

Batik Jarak Surabaya in Aesthetic Perspective

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Abstract: *Roadputat Jaya ex localisai dolly is one of the batik craftsmen in the city of Surabaya. Batik Jearakhas the basic shape of the form of abstraction from the butterfly combination The shape of the motive supporting motif consists of two motifs supporting the ornamental motifs of plants flora Jarak or a series of twigs to fruit, and there are also ornaments of cement or semen ornaments. This study aims to introduce the structure and estrtis values that exist in batik Jarak to the community. In this research using qualitative metede in the form of description and picture. The intrinsic value of the distance motive is to have unity of the form one with the other form, because between the main and supporting motifs and the isen-isen has a well-structured form or complex form.*

Keywords: Batik Jarak, structure, value

1. Introduction

Roadputat is one of the hometown of batik craftsmen in the city of Surabaya. According to P. Pengki as the manager of batik handicrafts, Batik Art is also a channeling of creations that have its own meaning, which is sometimes associated with traditions, beliefs and life sources that flourish in society. Batik in this village began in May 2016. Batik is created batik - modern batik and leave the traditional motives.

Aesthetic value in batik art is the soul or spirit of batik itself. The aesthetic value in batik art is found in the structure of batik art formation, that is batik motif, and batik color. In addition, batik also has a meaning that is formed from complex symbols that serve as a visual embodiment of a belief, norms, ethics, and life view of society. So batik is an expression of a culture of society itself, each region has its own life order and rules and make cultural and cultural results that differ between regions with each other.

The artistic work of art in Indonesia is the result of mixing and the complexity of the game among some global and local phenomena. This means that culture is formed from assimilation and some cultures that form a new culture. Batik as a material work of art can be viewed as an objectivity of ideas, values, peraturan and behavior of society embodied in a certain form. This reflects the culture of the support community. Therefore, the form of batik in a region will be different from the form of batik produced in other areas. The difference is not by chance, but has a background of thought that produces a special character according to its cultural needs. This is influenced by several factors, such as geographical location, adat belief, social order, lifestyle and of course influenced by the time or time when batik was made. From the above questions came the question ie

- 1) What is the shape structure of Surabaya's batik motif?
- 2) How are the aesthetic values of Surabaya's batik distance?

Method

The research conducted by the researchers took the location at Dolly eks-lokalisasi, roadPutat Jaya Gang 8 No. 31 Sawahan, Surabaya city, East Java. This thesis research if

based on the method used on the type of qualitative approach. The data will be described in the form of words and pictures descriptively. The research is conducted in an environment where the researcher participates in it while recording the data obtained in the cultural environment, as field notes to be used as research data.

Analysis Data

The data analysis used in this research took place along with the data collection process. The steps taken are: 1) data collection is the process of collecting data conducted with existing research data in the field through data from interviews, observation and documentation, then selected and grouped based on similarity of data; 2) data reduction is the selection process, focusing attention on simplification and transformation of rough data arising from written records in the field with the aim of facilitating the understanding of collected data to be categorized. The data that has been categorized is organized as data presentation material; 3) presentation of data that is set

2. Discussion

1) Aesthetic Concepts

The term aesthetics first appeared in 1750 by a minor philosopher named A.G. Baumgarten (1714-1762). The term is taken from ancient Greek, aistheton, which means "the ability to see the senses". Baumgarten named the art as including sensory knowledge, which is distinguished by the logic he calls intellectual knowledge. The goal of aesthetics is beauty, whereas the purpose of logic is truth (Sumardjo, 2000: 24).

Aesthetics An Introduction to A.A.M. Djelantik (2001). The book reveals in general, the beauty includes natural beauty and manmade beauty. Man-made beauty is often called art. Thus art can be said is one container containing elements of beauty (Djelantik, 2001: 17). There are three elements of aesthetic elements contained in objects and events kesenia namely:

- 1) Form or appearance (appearance) which consists of the form (form) or element and the basic structure or structure (structure).
- 2) Weight consists of three aspects: mood, idea, or massage

3) Appearance that consists of three elements, namely: talents (talent), skills (skill), suggestions or media.

2.1.1 Elements in Aesthetic Perspective

In the aesthetic aesthetics of Deni aesthetic perspective, divided into three basic elements of aesthetic objects, aesthetic subjects and aesthetic value. Aesthetic objects are aspects that people enjoy and create. The aesthetic subject is the observing spectator or creator who makes the object aesthetic. Aesthetic value is the benchmark that the subject uses to weigh beauty or ugliness, or interest or disinterest in an object.

