IMPLEMENTATION OF *KINARA-KINARI* BATIK PATTERN ON CLOTH

Dyanningrum Pradhikta, Ni Wayan Surya Wardhani, Fatmawati, Romy Setiawan[*]
Faculty of Cultural Studies, Brawijaya University

A R T I C L E I N F O	**A B S T R A C T**
	Kinara-Kinari relief in Badut Temple was one of the ideas to create a batik pattern inspired by a culture remnant in Malang. Previous research had generated the design of Kinara-Kinari batik pattern. According to validators, the batik pattern had met both aesthetic and artistic principles without abandoning the standards of the relief itself. Result of this development was implemented on a piece of batik cloth targeted for both men and women.

INTRODUCTION

Manifestation or implementation of cultural outputs to be valuable products is one of the developing innovations. Design issues (batik pattern) becomes the research focus, as most batik painters in Malang have not been able to explore and represent their artworks to be promoted as a local uniqueness. Therefore, the introduction is obligatory and a new design focusing on interesting local wisdom should be made, so that people can more appreciate batik.

One of the art objects potentials for being explored to be a batik pattern is temple relieves. Dyahwati *et al.* (2016), in their research titled "*Ornamen Relief Candi Rimbi sebagai Inspirasi Pengembangan Motif Batik Kabupaten Jombang*" argue that Rimbi Temple is the only remaining temple in Jombang, hence it should be made as one of the batik pattern icons in Jombang. The research also confirms that in the temple, there are 49 relieves that can become an inspiration to produce batik patterns. Those patterns will be manifested into textile products.

Another research titled "*Visualisasi Karakter Kinara-kinari pada Relief Candi Badut sebagai Inovasi Penciptaan Motif Batik*" by Setiawan *et al.* (2015) clarifies that Kinara-Kinari relief on Badut Temple in East Java is interesting to study and should be manifested into a special batik pattern design from Malang. The research result contains two alternatives of batik pattern design in forms of outlining description without any concern on the specialty of the patterns themselves.

Referring to the research result, we are interested in analyzing the stages of the manifestation of Kinara-Kinari pattern on textile materials.

Meanings and symbols contained by Kinara-Kinari relief in Badut Temple give the inspiration to manifest a unique batik pattern from Malang. Additionally, it also will encourage the development of Malangese batik pattern as a local uniqueness, constituting one of the cultural heritage in Indonesia. Realization of pattern development on products is important, because of design innovation and implementation constituting designing with both aesthetic and artistic values. Furthermore, Kinara-kinari batik pattern will be implemented on textiles/cloth (that later can be transformed into men or women clothing).

The term *batik* originally comes from two Javanese words: *amba* (to write) and *titik* (dots). The batik painting process consists of writing and in the writing, there are dots. The word *titik* also means *tetes* (drops), as in the batik making process, the wax is dropped on a piece of white cloth (Lisbijanto, 2013:6). Referring to batik publication: The Impact of Time and Environment by H. Santosa Doellah published by Danar Hadi Surya (Surya, 2009), there are three process stage techniques to make a batik pattern, i.e. (1) *Klowongan*, the process of painting and creating basic elements of batik design in general, (2) *Isen-isen*, the process of fulfilling fragments of ornament determined. There are traditional patterns used as *cecek, sawut, cecek sawut,* and *sisir melirik*, and (3) *Ornamentasi harmoni*, positioning various backgrounds and designs in general, so that presenting a general harmonization. Patterns used are usually *ukel, galar, gringsing,* or modifications of *isen* pattern that are *sekar sendhah, rembyang,* and *sekar pacar*. In delivering a batik pattern, symbols and marks become the key to express ideas and thoughts, thus the intended concept can be well understood by art connoisseurs. In the creation of batik pattern with Kinara-Kinari theme, the character symbolization becomes the main key.

