

# BATIK SUDAMALA

## Artistic Creation of Batik with Story of Sudamala Carved in the Relief of Suku Temple of Karanganyar Regency of Java Island of Indonesia

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### Abstract

Studies on artistic creation of batik design of Sudamala story on the relief of Suku temple of Karanganyar regency of Java island of Indonesia focus on conservation of traditional art as a form of cultural resilience. Preservation is defined as the act of keeping, caring for, and protecting something. Meanwhile, conservation is associated with development and utilization of values. Conservation emphasizes more on alternative development to provide answers for the global situation of arts and culture. The present study aims at creating prototypes and batik design of Sudamala story on the relief of Suku temple as an artistic creation. To achieve the goal, an experimental method in the form of reproduction with innovations involving works of art creation (*sanggit*) with revitalization concept is required. The method for creating *sanggit* refers to a form of conservation of traditional art providing alternatives of works using reproduction technique of innovations. This attempt technically reduces the processing through some aspects, including: counter line, coloring technique, display of space volumes, and the thematic story engineering. Conservation with the concept of revitalization yields prototypes and batik designs as an artistic creation derived from relief of Sudamala. The artistic creation of batik Sudamala is inspired by the story of Sudamala as carved in the relief of Suku temple of Karanganyar regency of Java island of Indonesia. Sudamala refers to *Murwokolo* ritual dating back to the end of Majapahit Empire (the 14<sup>th</sup> century). Sudamala in *Murwokolo* (also termed *ruwatan*/ purification ritual) is a ritual to free individuals from mala which may exist in their body, mind, and heart. It is known as cleansing *sukerta* (the unclean). Creative designs of batik are inspired from the story of Sudamala. Such innovative designs with concept of batik pattern are arranged as follows: (1) primary motifs are taken from the story of Sudamala carved on outer walls of Suku temple, and (2) complementary motifs are oriented on flora of the mount where Suku temple is located.

**Keywords:** artistic creation, conservation, prototype, Sudamala

### Introduction

Studies on artistic creation of batik design of Sudamala story on the relief of Suku temple of Karanganyar regency of Java island of Indonesia focus on conservation of traditional art as a form of cultural resilience. Preservation is defined as the act of keeping, caring for, and protecting something. Meanwhile, conservation is associated with development and utilization of values. Conservation emphasizes more on alternative development to provide answers for the global situation of arts and culture.

Suku temple is located in Mount Lawu at Argoyoso subdistrict of Karanganyar regency, an area with natural potentials and cultural heritages which are interesting to develop as the identity of Karanganyar regency. The magnificent natural scenery, and the spreading of Mount Lawu, hills, tea and onion plantation in area of Argoyoso are crowded with tourists, either local/ domestic or international year round.

Batik was once included as one of leading local potentials in Karanganyar regency. Batik making has existed in Karanganyar since the reign of Mangkunegara I. A long time ago, Karanganyar was a territory of Kadipaten Pura Mangkunegaran, giving influence on the batik motif (Mangkunegaran style). In 1920-1960, batik producers in areas of Matesih, formerly territory of Kadipaten Mangkunegaran and currently territory of Karanganyar regency since Indonesia's independence in 1945, were associated in Koperasi Sukowati. A female batik producer from Pandean Matesih subdistrict of Karanganyar regency, Wiryosutopo, stated that she had learned batik making in the age of 13 years (or since 1940s) due to its good future prospects. There were about 20 batik entrepreneurs in areas of Matesih. A batik producer from Matesih, previously famous for refined Matesih style (*Matesihan*), Warnowiyoto (father of Mrs. Wirrosutopo), started his batik business bequeathed by his father, Prawirorejo, in 1951. He explained that prior to Japan's arrival the batik business had gone forward. At that time, there were about 20 batik entrepreneurs running the batik business, particularly refined written batik (Dharsono, 2007: 82). This implies the existence of batik—the former leading product in Karanganyar.

