geometric shapes is then styled according to the creator's imagination.

The motifs used in Semarang's Batik are a combination of the four types of motifs above. This research raises a typical iconic motif from the Semarang City, namely Warak. Warak comes from the Arabic word "wara'i" which means holy. Warak is considered and trusted by the people of Semarang City as a magical mythological creature

Pengetahuan Mengenai Modest Wear

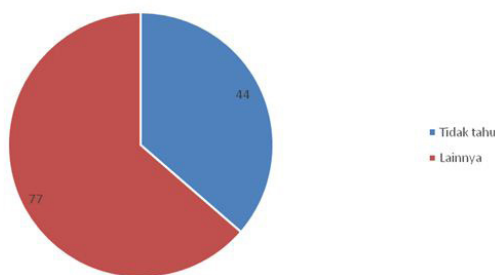


Fig. 2. Chart of respondents' knowledge about modest wear

Warak Ngendog

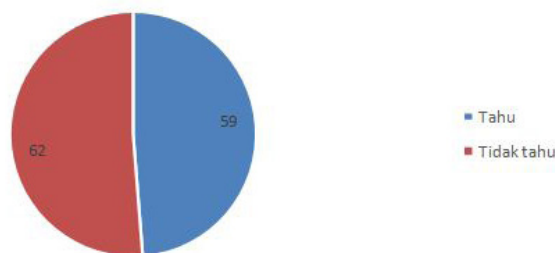


Fig. 4. Chart of respondents' knowledge about Warak Ngendog motifs

because it has a combination of several animals that represent certain ethnicities in Semarang City. The body, legs, and tail of Warak are characterized by a goat (Javanese ethnicity), the head is characterized by a dragon (Chinese ethnicity), and the neck itself shows characteristics of a camel (Arabian ethnicity).

1.3 Batik and Popular Culture

Etymologically, pop culture (cultural popular), derived from Spanish and Portuguese, means cultural elements that come from the people. Meanwhile, according to the perspective of Latin language and culture, popular culture leads to more thoughts about cultural development from the creativity of the average person in society (Lull, 1997: 85) [4].

Popular culture is a series of entertainment tools and products that are traded for material purposes for profit, although sometimes their creation is for other purposes, such as interests in political culture. This means that popular culture is related to many aspects, such as consumption, fashion, politics, and so on. Another definition of popular culture is culture that is deliberately produced by the mass media, then adapted to conditions and situations, so that it can be consumed by the public.

Batik and its relation as popular culture, in

this case, is in terms of batik as a lifestyle commodity for collectibles for some urban communities. The rarer, more unique, and more complicated the manufacture (especially the written batik technique), the more expensive the batik is and is worth collecting. Batik with certain motifs such as flora and fauna still dominates market tastes today.

Therefore, not all the motifs in Semarang's Batik are favored by urban people, especially the younger generation because: (1) the old Semarang's Batik motifs have classic motifs with the dominance of flora and fauna elements, with bright colors typical of coastal batik like red or orange so it is considered more suitable for the tastes of elder, (2) the contemporary Semarang's Batik motifs has figurative motifs with the appearance of iconic objects of Semarang City (buildings, landscapes, folklore) with modern colors that are softer/ pastel but are too feel stifled.

The results of a survey of several female respondents of working age in Semarang City.

Based on the 121 respondents to the questionnaire, it was stated that 77 people knew and 44 people did not know about modest wear.

Based on the 121 questionnaire respondents (may choose more than one choice), as many as 48 people like classic chic style and 45 people like streetwear style, the rest choose other styles such

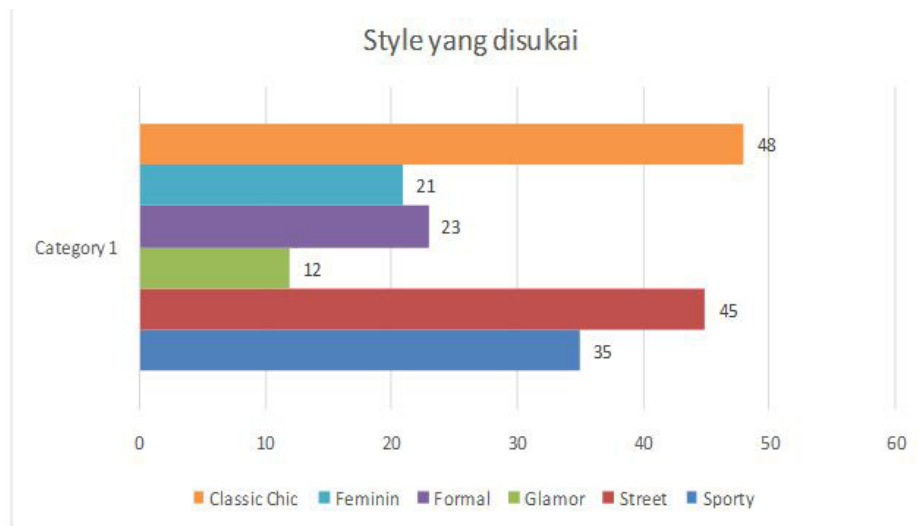


Fig. 3. Chart of respondents' knowledge about hijab fashion style

as feminine, formal, glamorous, sporty.