METHOD

This research generated a set of batik clothe products. The manifestation processes were to implement the written batik technique and use colors in accordance with philosophical meanings of Kinara-kinari relief. The main pattern was decorated with *isen-isen* as the supporting pattern. As an initial stage, re-observation on the object (the available Kinara-Kinari batik pattern as a relief on Badut Temple) was conducted to strengthen the concept of Kinara-Kinari batik pattern, especially in ornaments and color determination. The intended ornament was in the shape of *isen-isen*, the filler of ornamental parts that would be implemented on batik.

The next stage was the use of the general method to create an artwork that was the artwork creation method by L. H. Chapman. The method consisted of three stages (Chapman in Syamsiar, 2014):

1) The first stage was to find thoughts. Thoughts and ideas were where someone started to create. During the process of idea determination, a creator would gain varied interesting issues or phenomena that could be manifested in an artwork. The idea of this creation came from a relief on Badut Temple that was Kinara-Kinari relief. In this stage, we also done an exploration performed in two stages that were concept and form explorations. It was conducted to collect a study and creation object. During the form exploration, Kinara-Kinari pattern, especially its form and colors, that had been created in the previous research was observed, revised, and developed in accordance with philosophical meanings of Kinara-Kinari relief.

2) The second stage was to perfect, develop, and determine the initial thought after doing brainstorming and material observation (either technical or non-technical ones) regarding Kinara-Kinari. In this stage, we performed an experiment on ideas and thoughts realized into sketches. The created form was a translation from Kinara-Kinari relief supported by data gathered from interviews with experts (informants) or references in forms of writings/manuscripts. The sketches were then implemented to be a batik pattern on

cloth/textiles. There were several changes in this stage. The created pattern (from the previous research) was added more details by paying attention to the pattern layout on cloth.

3) The third stage was to visualize the pattern in media. It was a process of implementing a batik pattern on textiles by applying the written batik technique using wax. The batik process was initiated by drawing the wax on the cloth, coloring, washing the wax, and drying. The final stage was to transform the batik cloth to be ready-wear products.

FINDINGS AND DISCUSSION
Findings

Based on a re-observation on the available Kinara-Kinari batik, re-sketching was required to strengthen the concept. Sketches resulted were then implemented to be a batik pattern on cloth/textiles. There were some changes performed in this stage. The created pattern (resulted from the previous research) was added details by paying attention to the pattern positioning on cloth. It was conducted to ease tailors to translate the pattern when about to make clothes, hence they did not spoil the composition. These are the results of batik paten sketching.

Kinara-Kinari Relief in Badut Temple	Relief Translation into Batik Patterns

Table 1 Relief of Badut Temple and Kinara-Kinari patterns

Figure 1 Back pattern, corner pattern, and *isen-isen* pattern

The available patterns were then compiled and moved into a paper roll to be copied on cloth.

Figure 2 Pattern transferring on to the paper roll

The next process was waxing by referring to the created pattern: *penglowongan*, *nembok*, and *isen-isen* making. Next, coloring using *remasol* and *napton* was done. *Remasol* was used to color both main and supporting patterns and applied by scratching it on cloth. *Remasol* was chosen by considering its range of color selection and characters. For the background, we used *naptol* with a strong color character that was black. During the coloring process, cloth was soaked into *naptol*. After the coloring was finished, cloth was coated with a water glass to bind or fixate the color, preventing discoloring. After that, cloth was coated with wax, but only on the pattern to prevent the background color infiltrating the colored pattern during background coloring.

Figure 3 Waxing process of Kinara-Kinari pattern on cloth

After the cloth was dried, the *pelorotan* process (washing the wax away) was conducted. The process was done by using boiled water in a pan with these following steps. We put the cloth into a pan containing boiled water and reversed it repetitively, intending to wash the wax well. Given the wax was difficult to be washed away, we added soda ash to the boiled water so that the washing process could be done more quickly and effectively. Next, we washed the cloth and dried it in a shaded place. It was forbidden to dry the cloth directly under the sun because it might damage the color. Then, we made patterns in accordance with the model of clothes.