Batik making using traditional techniques (Javanese *soga* and *wedelan*) in Matesih lasted until 1950. From then on, naphthol dyes were used. The total production reached 2 scores a day. Most of batik producers made *wedelan* (coloring the fabric blue) and it lasted until about 1978. Afterwards, several batik producers only made batik *ngengrengan* (contour drawing on fabric using the wax) in addition to such traditional classical motives as batik Matesih and batik *petanen*. Batik *petanen* is defined as creation of motifs by adapting Matesih natural

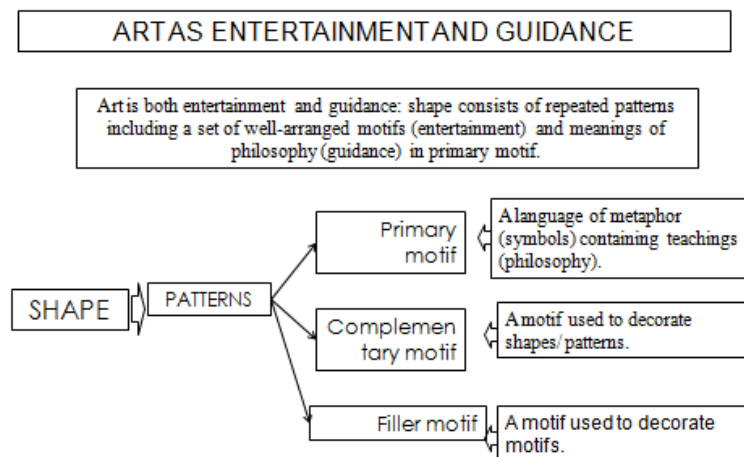
environment and combining it with batik motifs of *keraton* (Dharsono, 2007: 82). Batik Matesih Karanganyar is known as refined *Matesihan* batik, as mentioned before, providing an overview of the considerable existence of batik industries. It is, therefore, worthy and important to make batik one of cultural identities of Karanganyar regency. Creative designs of batik derived from natural environment icons, historical heritage, and culture will result in unique characters of batik fabrics and typical leading products, as well as develop batik to be cultural identity of Karanganyar.

### Purpose and Method

The present study aims at creating prototypes and batik design of Sudamala story on the relief of Sுகuh temple as an artistic creation. To achieve the goal, an experimental method in the form of reproduction with innovations involving works of art creation (*sanggit*) with revitalization concept is required. The method for creating *sanggit* refers to a form of conservation of traditional art providing alternatives of works using reproduction technique of innovations. This attempt technically reduces the processing through some aspects, including: counter line, coloring technique, display of space volumes, and the thematic story engineering.

Such works are mostly created by artists involved in traditional art conservation. The works created by the artists are study-tradition works attempted to find alternatives for conservation by re-presenting or imitating cultural heritage. The works of *sanggit* are regarded forms of reproduction with innovations since the artists employ reproduction technique by imitating and adjusting the volumes with innovations.

The main basis of art of revitalization is traditional art, meaning that its concept that art is both guidance and entertainment is being maintained. The conservation of classical batik art is composition which is oriented on aesthetic flavors (entertainment), and contains teachings and/or philosophy (guidance). The creation of batik Sudamala involves the use of concepts of conservation or conservation with *mutrani (nunggak semi)* (imitating the tradition based on the basic rules). However, the processing of the technique and the materials should be in accordance with the current needs.



Shape is defined as structure or composition comprising repeated pattern arrangement. The pattern includes primary motif, complementary motif, and filler motif.

- (1) Primary motif is defined as the main element in the form of certain theme or pattern. Since it serves as the main element, it is called primary ornament (main ornament). In primary art, primary motif is that containing ideology or teachings (guidance).
- (2) Complementary motif is the supporting element in the form of certain theme or pattern to fill the primary motif or the batik pattern. Such motif is usually smaller than the primary motif to complete arrangement of the pattern. Since it is considered as supporting element, it is termed supporting motif or complementary ornament. It is used to decorate pattern.
- (3) Filler motif (*isen*) is used to decorating both primary and complementary motifs. It fills the motifs using points, lines, combination of points and lines (in dance-movement variations).

The painting of the arrangement of motifs in all regions in Indonesia varies and has typical characteristics (Dharsono, 2007: 87; Kartika, 2015: 42-43).

## Literature Review

The literature used includes references and scientific articles on cultural study of aesthetics, fine arts, and batik.