In the aesthetic book HorisonAesthetic values as one kind of human value (religious value, ethical value, intellectual value). According to The Liang Gie is composed of a number of values that in aesthetics are known as categories of beauty and aesthetics categories. In general philosophers distinguish it into three pairs, namely:

- 1) Great and beautiful category
- 2) Kateori is a comic and a tragic one
- 3) Beautiful and ugly categories

Briefly from the explanation of the experts above can be concluded that the aesthetics is the soul of a work of art and other artworks. In this case aesthetics is the value behind a work. Understanding the aesthetics or the beauty of art can be perceived by art appreciators or art curators. It is not easy to read a work of art. A person's aesthetic experience is different from others. Similarly, the artwork itself can describe different events also. Aesthetic understanding in art, the form of its implementation is an appreciation. Appreciation of art is a conscious process done by the penghayat in dealing with and understanding the artwork. Appreciation is not the same as enjoyment, appreciating is the process of interpreting a meaning contained in a work of art. An observer who is understanding the work of the dish then actually he must first know the organizational structure or the basis of the preparation of the work that must be lived (Iswidayati and Triyanto: 5).

According to Monroe (in Kartika and Sunarmi 2007: 95) it is explained that there are 3 traits that become the properties of making good (beautiful) of aesthetic objects in general. These three features are:

- 1) Unity (unity) This means that this aesthetic object is well arranged for its perfect shape.
- 2) Complexity. The aesthetic object or the relevant artwork is not very simple, but the work of contents or elements that are opposite or contain subtle differences.
- 3) Seriousness (intensity). A good aesthetic object must have a certain quality that stands out and not just something empty. It does not matter what quality it contains (such as a gloomy or joyful atmosphere, gentle or harsh nature), as long as it is intensive or sincere.

The German aesthetic of the 19th century Adolf Zeising proposes the systematization of beauty categories, divided into six types and arranged according to the primary and secondary color rings as follows:

- 1) Red: purely beautiful
- 2) Orange: charming / charming
- 3) Yellow: comic (commission)

- 4) Green: harmonious
- 5) Blue: tragic
- 6) Purple sublime: great

Can be concluded that the aesthetic value is a value contained in a work of art, whether it is from art, music and dance. Esthetic value can be formed from the elements of forming a work, for example in one branch of art that is art, esthetic forming element element is a point, line, color, texture, field, space, shape and so forth

2) Motif Batik Jarak Surabaya

Batik Jarak Surabaya which is located in batik house putatjayaputang street gang 8 no 31. The government managed Surabaya on guidance P. Pengki, with residents affected by closing Dolly localization. Houseof Batik Jarak stood in May 2016. P. Pengki with residents affected by Dolly's localization closure made a Jarak motive. This motive is made with the purpose of bringing the identity and character of the region, which is taken from the street name of the localisai. Over time batik putat growing, often follow the race, the exhibition. The success of P.Pengki was heard by the administrators of Yayasan Masjid Cheng Hoo Surabaya. P. pengki invited the foundation. He was asked to batik in the mosque even now his work was prepared to participate in batik products Cheng Hoo in China and London. Now p.pengki and residents rarely batik batik home in road Putat Jaya Barat he is more often come to Cheng Hoo Mosque. P. Pengki together with his peers batik in the location. House Batik in roadPutat Jaya Barat only as a place to consult, exchange ideas and procurement training. Visitors can see directly artificial batik residents Dolly localization and introduce batik to the public and visitors.

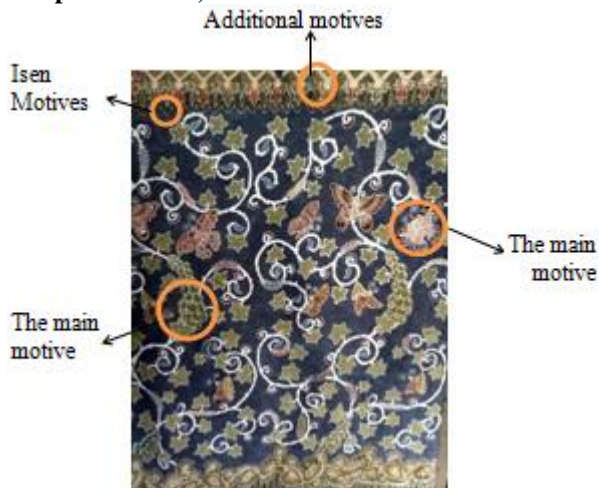


Figure 1: The motive of BatikJarak done by residents affected by Dolly localization