Discussions

Kinara-Kinari were anthropomorphic creatures, half man-half animal creatures. Mythological creatures were often depicted as a half man-half animal, half man-half plant, or combination of some animals; such as *paksi naga liman, lembu suana,* and others. The creatures did not exist in the real world, giving them a term of imaginary creatures, since they only existed in the imagined/thought/idea world. In several religious activities, spiritual creatures experienced personification or were given a figure of animal, plant, or any other living creatures. It was conducted to transform intangible/shapeless/abstract creatures to be visible ones, including concepts about gods.

Related to the Hindu-Buddha era, the concept of god-worshipping played an important role in faith. In the concept, there was also personification. Therefore, we could understand that god statues had elements of the human body with several differences; such as the number of body organs as eyes and hands. Kinara-Kinari also experienced the same process, yet the elements were not only taken from the human but also animals. It made them half human-half animal creatures. Kinara-Kinari was half-god creatures, as they stayed in the same place where Kaindran (the king of gods, Indra) lived. Kinara-Kinari were Kaindran or heavenly creatures. In terms of their position in the divine/pantheon system, Kinara-Kinari were categorized into half-god creatures. There were many creatures living in Kaindran. Kinara-Kinari were god servants assisting them in any divine affairs. Besides Kinara-Kinari, Widyadara-Widyadari and Hapsara-Hapsari were also illustrated as pairs. As pairs, they were given elements of human that were male and female sexes, delivering the fact that the vowel 'a' and 'i' had been long used to differentiate women and men as in the terms *putra-putri* (sons and daughters) and *dewa-dewi* (gods and goddesses).

Kinara-Kinari had the main job as divine musicians skilled at playing musical instruments, an especially stringed musical instrument called *wina*. In India, Kinara-Kinari were illustrated by bringing the musical instrument; while in Indonesia, either in Java or other islands, they did not bring it. Furthermore, Kinara-Kinari were anthromorphically portrayed, human figure combined with fowl figure or half man-half bird creatures. In some portrayals on relief (on the wall) or

statues (3D) found in Java, the elements of human and fowl were presented as follows: the element of human was presented in the head including their accessories (crown, *jamang, gundala, hara*) and neck. Meanwhile, other remaining body parts were borrowed from fowls, including the wings, legs, and tails. In India, Kinara-Kinari were depicted to play musical instruments, hence people there transformed the wings into hands. The feathers acted as fingers that could be used to play the instrument. After making it into percentages, we figured out that the element of fowl/bird was larger than the element of human. Because Kinara-Kinari were illustrated for having different sexes, there were differences in their sculptures. We could differ fowls' sexes by observing their combs/tails. Kinari had breasts as a human did with a double craw; while Kinara had a single craw, differing their physical appearances.

Kinara-Kinari were chiseled in the bottom part of the temple. Only a few temples had it chiseled on the body, and they were rarely chiseled on the roof. Kinara-Kinari relief did not only exist in temples in East Java but also in temples in Central Java. In East Java, the relief was illustrated in a form of single creature/element or in pairs: Kinara was in the right; while Kinari was in the left. This position was based on the Javanese concept explaining that men were supposed to be in the back; while women should have been in front. Such specialty could be regarded as the Malangese local identity. On the contrary, in Central Java, Kinara-Kinari was illustrated as a single set combined with other illustration elements: they stapled *kalpataru*, their legs stepped on the ground, and they were barely portrayed to fly.

During the batik pattern creation, there were several stages to pass, one of them was to alter the form of Kinara-Kinari relief to be the Kinara-Kinari pattern by adding/giving other decorations as spiral/wave patterns to beautify the form and make it more attractive and aesthetic. Kinara-Kinari had different sexes. We could analyze the sexes by their hair. Kinari had longer hair. To design the back pattern, corner pattern, and *isen-isen* pattern on cloth, we should have considered the pattern position when the cloth had been made into clothes. Kinara-Kinari pattern with more decorative tails was decided as the back pattern in order to be able to be fully presented. The corner pattern presented Kinara pattern in the right, bottom part of clothes; while Kinari was presented in the left, bottom part. The positioning referred to the pattern shape that was suitably put in the corner part of clothes. Moreover, *isen-isen* pattern constituted a filling pattern presented to fill the cloth. The pattern itself was a *temple* pattern frequently found in relieves of Badut Temple. Kinara-Kinari pattern was transformed into a batik pattern without eliminating any philosophical shapes and values it contained. Dwi Cahyo, through his interview on August 8th, 2018 validated the fact by expressing that the result of the implementation of Kinara-Kinari relief to be a batik pattern did not abandon the available standards.