Geertz, C. (1981), *Abangan, Santri, Priyayi dalam Masyarakat Jawa* (translated by Aswab Mahasin, the original title: The Religion of Jawa), Jakarta, Dunia Pustaka Jaya, 232 Clifford Geertz (1981: 232) reported that: since the entrance of common people's batik craft in palaces in Java island, aristocratic batik designs have given variety to classical Javanese batik designs. Although such designs did not change the original style of the classical Javanese batik (particularly symbols of ornaments), as a form of ornaments, the smooth touch of hands of aristocrats of Javanese royal palace (*keraton*) successfully gave identification to the works as a products of *keraton*. Aristocratic batik is characterized by refined written batik (*canting*) which reflects Javanese cultural idealization of superior group (aristocrats). Geerts termed it culture of refinement. Such statement proves the presence of legitimization of common people's batik (through Wicitran family business in *keraton* areas) to aristocratic batik (*babaran keraton* written batik).

Djoko Adi Prasetyo, in his article entitled *Cerminan etika dalam hubungan antar manusia, analisis pada beberapa ornamen candi Suku* published in *Journal of Media Masyarakat Kebudayaan dan Politik*, volume 19 no. 3 year 2006, explains the correlation between ethics and artifact visualization in Suku temple. The article is useful as ethical consideration in selecting Suku temple as one of artifacts for visualization of batik motifs in the present research.

Wuryantoro, E. (1986) in his article entitled *Wdiham dalam masyarakat Jawa kuna abad IX-X (Sebuah telaah data Prasasti)* published in *Journal of Archeological Science Conference*, Cipanas, points out that the dynamics of classical Javanese batik was at first associated with copyright of status symbol of *keraton* in Java. A writing on coral reefs in the 9<sup>th</sup> and 10<sup>th</sup> centuries provides information of the presence of complicated inventory of patterns and types of textiles appropriately worn by kings, high-level, medium-level, and lower-level officials (Edhi Wuryantoro 1986:1-15).

Soedarmono (1990), in his article entitled *Dinamika kultural batik klasik Jawa (Kajian seni batik klasik)* published in *Journal of Cultural Meeting*, Surakarta: TBS, reported that around 1769 *Susuhunan* (a title for a ruling prince) of Surakarta Hadiningrat issued a formal decision (termed *pranatan* in Javanese) that nobody was not allowed to wear Jlamprang motif/ pattern except *Susuhunan* and his sons/ daughters. In 1785, the sultan of Yogyakarta initiated *parang rusak* pattern for his personal needs. Afterwards, in 1792 and 1798, through officials (*pengageng*), *keraton* released limitation on patterns worn in areas of *keraton*, such as *sawat lar*, *parang rusak*, *cumengkirang*, and *udan liris*. Along with the *pranatan*, a group of batik producers from Wicitran family business, entered *keraton* Surakarta Hadiningrat and was honored title of nobility (1990: 2).

Kertcher, W. (1954), *Perindustrian Batik di Pulau Jawa*, Badsche Analin & Suga Fabric, provides an overview of increasing competition, either in quality or quantity, among private companies in Laweyan. Chinese business was not taken into consideration, causing them to collapse. Such condition is in accordance with P. de. kat Angelino's statement reported around 1930 in Surakarta that there were 236 native, 88 Arabic, 60 Chinese, and 3 European batik producers (Kertcher, 1930:321). The data give information that batik developed and achieved its glory after the expansion of products from outside of *keraton*. Local batik products, such as batik Kedung Gudel Sukaharjo, batik Polokarto Mojolaban and batik Matesih Karanganyar, showed progress due to their orientation on society's economy. A king and *keraton*, however, played role as a source of power to provide cultural motivation; their existence as cultural power served as a source of inspiration in giving confidence expected by the society. The use of batik as wear was considered to have status value. The society's perspectives on *keraton* as a cultural center were so inherent that they provided an evidence that batik has been society's favorite.

Thomas Kitley (1987) states that batik has been favored and worn, even remained as an everyday wear, either as formal or semi formal wear, causing batik to give status to Javanese society. The change in dynamics and social institutions exerted an influence on cultural behaviors, particularly human needs. The collapse of the palace's batik caused *keraton's pranatan* to diminish and therefore all kinds of batik were worn by society. However, the society's perspectives on *keraton* as a cultural center were so inherent, and even king and the kingdom were regarded as a source of power to give cultural motivation. The development of batik in everyday life emphasizes that batik served as a symbol of *keraton's* status expected by the society. Batik was worn as wear with status value.