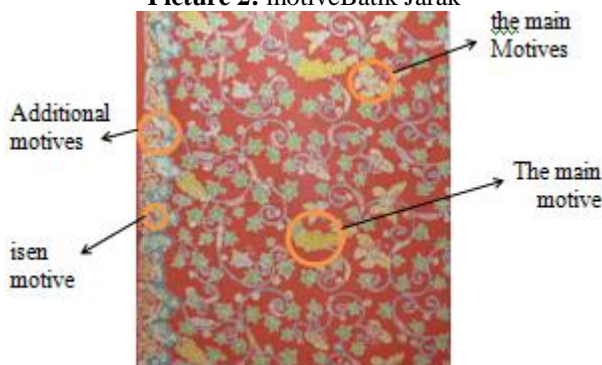
3) Shape Structure, Esthetic Value of Batik Jarak

Batik as a whole has some forming aspect in it. The forming aspect in question is the structure of the form which consists of the main motive, support and isen-isen which will ultimately menimbulkan beautiful value or referred to as aesthetic value. In addition to the aspect of the forming there is also a symbolic value or often referred to as extrinsic value is the meaning behind the batik-forming elements.

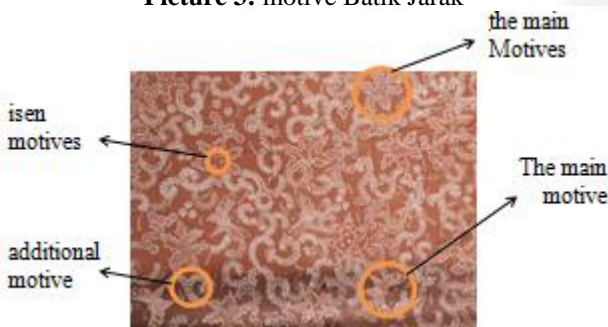
a) Shape Structure, Aesthetic Value



Picture 2: motive Batik Jarak



Picture 3: motive Batik Jarak



Picture 4: motive Batik Jarak

The characteristics of motive Batik Jarak has the basic shape of the form of abstraction from the combination of butterflies and plants Jarak. Motif supporting motifs of this motif consists of two supporting motifs namely the vine tendrils of plants, and there are also ornaments of cement ornament or semen ornament and moti isen as a complement. This ornament is used as a filler field outside the form of a basic motif in the form of a series of leaves called lung-lungan. Isen-isen affixed to the motive Jarak is point isen

b) Esthetic Value of Batik Jarak

The aesthetic value of the motive Jarak is to have unity (unity) of the form one with other forms, because between the form of principal motifs and supporting motifs and isen-isen has a well-structured form or complex form. If you see the whole in the motif of Batik Jarak, there is sincerity in the process of making or complexity, because it is rich in the contents and elements contained in this motive batik, visible from the absence of the batik cloth is empty

c) Symbolic Value of Batik Jarak

The symbolic value of the Jarak motion represents the area of the butterfly symbolizing the woman, and the Jarak plant is taken from the street name of the local ex local dolly. Seriousness or intensity in this motive batik has a quality that has value contained in it, namely dark and complex atmosphere that can be felt. the atmosphere is crowded and complicated that is felt because in this motive uses a balance that is not symmetrical because it can be seen from the equation of shape and size and distance placement and motive plants Jarak and tendrils that meet the motive other than that there is a butterfly motif that symbolizes the woman of the night. Batik Jarak motif is a batik motif that has ornaments, support and isen-isen at most or rich in content

3. Conclusion

Based on the results of research that has been obtained, can be raised the following conclusions:

Batik Jarak provides knowledge about the characteristics of the motive and its aesthetic value. From the research results can be seen that the distance batik has an aesthetic value consisting of unity formed of the overall decorative motifs are displayed, the complexity is formed from the complexity in the process of making, and the intensity of the seriousness in the process of making or the impression that is displayed on the batik motive. Of all these distinctive motifs represents a relationship between man and man and man with his Lord. Forming a separate ornament. Batik Jarak implies a message for human mutual tolerance, mutual respect, and mutual embrace among all community groups. Batik Jarak has the meaning that humans must synergize between nature, human, and God through tolerance of each other and love between people and different human status.

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