Figure 4 Batik applying the Kinara-Kinari batik pattern

Implementation of Kinara-Kinari batik pattern on the cloth was crucial to do since the pattern was a batik pattern creation whose basic idea was taken from local cultures of Malang. Badut Temple was the oldest temple in Malang. Therefore, Kinara-Kinari pattern could be made as one of the local icons containing both historical and philosophical meanings. Figure 4 displays the result of the implementation of Kinara-Kinari pattern on cloth/textile. The pattern had been customized to patterns of men and women's top clothes.

Kinara-Kinari batik pattern realized on the cloth was made into men and women's shirts. The available pattern was arranged in accordance with the model of the clothes. The arrangement had been considered during the process of transferring the pattern on to a cloth and before the waxing process. It was important for tailors. During the cloth making process, both aesthetic and artistic values should have been considered, whether Kinara-Kinari pattern was presented as a corner pattern, back pattern, or *isen* pattern. Corner pattern was dominated by Kinara-Kinari pattern with a triangle background and more bird visualization in their bodies until tails. Back pattern was Kinara-Kinari pattern illustrating them for having human hands and added more supporting elements; such as the *hayat* tree that they stapled. Finally, the *isen* pattern was an ornament of *tempel* pattern existing on Badut Temple.

Kinara-Kinari were half human-half fowl creatures. The fact added several references in the coloring. Colors used were black, brown, and yellow, representing the fowl. Black symbolized firmness, depth, and mystery; brown symbolized calmness and harmony; while yellow symbolized glory, greatness, intelligence, and mortality.

Figure 5 Front and back part of man's shirt

The skirt model was selected under the consideration that this model was suitable for any occasions. Meanwhile, for women, we had decided to design a collarless shirt with long sleeves, since the model referred to the current fashion.

Figure 6 Front and back part of woman's shirt

CONCLUSIONS

Exploration to the Malangese batik pattern based on the local site was a preliminary step to draw public interests in introducing and preserving batik. Elements of batik pattern, especially Kinara-Kinari, were implemented in the product of men and women's clothes with the written batik technique. The product certainly had a commercial uniqueness. The uniqueness included Kinara-Kinari pattern design and its implementation into men and women's shirt. In the beginning, people might only be interested in the visual form, but then, they would become curious about the pattern, encouraging them to preserve the Malangese batik pattern.

Public interests in batik had not been accompanied by their understanding of the batik itself. Information and references of Indonesian batik were issues that could be explored and developed further. We expected that today generation could create more new batik pattern designs by referring to local wisdom. The fact that each region had its own cultures could be implemented on their local batik pattern. Implementation of Kinara-Kinari pattern taken from Badut Temple on textile could be made as one of the references to develop the pattern on other materials besides cloth and to study the topic further.

REFERENCES

Dyahwati, W et al. (2016). *Ornamen Relief Candi Rimbi Sebagai Inspirasi Pengembangan Motif Batik Kabupaten Jombang*. Surabaya: Jurnal Pendidikan Seni Rupa Vol. 04 No. 01.

Lisbijanto, H. (2013). *Batik*. Yogyakarta: Graha Ilmu.

Setiawan, R. (2015). *Visualisasi Karakter Kinara Kinari Pada Relief Candi Badut Sebagai Inovasi Penciptaan Motif Batik*. Malang: Tidak diterbitkan.

Surya, Y. (2009). *Fisika Batik "Implementasi Kreatif Melalui Sifat Fraktal Pada Batik Secara Komputasional"*. Jakarta: Gramedia Pustaka Utama.

Syamsiar. (2014). *Kontemplasi Diri Dalam Lukisan*. Surakarta: Jurnal Brikolase, Vol. 6 No.1.