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VISUAL STUDY OF SPIRITUAL REFLECTION ON BETAWI BATIK BARITAN AND RASAMALA MOTIF

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Article history:	Abstract:
<p>Received: 1st March 2022 Accepted: 4th April 2022 Published: 8th May 2022</p>	<p>One of the craft products inherited from the archipelago whose existence is sustainable to the present is Batik, its existence was born along with the history of human civilization. Batik in the past was closely related to the nobility, feudalism, priyayi life and the menak of royal and sultanate relatives, so it is not surprising that in Java, batik is often used as an element associated with symbols and concepts of rulers that are sacred and contain religious meaning for people who believe in it. Spirituality is often associated with religious activities and is seen as a reflection or form of religious appreciation, the depth of belief which is generally expressed in the form of worship, but in art activities In Betawi batik, this reflection is also expressed in various visual elements, meanings and symbols, one of which In the <i>Baritan</i> and <i>Rasamala</i> batik motif, visually it is part of the reflection in the life of the Betawi ethnic majority. The research method uses visual language theory, with qualitative descriptive methods and socio-cultural approaches, where the visuals found will be described descriptively, the meanings contained in them and the cultural background inherent in the visuals.</p>

Keywords: *Visual, Reflection, Motifs on Betawi Batik,*

INTRODUCTION

Betawi people can be said as a society that maintains its survival amidst the pressure of immigrants, and lives by maintaining its traditions and culture. It can even be said that the Betawi people created Betawi culture itself as an effort to maintain the traditions that had been passed down by their predecessors. In its growth, various cultural elements mixed and acculturated to give birth to various new forms of culture that were attached and passed on to the next generation.

The development of the Betawi ethnicity itself is influenced by various cultures and is the result of cultural acculturation. Various cultures that influence Malay, Javanese, Sundanese, Bugis, Balinese as well as other nations such as Chinese, Arabic, Indian, Portuguese and Europeans that have an influence on human character, art and culture. The fact is that the number of Betawi people is shrinking, even the number of settlements or villages that were formerly inhabited by the Betawis has begun to disappear, one aspect of which is the development activities of the Indonesian government, and Jakarta as the capital, various and political aspects.

The existence of the Betawi people in the Jakarta area is spread over several areas and can be distinguished according to their place of residence, namely the Betawi people who live on the outskirts of the city and in the city center, those on the outskirts of the city are scattered in the Jabodetabek area, and those in the middle of the city are scattered in several areas, such as Mampang Prapatan, Duren Tiga, Jagakarsa and in several other border areas. As a result of sporadic regional development activities and government facilities, many Betawi ethnic groups eventually left and were scattered from their own environment.

The Betawi ethnicity, which was originally an area inhabited by many family heads, is now starting to spread, and the consequence is that there is a mix of ethnic immigrants. However, in some field data, it is still found that several indigenous Betawi community groups whose living areas are spread out, such as in Depok, Pasar Minggu, Condet, Bendungan Hilir and others. The spread of this region has an impact on the division of regions, namely *Betawi pinggir* (countries), *Betawi tengah* (city) and *Betawi dalam*, which are distinguished based on the administrative area they are located, which also has an impact on life patterns, dialects and the resulting cultural products. With the entry of immigrants, of course, the mixing of cultural customs and traditions in the cultural system of the Betawi people is unavoidable, which ultimately results in variations in Betawi ethnic identity. This is reflected in several things, such as dialect, ceremonies in family circles, society, everyday symbolic expressions and others.

In some of the batik motifs found, many recorded and reflected the religious life of the local community, one of which was the *Baritan* and *Rasamala* motif. Where the visual depicts an activity that is still being held by the Betawi ethnic group, so in this study, the visual elements and the meanings contained in them will be studied.

METHOD

This research focuses on analysis, the process of qualitative descriptive studies, the process of revealing the meanings and symbols contained in Betawi batik ornaments that reflect the meaning of spirituality. The method used is a descriptive qualitative method approach, where data is obtained from the results of in-depth interviews with direct interviewees. Rohidi (2011: 75), explains that the method of tracing primary and secondary sources will strengthen visual analysis, to understand a work of art, one must view the work from two basic elements, namely intra-aesthetic elements and extra-aesthetic elements. Intra-aesthetic elements are related to physical manifestations in the form, style, structure, elements, aesthetic principles, media and techniques for creating works, as well as concepts or ideas for creating works. The extra-aesthetic elements relate to the determinants or significant factors that are integrated into supporting the presence of the relevant works of art, including psychological, social, cultural, and physical aspects of the natural environment as well as their changes that accommodate the embodiment of a work of art. In this method approach, it is expected to be able to decipher the meanings and symbols contained in the visuals found on objects.

