
THE ILLUSTRATION ON THE JAVANESE OLD MANUSCRIPT BECOMES AS INSPIRATION FOR THE STORYTELLING BATIK KOMPENI PATTERN

Nuning Yanti Damayanti

Faculty of Arts and Design, Institute Technology of Bandung,
nydamayanti10@gmail.com

Introduction

Every nation in the world has remains of very valuable old manuscripts, likewise the Indonesian people have left a number of old manuscripts. The values contained in the old manuscripts of each nation have their own uniqueness and uniqueness, according to their historical and sociogeographic background. The most basic similarity is that the old manuscripts are relics of the past culture record and reflect the richness of thought / intellectuality of the nation of their creators

The tradition of writing and drawing in books is found in some of old Javanese manuscripts. Javanese people have very valuable remains of books and manuscripts. Manuscripts that write and describe thoughts become beautiful books that contain characters and pictures. Some parts of the old manuscript contain pictures that showed the local identity the way of life Javanese people. It also reflects the culture of thinking and the achievement of Javanese art aesthetics. This paper will discuss the pictures contained in Javanese manuscripts / books applied in Batik cloth with storytelling pattern. It is hoped that this will inspire artists and designers to enrich the concept of art and design in creating cultural products that are tailored to the needs of the present and the future needs.

The old Indonesian manuscripts have been an inspiration to many Indonesian researchers, historians and artists. These manuscripts are a never-ending source of knowledge about the life and culture of the past for experts and scientists from various countries who are interested in the development of human culture. In accordance with the passage of time, the ancestors found simple symbols for how to communicate and information as the forerunner of the culture of reading and writing. Before letters were created humans communicated in writing through pictures. The higher their human abstract thinking then developed the image into a simple pictograph, finally becoming a symbol of letters, then when the process of cultural interaction occurred intensively in later times and it led to the transformation of Nusantara writing. The culture of speech has begun to be recorded in written culture in various mediums, written culture has evolved continuously in accordance with advances in human knowledge and technology. In the end, it has resulted in old manuscript artifacts which are set the language of the script and the language of the picture.



Fig. 1., Arjuna Wiwaha, Balinese version of manuscripts, palm leaf media.
(by Adisasmito, 2007)

The script and image traditions are found in many old Javanese manuscripts. These very valuable texts record the thoughts of their very unique and diverse creators into beautiful books containing characters and pictures. Some parts of the old manuscript in the form of the book contain meaningful pictures with the local identity of the Javanese people. It also reflects the culture of thinking and the achievement of aesthetic arts in Javanese society at that time.

The creation of traditional images in a very beautiful book narrated, that showed the values of the community's life, adapted to the needs of the local community. Old Javanese manuscripts contain text and images into a single narrative which is meaningful and sometimes contains philosophical matters. The techniques and drawing styles in old Javanese books then became the forerunners of later illustrations and even today. Indonesian tradition illustration is a language in

visual form, so it is not just a complement to contents of the script. The tradition of Hindu-style illustration art reached pinnacle of classical expression in Java and acculturated into a classical art form with Islamic characteristics during the reign of the Islamic kingdoms of Java and Madura. This classical art form with Islamic characteristics is a development of the Indonesian-Hindu art tradition that was adapted to the cultural needs of the Islamic era. Contains exposure to occurrence of cultural interactions that have occurred intensively which became the forerunner of today's drawing and illustration art.

In the classical Hindu-Buddhist-Islamic era, Javanese manuscripts were created and compiled by poets / writers who were skilled at drawing, or with drawing experts / artists who understood the Javanese traditional visual language. These manuscripts contain facts about the life of Javanese society which become a common thread connecting the past and the present, and can even serve as inspiration for the future. This paper will discuss illustrations of old Javanese manuscripts, which are applied to storytelling patterns through batik techniques. Descriptive the research result about documentation primary data of images in Javanese manuscripts, also using a visual approach combined with interview-based explanations. The aim is to enrich the concept of art and design in creating cultural products that are tailored to the needs of the present and the future.