Afterwards, batik experienced the dynamics of development; batik was worn by men and women not only as *jarik* (long traditional cloth), but also as formal and everyday clothes. A reciprocal relationship among society, culture, cultural behaviors, and social institutions was inseparable and influenced each other. The dynamics of batik development diverted attention of batik consumers. Society turned to fabric with batik motifs, while bourgeois society in Indonesia wore refined batik fabric to attend formal events/ parties. Such dynamics led batik ( batik done with *canting*) to its exclusive throne. The developing written batik has clear position in its existence (Kitley, 1987: 56-57). The logical framework gives meaning to classical batik as a symbol of Javanese cultural expression, referring to cultural durability in the form of conservation and development in accordance with

human and society needs, environmental resources, and the existing social institutions among Javanese society.

Sewan Susanto (1980), *Seni Kerajinan Batik Indonesia*, reported that motifs and patterns in classical batik are arranged based on repeated batik patterns. Batik patterns comprise combination of motifs arranged according to types of batik and standard provisions (termed *pakem* in Javanese language). Batik arrangement involves combination of primary, complementary, and filler motifs. Classical batik colors, such as dark blue (*wulung*), dark brown (*dragemsogan*), and white are preferable as background colors of ornaments. In some respects, the colors are easily obtained from natural plant dye materials. Batik *kelengan* (black and white) is produced using basic color of *wulung wedelan* or easily-obtained black color. The color of dark blue is obtained from indigo (dye plant), while the color of black from leaves of *ketepeng* (Sewan Susanto, 1980: 9).

Guntur (2015), in his article of research of Ministry of Research, Technology, and Higher Education entitled “*Kreasi motif batik khas Mojokerto berbasis relief candi sebagai kearifan lokal dengan teknologi saring-malam guna meningkatkan produksi dan ekonomi masyarakat*”, intends to explore values of local wisdom reflected in the relief of temple as the basis of development and creation of typical batik motifs of Mojokerto. In addition to being different in research location from the present research, Guntur carried out batik creation using screen printing technique, while the present research holds on to classical batik technique to obtain qualified aesthetics.

Maryono (2015), in his article of research of Ministry of Research, Technology, and Higher Education entitled “*Situs Purbakala Sangiran Sebagai Sumber Ide Pengembangan Motif Batik Dalam Upaya Peningkatan Perekonomian dan Media Penguatan Kearifan Muatan Lokal di Kabupaten Sragen*” points gives reinforcement to values of local wisdom through development of batik motifs using Sangiran site as typical feature of Sragen.

Dharsono (2005), in a dissertation entitled “*Pohon Hayat : Simbol dan makna pohon hayat yang terlukis pada batik klasik sebagai ekspresi kebudayaan Jawa*” published in 2007 with title “*Budaya nusantara kajian konsep mandala dan konsep triloka/buana terhadap motif pohon hayat pada batik klasik*” by Rekayasa Sains Bandung examines symbols and their meaning in the context of Javanese culture to obtain information of symbols and their meanings based on arrangement and process of creation and development. The study indicates the existence of tree of life (*pohon hayat*) reflected as one of motifs of classical batik patterns serving as an expression of Javanese culture. The main purposes of the research are to seek, find out meanings, and describe study of tree of life reflected as batik motifs deeply and comprehensively.

## Discussion

### Artistic Creation

The artistic creation of batik Sudamala is inspired by story of Sudamala reflected on relief of Suku temple of Karanganyar regency of Java island of Indonesia.

Sudamala is defined as a ritual called “*Murwokolo*” dating back to the end of Majapahit Empire (the 14<sup>th</sup> century). The term *Sudamala* connotes being pure. The theme of the story of Sudamala is associated to the appearance of the main character, Sadewa, who is responsible for purifying stain (*mala*). Sudamala in *Murwokolo* (also termed *ruwatan*/ purification ritual) is a ritual to free individuals from mala which may exist in their body, mind, and heart. It is known as cleansing *sukerta* (the unclean).

Creative designs of batik are inspired from the story of Sudamala. Such innovative designs with concept of batik pattern are arranged as follows: (1) primary motifs are taken from the story of Sudamala carved on outer walls of Suku temple, and (2) complementary motifs are oriented on flora of the mount where Suku temple is located.