Based on 121 respondents to the questionnaire, 62 people did not know and 59 people knew the motifs of Warak Ngendog in Semarang's Batik. The consideration of choosing the Warak Ngendog motifs is because it is an iconic batik motif from the Semarang City.

Based on the explanation above, the following research scheme is made using several theories as a narrative approach to the creation of the Warak Ngendog motifs development from Semarang's Batik. Furthermore, the results of the redesign of the Warak motifs are applied in the idea of creating a modest wear design for the hijab by consid-

ering elements of popular culture that are close to the daily lives of Indonesia's young generation.

1.4 Design Recommendations

The use of Semarang's Batik with the Warak Ngendog motifs because the existing motifs is a combination of old and new motifs, so it has a motif that is safe for all groups to wear. In addition, the Warak Ngendog motifs has various variations so that the motif design will not be monotonous. There are two variations of Semarang's Batik with the Warak Ngendog motifs chosen as representatives of batik craftsmen in the Semarang City, namely Batik Semarang 16 and Zie Batik.

The two designs above have differences in terms of motifs and colors in batik even though they both raise the Warak Ngendog motifs. In the first design, the streetwear style, the Warak motifs is a pale yellow outline on a black background. The coloring of the batik cloth with this motif uses a combination of natural dyes (pale yellow) and synthetic dyes (black). This Warak Ngendog motifs was made by craftsmen from Batik Semarang 16 aimed at young people aged 20-30 years. In accordance with the characteristics of young people, the recommended design is a combination of batik

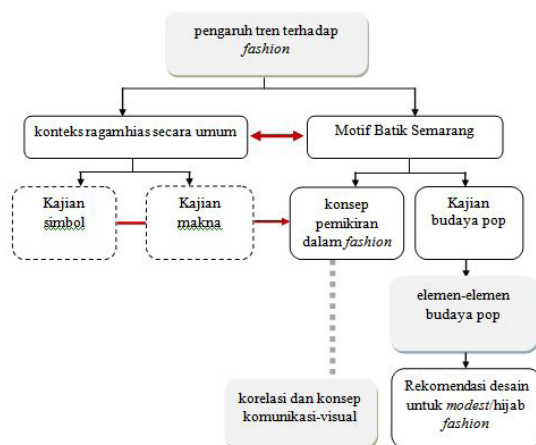


Fig. 5. Research Schemes



Fig. 6. Warak Motifs and streetwear style



Fig. 7. Warak Motifs and classic chic style

cloth with blue denim and black drill cloth. Thus, the overall design looks modern, dynamic and up to date.

In the second design, classic chic style, the Warak motifs is a light brown stylization on a brown derivative background. The coloring of the batik cloth with the Warak motifs uses natural dyes to give it a classic and elegant impression. The Warak Ngendog motifs was made by craftsmen from Zie Batik Semarang, aimed at young people aged 30 years and over. In accordance with the characteristics of this group, the recommended design is a combination of batik cloth on the vest part, broken white chiffon fabric for the puffed-sleeved shirt material, and cotton cloth with or-

ange-yellow pleats technique for the pants. Thus, the overall design looks modern, dynamic, formal, and elegant.

In addition to the modest wear design recommendations, there are also Warak motifs design recommendations made by the author as follows:

The Warak motifs above was made by the author by applying the study of symbols and meanings in making the motif. From the previous explanation, it has been explained that Warak is a mythological animal that is trusted by the people of Semarang as a representative of the three major ethnicities. The redesigned motif above applies a mixture of the three animal images of each ethnicity.



Fig. 8. Warak Motifs by the author

Table 1. Differences in Image Warak on Batik Motifs

Information	Image of Warak (old)	Image of Warak (new)
Goat (Javanese ethnicity)	Body parts, legs, tail	The horns on the head, feet
Dragon (Chinese ethnicity)	The head	Body (scales) and tail
Camel (Arabian ethnicity)	The neck	The head (facial structure), body (hump)

CONCLUSION

The conclusions that can be drawn from the above are as follows:

- Based on the existing patterns in Semarang’s Batik, it is currently found that most of the meanings are denotation with decorative patterns that still follow traditional batik standards, namely containing geometric, non-geometric elements, and some motifs using combined patterns.
- Semarang’s Batik motifs currently uses derivative colors produced from synthetic dyes with a more varied base color, not only reddish orange. This is suitable to be the starting point for the development of batik as a clothing material with a variety of patterns and various colors.
- Semarang’s batik is unique in the form of folklore which is applied to its batik patterns, such as local names, special foods, landscapes, and folklore in Semarang.
- Not all people in the Semarang’s City know the details of the folklore adopted as a batik motifs. Therefore, one of the outcomes of this study is a recommendation for a fashion design with one of the contemporary styles in the form of Semarang’s Batik with the Warak Ngendog motifs.
- Warak is depicted in a variety of decorative motifs (according to the creator’s imagination).
- There are many possibilities development motifs (in this case the Warak motifs) in the future.

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