Batik is a work of art that tells a story, and as part of a work of art that can tell a story as revealed (Tabrani, 1991: 31), such as children's drawings, prehistoric paintings, prehistoric drawings, primitives, films, illustrations, posters, advertising images, batik motifs, temples and others, pictures that can't tell a story have a way of saying. In studying visual language, several stages are often used, namely parsing *wimba*, namely the *wimba* method, connecting techniques, and internal and external expressions. *Wimba* is an object that is drawn to be described, the way of *Wimba* is how the object or *wimba* is drawn, so as to make a story.

BETAWI ETHNICITY

The word 'Betawi' is an adaptation of the name Batavia, during the Dutch colonial period. Due to the concentration of development in urban areas, now the existence of the Betawi community in the Jakarta area is spread over several areas, based on the location occupied. The Betawi ethnicity who still inhabit several areas in Jakarta, namely Pasar Minggu, Condet, Mampang, Bendungan Hilir, Cilandak and others. Outer Betawi are Betawi people scattered in Jakarta's buffer zones, such as Depok, Bekasi, Karawang and others, while coastal Betawi are Betawi people who geographically live in areas near the coast, such as Cilincing, Tanjung Priok, Marunda and others. The distribution of the area has an impact on the pattern of life, dialects and cultural products produced, because it is formed from the cultural assimilation of immigrants, and one of the identities that is still strongly reflected in the Betawi ethnicity is the attachment of the values of Islamic teachings in their aspects of life, and contained in batik motifs. Betawi.

Batik in the Jakarta area has its own development, in its development Betawi batik is thought to have been known since the colonial era, in the explanation of Mr. Hartono Sumarsono, (batik collector), in an interview session explaining that the batik industry has developed rapidly in Karet Tengsin, Palmerah, Kebon Kacang and Bendungan Hilir, but along with economic growth and several regulations on industrial estate management, eventually many areas that were originally batik centers in the Betawi area shifted to outside Jakarta. Batik motifs that developed in the early days of its growth include the *Langgara* motif, *Meja Nyai*, *Mak Ronda*, *Jamblang* and others.

The hallmark of Betawi batik has bright colors, its characteristics include red, orange and yellow (Saidi, 2012: 99). Another note also mentions the role of Dutch citizens during the colonial period who founded a type of fashion house called *Van Zuylen* and *Matt Zellar*, where they started producing their batik which was very often used by the Dutch, Chinese and indigenous aristocrats and elites. In an interview with Hartono Sumarsono, a batik collector in Jakarta, it was mentioned that batik of high quality and orders of the nobility at that time was referred to as batik captain, because only people could afford it, because the price of batik was very expensive. Betawi batik itself began to develop and use its own motifs in the early 19th century, where the arrival of batik entrepreneurs from Pekalongan and Solo began to develop batik businesses in several areas of Jakarta, and began to explore the motifs and characteristics of the local area, as well as shifting the dominance of Dutch batik entrepreneurs. at that time.

One of the classic motifs that is always used for Betawi batik motifs is the *Tumpal* motif, its shape consists of an elongated triangle, which is associated with a mountain, it is strongly suspected that this shape is an absorption from the culture of the local community with relics of previous teachings. In the beliefs of ancient people in Indonesia, mountains are often interpreted as a source of strength. The *Tumpal* motif, in the form of a triangle or fork, is also found in many batik motifs spread across the archipelago, if traced back, *Tumpal* itself is one of the ornaments that has been found since prehistoric times whose meaning is different from today, where *tumpal* is closely related to magical and magical meanings. symbol of the concept of the unity of the cosmos, microcosm (humans), macrocosm (universe). The majority of Betawi batik motifs use *tumpal* elements in each of their batiks, so that they become their trademark and generally colored in a light-contrast composition and applied to the edges.



Figure 1. Tumpal, one of the motifs that is always placed on the outskirts of Betawi batik
(Source: Team, 2021)

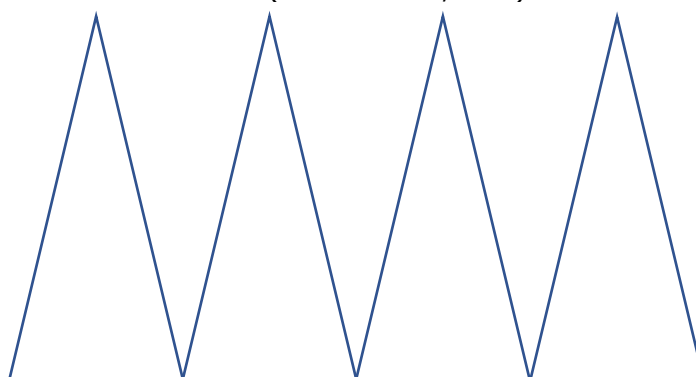


Figure 2. Tumpal pattern or isosceles triangle
(Source: Team, 2021)