### Inspiration of Creation

**Design 1:** Batik creation in context of revitalization refers to “*Relief Durga Ra Nini Marah*”, a story about anger of Batari Durga Ra Nini to Sadewa who was holding *Murwokolo* (see relief in Panel 1).



Figure 1. Panel 1: Relief of Anger of Durga Ra Nini to Sadewa located in north yard of the third terrace of Suku temple (photo by Arthea 2106). In the scene of the panel, Sadewa was tied to a silk cotton tree in Setra Gandalayu, while Semar was waiting beside him. Bringing a cleaver, Durga Ra would have threatened to kill Sadewa if Sadewa had not freed him from a curse. Sadewa rejected since he had no power to do it. Durga Ra Nini was finally angry and decided to kill him.

**Prototype 1:** It is a form of revitalization of the relief which refers to the story of “Anger of Durga Ra Nini to Sadewa” in *Murwokolo* ritual as carved in a relief located in north yard of the third terrace of Suku temple (see **prototype 1**).



Figure 2. Prototype 1: Anger of Ra Nini To Sadewa (Arthea 2016). Durga Ra Nini brought a cleaver. In front of him was Sadewa who was tied to a silk cotton tree. Behind Durga Ra Nini were his two men, while behind Sadewa was kneeling Semar. Several creatures in the forms of heads and arms surrounding Sadewa appeared. Such scene is depicted in four halls with four-sided pyramid roof and three trees, one of which is the Betel nut tree.

**Design 1: The Anger of Ra Ninin**

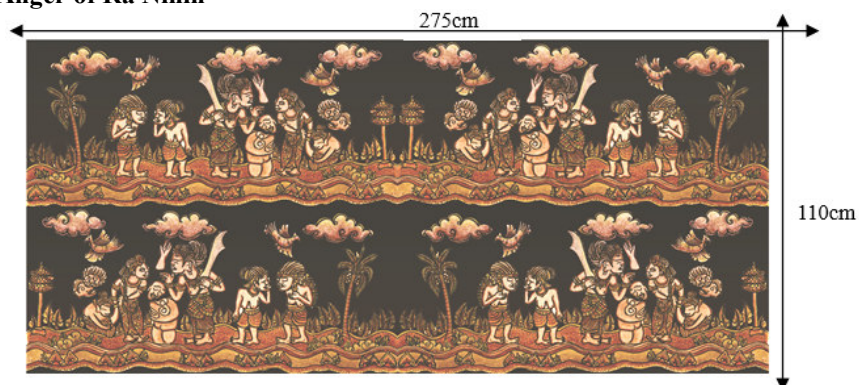


Figure 3. Yona Arthea (2016), “Durga Ra Nini marah”, 110 X 275, Hibah MP3EI 2016

**Design 2:** Batik creation in context of revitalization refers to “*Sang Hyang Guru Membebaskan Sadewa*”, a story about Sang Hyang Guru’s struggles in releasing Sadewa, as carved in the relief located in north yard of the third terrace of Suku temple (see relief in Panel 2).



Figure 4. Panel 2: Relief of Sang Hyang Guru's struggles in releasing Pandawa, as carved in panel of relief located in north yard of the third terrace of Suku temple (photo by Arthea 2016). Sang Hyang Guru stood up in front of Sadewa and was accompanied by his servant, while Sadewa was accompanied by Semar. Three persons on panel except Sang Hyang Guru were kneeling. Between Sadewa and Semar was a Betel nut tree. Hyang Guru tried to save Sadewa through possession of his body to release him from the curse of Hyang Uma. After the curse had been gone, Durga disappeared and beautiful Hyang Ayu Parwati came back.

**Batik prototype 2:** It is a form of revitalization of the relief which refers to the story of "Anger of Durga Ra Nini to Sadewa" in *Murwokolo* ritual as carved in a relief located in north yard of the third terrace of Suku temple (see **prototype 2**).