The art illustration in Javanese Old Manuscript concept of aesthetic tradition as Intellectuality of Javanese Society, the period 1800-1900's.

The dynamics and development of Javanese traditional drawing arts in Indonesia are closely related to the culture of writing /literature and the way of communication with the "visual language". The culture and the wealth of thinking of the Javanese ancestors are recorded in old texts which are very diverse and invaluable. This shows that the Indonesian is a literate nation, understands and recognizes written culture and is even able to express all of its ideas, thoughts and ideas and record them in these texts. The rich heritage of thinking and intellectuality of the Indonesian nation is recorded in old manuscripts that are still being collected by museums and libraries in Indonesia and abroad (Adisasmito, Nuning, 2007 :). Written cultural artifacts are represented significantly, showing refinement of mind, cultural height and sensitivity to the arts, very unique visual forms appear in these texts. (Ann Kumar, *The Writing Traditions of Indonesia*, 1996: XI).

The style of drawing in Java during the 1800 - 1900s probably started by imitating the style of depicting the relief objects of the Panataran temple. The characteristics of traditional Javanese drawings are very similar to or almost the same as the depictions of Wayang Beber and Wayang kulit. The depiction of image objects, both humans, stars, plants and other objects, is always intact, cutting images rarely occur, while humans and animals are drawn from the side and other objects are always taken from a point of view that is very characteristic of the object's character. (Tabrani, 2001)

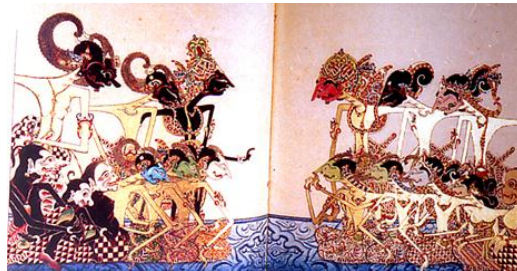


Fig. 2. Illustration in Javanese versions of Mahabharata epic manuscripts
Collection of the Widya Budaya Palace Library Museum, Jogjakarta
(by Adisasmito, 2007)

The development of the art of drawing and illustration in Javanese manuscripts probably started with rajah images and reached its peak showing the transformation of visuals and styles found in old Javanese manuscripts during the Islamic - Colonialist era. This style developed in parallel with the visualization of the shadow puppet style which developed rapidly and was very popular in Java for several centuries. The results of the analysis of this research regarding the art of drawing and illustrations in the book *Javanese Tradisional* shows, showing a picture of cultural interaction of various foreign cultures in traditional Javanese images. Javanese traditional artists began to use the western method of drawing circa at the end of 18, but also still contained pre-Hindu conceptions of paradigm, depictions of worship of ancestral roles that breathed the classical Hindu era with the appearance of Mahabharata puppet figures, even though at that time Islamic intellectualism had taken root. strong in Java. However, the artists at that time did not imitate the Western style directly, because there was a process of adaptation and processing of forms, which were presented again based on the interpretations of the artists. This process produces a new style that is different from the previous style but still rich with Javanese local content. Seen in the image below.



Fig.3. Illustration on the Prang Bharatayudha, Jagaradana, Pathuk, 1857, Collection of Sana Budaya Library Palace Library of Jogjakarta, (Adisasmito, 2007)

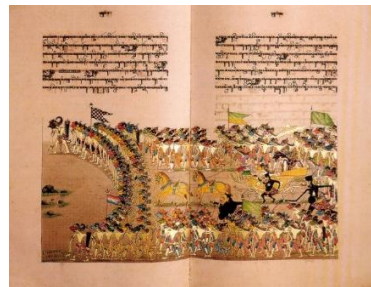


Fig.4. Illustration on Serat Baratha Yudha, NN, 1901-1903, Collection of the Widya Budaya Palace Library Museum, Jogjakarta (Adisasmito, 2007)