VISUAL REFLECTION ON THE *BARITAN* MOTIF

The spiritual meaning of the Betawi *Baritan* batik motif is related to the level of religiosity of the Betawi people, where generally this behavior is reflected in the values of Islamic teachings that are inherent in aspects of their lives. The meaning of the baritan itself is an activity related to *wiridan*, activities related to *syukuran* after harvest or cultivating or *mengarit* activities in the fields and natural events. The attitude of life and the views of the Betawi people towards their religious beliefs are reflected in their daily behavior and attitudes. One of them is in the field of education, the Betawi community more often sends their children to religion-based schools such as Islamic boarding schools/madrasas. Islamic teachings are used as a way of life and teachings that are attached to daily behavior, this reflection is also seen in several elements used in everyday life.







Figure 3. The *Baritan* motif is a reflection of the religious activities of the Betawi people
(Source: Team, 2021)

The motif that can be explored for the meaning of religiosity and spirituality in Betawi batik is the Baritan motif, which describes the atmosphere or tradition of gathering together to give thanks to God for all the blessings given. Baritan is often associated with the *Sedekah Bumi*, process in some parts of the archipelago, a tradition held after a period of abundant harvest, marked by making offerings to be served at the celebration. The tradition of the Betawi people, *Baritan* is carried out in the month of *Maulud Nabi*, sometimes this event is often called the *Mauludan* or often

called the Aris Descendants Party. The tradition is still carried out today, especially for Betawi residents who live in the East Jakarta area, such as Pasar Minggu, Kramat, Cipayung and surrounding areas, on Friday for 2 days starting with Mangkatan. This incident is often associated with the descendants of Aris Wisesa, who is believed by residents to be students of Sunan Gunung Jati who used to be a traditional elder in the Setu area. The local community believes that Aris Wisesa is a beginner whose life is capable of giving blessings. Many activities were carried out by the residents and at the peak was the slaughter of offering animals, both goats and chickens to be carried during the procession, and the event area was in the Patilasan where Aris Wisesa is believed to have stopped.

The event is generally in the form of praying together, asking for safety and smoothness and asking the descendants of *Kramat Aris* to get blessings and smoothness in all things. From the visual aspect of batik, it can be seen a group of people wearing clothes and accessories, such as a leader or a *Kyai* wearing a turban, with their hands facing up as if praying. Around him, there were young girls sitting as if listening. In the middle you can see a variety of food offerings in the form of cones and other snacks. This condition, as explained in various sources, is that the Baritan tradition is led by the *Juru Kunci* or *Kuncen* who maintains *Patilasan Kramat Aris*, and this table are some visuals that are reflected on the Baritan batik motif :

Table 1. Element visual on *Baritan* motifs

	
<p>Picture of tumpeng rice and its side dishes as a symbol of a celebration/feast/<i>baritan</i> activity</p>	<p>Picture of a group of residents who surround and attend the <i>Baritan</i> event</p>
	
<p>Image of residents in an attitude of praying, raising their hands to pray in <i>Baritan</i> activities</p>	<p>Images of traditional figures/religious leaders who generally act as interpreters of prayers of <i>Baritan</i> activities</p>

The symbol of religiosity in *Baritan* activities, there is a cone provided and is one of the completeness of the ceremony that we often find in the majority of every ritual event in the archipelago. In the texts of the Ramayana, Arjuna Wijaya, and Kidung Harsa Wijaya, it is stated that *Tumpeng* is always a dish in various parties, and *tumpeng* is known in various eating events. In Javanese cultural treasures, *tumpeng* has existed since the days of the Hindu kingdoms in the archipelago. *Tumpeng* is a symbol of the ecosystem of life in nature, and around the rice there are various vegetables and meat (chicken/goat/cows), symbolizing the realm of life consisting of plants, animals, and humans.

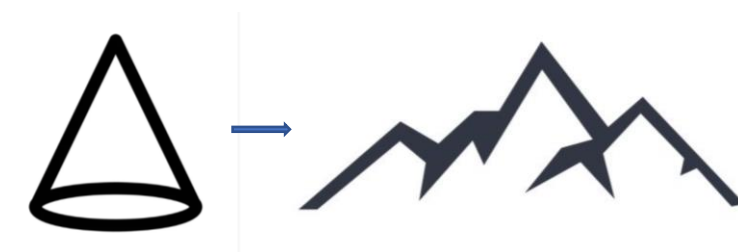




Figure 4. The triangular shape on *Tumpeng* is associated with *Meru* or the mountain

The purpose of providing a tumpeng in rituals is often associated with a *sukur* event or holding a human thanksgiving to the Creator, as a thanksgiving, being given blessings and asking for protection and safety, commemorating important events, and other expressions of gratitude. means to make wishes come true. Etymologically in Javanese culture the meaning of Tumpeng is *tumapaking penguripan-tumindak lempengtumuju Pangeran* which means that humans must live in the way of God. The meaning and symbol of the triangle cone on the cone can be related to the symbolization of the mountain (*Meru*), as a form of hope for a better life, and a symbol of the Greatness of God.