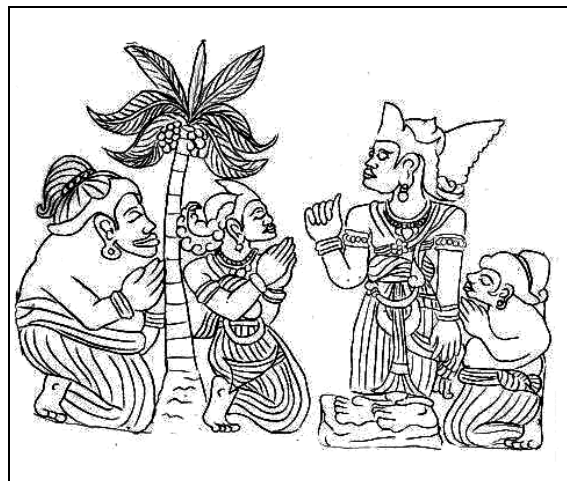


Figure 5. Prototype 2: Sang Hyang Guru's struggles in releasing Sadewa. Sang Hyang Guru stood up in front of Sadewa and was accompanied by his servant, while Sadewa was accompanied by Semar. Three persons on panel except Sang Hyang Guru were kneeling. Between Sadewa and Semar was a Betel nut tree.

**Design 2:** Sang Hyang Guru's struggles in releasing Sadewa



Figure 6. Yona Arthea (2016), "Durga Ra Nini marah", 275 X110 cm, Hibah MP3EI 2016

**Design 3:** Batik creation in context of revitalization refers to "*Sang Hyang Guru Membebaskan Sadewa*", a story about Sang Hyang Guru's struggles in releasing Sadewa, as carved in the relief located in north yard of the third terrace of Suku temple (see **relief in Panel 3**).



Figure 7. Panel 3: Relief of transformation of Durga Ra Nini into Sri Uma located in north yard of the third terrace of Suku temple (photo by Arthea 2016). Sadewa and Semar were kneeling in front of Sri Uma. Behind Sri Uma were two angels who had been described scary in panel 1. There were four trees comprising two Betel nut trees and two silk cotton trees, as well as six halls. The transformed Hyang Ayu was thankful to Sadewa, and therefore she adopted him and changed his name into Sudamala. Sudamala was asked to head to Prangalas to release Begawan Tambapetra from disaster and get married with his two daughters, Ni Soka and Ni Padapa.

**Prototype 3:** It is a form of revitalization of the relief which refers to the story of “Anger of Durga Ra Nini to Sadewa” in *Murwokolo* ritual as carved in a relief located in north yard of the third terrace of Suku temple (see prototype 3).

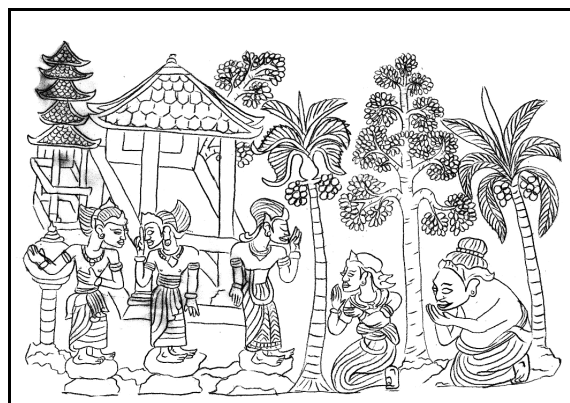


Figure 8. Prototype 3: Transformation of Ra Nini into Sri Uma. Sadewa and Semar were kneeling in front of Sri Uma. Behind Sri Uma were two angels who had been described scary in panel 1. There were four trees comprising two Betel nut trees and two silk cotton trees, as well as six halls.

**Design 3: Transformation of Durga Ra Nini into Sri Uma**



Figure 9. Yona Arthea (2016), “Durga Ra Nini marah”, 275 X110 cm, Hibah MP3EI 2016

**Design 4:** Batik creation in context of revitalization refers to “*Sang Hyang Guru Membebaskan Sadewa*”, a story about Sang Hyang Guru’s struggles in releasing Sadewa, as carved in the relief located in north yard of the third

terrace of Suku temple (see relief in Panel 4).



Figure 10. Panel 4: Sudamala's meeting with Begawan Tambapetra Relief of Sudamala's meeting with Begawan Tambapetra located in north yard of the third terrace of Suku temple (photo by Arthea 2016). Sudamala was with Semar, while Begawan Tambapetra was between Ni Padapa and her servant, Ki Putut. They stood up in front of a gate. A Betel nut tree was between Sudamala and Semar. Having released Begawan Tambapetra from a disaster, Sudamala was rewarded Tambapetra's two daughters.