The influence of the modern Western style on the drawing style of Javanese artists around the end of the 19th century. At that time the Dutch began to adopt a cultural approach, this was due to the bankruptcy of the VOC, the power of VOC was taken by the Dutch royal government. Then the emergence of French aggression in Europe which also affected its colonies in Asia. Another important thing was the takeover of Java by the British in 1811-1815. The British took a cultural approach to the local society which had a positive impact on diplomatic relations between the kings of Java and the British Empire. When the Java region returned to the Netherlands, this opportunity made a change in the Dutch colonial approach to the natives. It is probably during this period that European art culture began to be known in Java. Javanese traditional painters, being open to Western art, seem to have their own initiative in studying Western drawing techniques, such as perspective techniques and naturalistic and realistic styles of Western drawing. The illustrations become combine a traditional style and modern style.

Raised of Batik Kompeni in Cirebon which inspired by illustrations from the Old Javanese script to be applied in the Batik Kompeni Pattern

The development process of traditional illustration art in Javanese script was applied to batik cloth, starting in the last period of the colonial period. At that time Dutch batik-loving artists came up with a drawing / illustration style applied to batik which is now known as the batik Kompeni pattern. Created by Dutch entrepreneurs in Cirebon during the colonial era. Apart from the influence of Western modernization which also enriched the Indonesian Batik patterns, with the emergence of a new pattern called the Batik Kompeni which was made by Dutch artists and entrepreneurs. Influencing Javanese batik artists who are interested in the Batik Kompeni pattern which is increasingly being developed both in its motives and objects, this shows that the traditional batik art is dynamic and follows the times and adapts to the wishes of the community. Traditional illustrations in Javanese manuscripts are applied to batik cloth by the batik artists by combining two of traditional styles and modern Western styles of ambiguous conceptions into a new, harmonious pattern.

The characteristics of the Company's motives are usually about the life of the old Company soldiers with the characteristic of carrying rifles, there are also about the lives of farmers and traders. In essence, the characteristic of the Batik Kompeni pattern is that it tells a story about life, both in ancient times during the Dutch colonial period



Fig. 5. Batik Kompeni pattern, reised in 1800-1900's
(Nuning Damayanti, 2019)

Then influenced Javanese artists and batik makers to develop new Batik patterns inspired by old Javanese manuscripts / illustrations, especially Mahabaratha illustrations.



Fig. 6. Fabric Batik pattern tells a scene from the Mahabharata epic from Cirebon.
(Nuning Damayanti, 2019)



Fig. 7. Fabric Batik pattern tells a scene from of Mahabharata epic from Bali .
(Nuning Damayanti,2019)

The technique of Western drawing techniques has been processed in such a way while the image patterns are integrated with local conceptions based on the artist's interpretation. This process gave birth to new patterns that could be called the patterns of the modern traditional style of storytelling batik, especially those applied to the batik cloth illustrating the Batik pattern.

Conclusion.

The development process of traditional drawing and illustration art in Javanese script was applied to batik cloth, starting in the last period of the colonial period. In addition to the influence of Western modernization, it also enriched Indonesian Batik patterns, with the emergence of a new pattern called Batik Kompeni made by Dutch artists and entrepreneurs. Influencing Javanese batik artists who are interested in the batik Kompeni pattern which is increasingly being developed both in its motives and objects, this shows that the dynamic art of batik tradition and follow the development and desires of the community. Traditional illustrations in Javanese manuscripts are applied to batik cloth by the batik artists by combining the two traditional Western and modern Western styles of ambiguous conceptions into a new, harmonious pattern. The technique of Western drawing techniques has been processed in such a way, while the image patterns are combined with local conceptions based on the artist's interpretation. This process gave birth to new patterns which could be called the patterns of the modern traditional style of batik telling stories, especially the illustration of batik patterns.

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