VISUAL REFLECTION ON THE RASAMALA MOTIF

Another Betawi batik motif that can be interpreted as a representation of religiosity in it is the *Rasamala* batik motif, which depicts the figure of a man sitting on a prayer rug or prayer rug in a prayer position with his hands raised in a field area surrounded by trees and surrounding plants. From his clothes, you can see the figure of a man wearing a cap and sarong, and on the other side there is a tool similar to a mortar used for pounding rice.



Figure 5. Rasamala Motive that describes a person's religious activities on a journey (Source : team, 2021)

There are several names for this motif, some call it the *Rasamala* motif and some call it the *Nderep* and *Nglajo*, this often happens, considering that the distribution of batik motifs in the Betawi area is geographically widespread, reaching to Bekasi, Depok and Karawang. Differences in names occur because of people's experiences and perceptions of a story or legend that is passed down regeneratively, there are often differences in the mention of the term in an activity with a different name. The following below are the visual elements in batik motifs :

Tabel 2. Element visual on *Rasamala* motifs

<p>The position of contemplation / <i>Tafakur</i> and prayer in worship activities</p>	<p>The pestle or rice stacker contained in the Rasamala motif</p>	<p>The Rasamala tree is a shelter for people who are worshipping on the Rasamala batik motif</p>

In the Rasamala motif, it can be seen visually that there is a position of men in a position of praying and contemplating, which is defined as an activity of contemplating or thinking deeply about something by asking Allah SWT for guidance. Interpretation is also interpreted as a human effort to reflect and clear the mind, which is exemplified by the Prophet Muhammad to know Allah SWT more deeply. This meditation is not only used for worship, it is also used for contemplating, studying an event, a problem that is happening in human life in daily activities. Art and religion activities involve ritual practices and spiritual culture in the religious traditions of the artists who make them. In this case, the reflection of faith is represented in the Rasamala batik, which tells the story of the journey of the Betawi people at a time when they made an approach to their God as a form of worship and contemplation of the Creator.

Around the figure of a man who is in a position of praying/meditating, a tool in the form of a pestle, or a rice pounder, was also found for the Javanese, in the past this tool was a must-have because of its function as a traditional tool or mortar/pestle. The existence of this mortar and pestle kitchen tool is mostly used for pounding rice into rice, but gradually its function has changed into a rice pounder to become a source of food for making flour. That is one of the functions that occur in the kitchen appliance. This kitchen utensil that is hundreds of years old is also used by other tribes in the archipelago, of course with a different name. The Javanese people regard the mortar and pestle as a symbol of fertility, where the shape of the mortar and pestle is likened to a *Linga-Yoni* in archeological terms, where when a Yoni- Lingga meets it will produce fertility.

In another visual, you can see a Rasamala tree, where this tree is often associated with the Betawi people, in connection with the Dutch occupation when it landed in the Sunda Kelapa area, historically it is said that the area where the Dutch first landed was in a wild swamp forest area and there are also many rasamala trees and became a place of refuge, a place of worship, meditation during the escape during the war against the invaders and others, so that the existence of the tree is emotionally close to the Betawi people. As in general, objects or objects that are related to a history, are embedded in the mind and emotionally attached to a particular society, then the object or object is often placed as an object that has a relationship with the beliefs of the surrounding community.

CONCLUSION

Observation and analysis of the motifs found on the object is that there are visuals or illustrations in which there are values and meanings that are closely related to the religiosity of the Betawi people. This reflection is not only in the form of visuals depicting religious activities, but also the local community's belief in regenerative beliefs that are closely attached to the community and are believed collectively.

Spiritual understanding of a *Baritan* and *Rasamala* motifs is reflected in the beliefs of a group of people related to the process of making batik, the origins of batik motifs are also activities that are often associated with activities with a religious approach, and there are even batik motifs that are linked to the context as a medium for Islamic religious symbols. , da'wah in the process of spreading religion in the past. In the process of making a piece of batik, it is often found that a series of rituals are usually carried out before making batik, for example, batik makers will perform the Duha prayer first, fasting, and it is often found that the process of making batik must begin with the accompaniment of kidung or poetry in Javanese and Arabic languages which are generally contains advice to humans and the environment and the universe.

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