**Prototype 4:** It is a form of revitalization of the relief which refers to the story of "Anger of Durga Ra Nini to Sadewa" in *Murwokolo* ritual as carved in a relief located in north yard of the third terrace of Suku temple (see prototype 4).



Figure 11. Prototype 4: Sudamala's meeting with Begawan Tambapetra. Sudamala was with Semar, while Begawan Tambapetra was between Ni Padapa and her servant, Ki Putut. They stood up in front of a gate. A Betel nut tree was between Sudamala and Semar.

**Design 4: Sudamala's Meeting with Begawan Tambapetra**



Figure 12. Yona Arthea (2016), "Sudamala Menemui Begawan Tambapetra", 275X110, Hibah MP3EI 2016

**Design 5:** Batik creation in context of revitalization refers to "*Sang Hyang Guru Membebaskan Sadewa*", a story about Sang Hyang Guru's struggles in releasing Sadewa, as carved in the relief located in north yard of the third terrace of Suku temple (see relief in Panel 5).





Figure 13. Panel 5: Bima's Fight against Kalanjaya (located in north yard of the third terrace of Suku temple (photo by Arthea 2016). Bima lifted up a giant with his left hand and pointed his weapon called pancanaka fingernail to the giant's belly. Behind Bima was a troop with a weapon on his right hand and a shield on his left hand. Above the troop was a Javanese chronogram (*sengkalan*) which says *padamel rikang buku tirta sunya*. Behind the giant was a Betel nut tree. The scene tells a story that Sang Kalanjaya and Kalantaka invaded Astina. Bima was angry, grabbed Kalanjaya's hair, and slammed him on the rocks. He also grabbed Kalantaka's hair, strangled, and hit him with *gada*.

**Batik prototype 5:** It is a form of revitalization of the relief which refers to the story of "Anger of Durga Ra Nini to Sadewa" in *Murwokolo* ritual as carved in a relief located in north yard of the third terrace of Suku temple (see **prototype 5**).

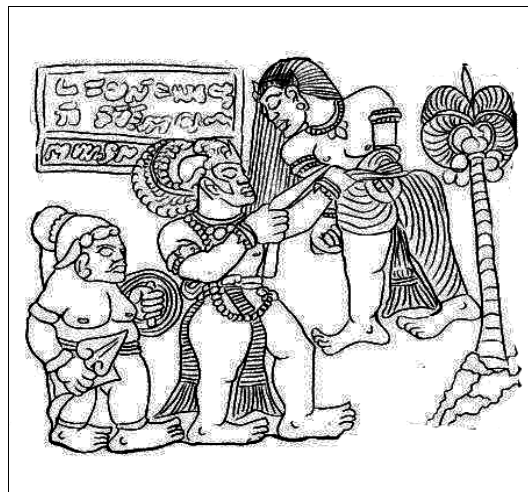


Figure 14. Prototype 5: Bima's Fight against Kalanjaya. Bima lifted up a giant with his left hand and pointed his weapon called pancanaka fingernail to the giant's belly. Behind Bima was a troop with a weapon on his right hand and a shield on his left hand. Above the troop was a Javanese chronogram (*sengkalan*) which says *padamel rikang buku tirta sunya*. Behind the giant was a Betel nut tree.

**Design 5: Bima's Fight against Kalanjaya**



Figure 15. Yona Arthea (2016), "Durga Ra Nini marah", 275X110 cm, Hibah MP3EI 2016

**Design 6:** Batik creation in context of revitalization refers to “*Sang Hyang Guru Membebaskan Sadewa*”, a story about Sang Hyang Guru’s struggles in releasing Sadewa, as carved in the relief located in north yard of the third terrace of Suku temple (see relief in Panel 6).



Figure 16. Panel 6: The Death of Kalantaka and Kalanjaya (located in north yard of the third terrace of Suku temple) (photo by Arthea 2016). Kalantaka and Kalanjaya were dead. Above Kalantaka and Kalanjaya were two *punakawan* (the clown servants), Twalen and Werdah. On the left side of the panel were Sakula and Sadewa talking each other. The scene took place in a fort. On the left side were also trees. Sakula and Sadewa involved a battle with Kalantaka and Kalanjaya. Kalantaka and Kalanjaya, collapsed, screamed, and died. Then, there came two charming young sprites. They told to Sakula what they came for and notified that Sakula and Sadewa had been free from the curse of Sang Hyang Guru and turned out to be sprites named Citranggada and Citrasena.

**Prototype 6:** It is a form of revitalization of the relief which refers to the story of “Anger of Durga Ra Nini to Sadewa” in *Murwokolo* ritual as carved in a relief located in north yard of the third terrace of Suku temple (see prototype 6).

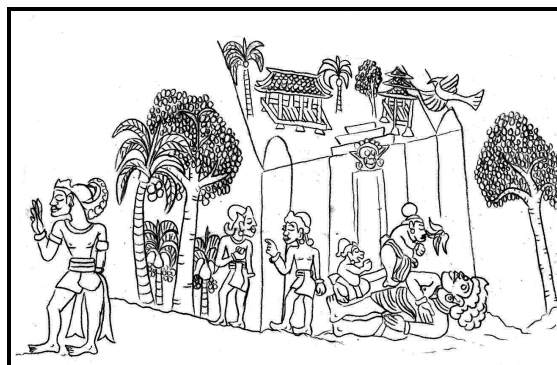


Figure 17. Prototype 6: The Death of Kalantaka and Kalanjaya. Kalantaka and Kalanjaya were dead. Above Kalantaka and Kalanjaya were two *punakawan* (the clown servants), Twalen and Werdah. On the left side of the panel were Sakula and Sadewa talking each other. The scene took place in a fort. On the left side were also trees.

**Design 6: The Death of Kalantaka and Kalanjaya**

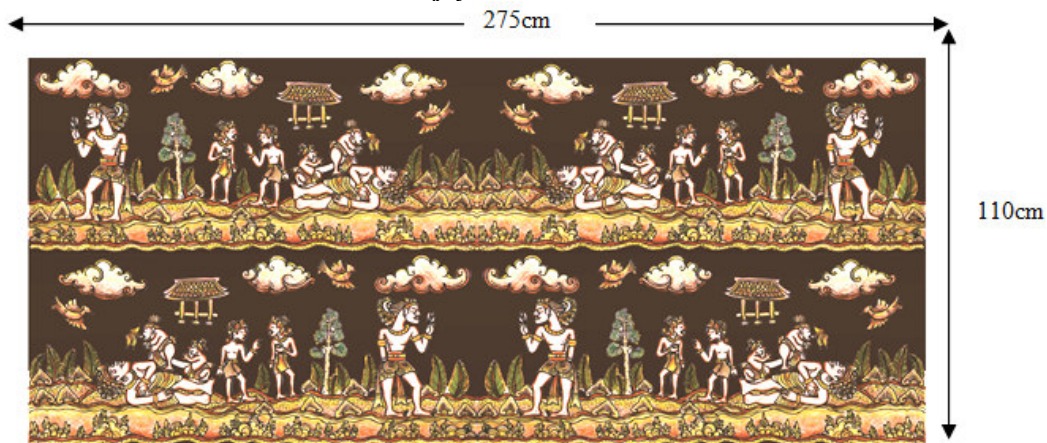


Figure 18. Yona Arthea (2016), “Kalantaka dan KalanjayaTewas”, 275X110 cm, Hibah MP3EI 2016

## CONCLUSION

A perspective on conservation provides an inspiration of further batik making which refers to model of conservation. Conservation yields prototypes and batik designs as an artistic creation derived from relief of Sudamala. The artistic creation of batik Sudamala is inspired by the story of Sudamala as carved in the relief of Suku temple of Karanganyar regency of Java island of Indonesia. Sudamala refers to *Murwokolo* ritual dating back to the end of Majapahit Empire (the 14<sup>th</sup> century). Sudamala in *Murwokolo* (also termed *ruwatan*/ purification ritual) is a ritual to free individuals from mala which may exist in their body, mind, and heart. It is known as cleansing *sukerta* (the unclean).

Creative designs of batik are inspired from the story of Sudamala. Such innovative designs with concept of batik pattern are arranged as follows: (1) primary motifs are taken from the story of Sudamala carved on outer walls of Suku temple, and (2) complementary motifs are oriented on flora of the mount where Suku temple is located. The creative designs in the context of revitalization are resulted from an orientation to the relief of a story about Sadewa who was holding *Murwokolo*.

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