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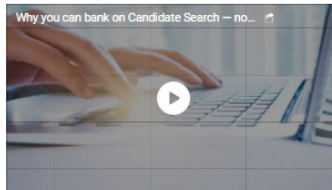


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The Mythos of Nyai Roro Kidul and Sea Life as an Inspiration Alternative to Development the Motifs of Java coast of Batik Story Telling

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Keywords: batik tells the story, Mythos, Nyai Roro Kidul, Java coastal.

Abstract: Indonesia territory was once called as Tera Incognito, a dream of adventurer through exotic mystical stories and mysterious beauty. Geographical paradox of land and sea forms character of nation with unique diversity of tribes and culture patterns philosophy of life that unites two realms, only one nation that calls motherland the Earth and Sea (Tanah Air). Uniqueness of Indonesian culture colored by myths and legends in treating paradoxical nature. Imaginative narratives of power dominate land, mountains and oceans, mystical figures, legends are fascinating mystically mysterious. Concept of two realms, land with dangerous volcanoes and mysterious oceans, is reflected in cultural products. Inhabitants of Java have always active played role influenced history in creation cultural products Indonesian. This paper describes Batik as original technique of Indonesian ancestral heritage style and variety of textiles, 2009 become as world intangible heritage. Research focuses on batik motifs storytelling Javanese coastal. Research method uses experiments and studies to reinterpret Nyai Roro Kidul mythos ruler of southern coastal Java is still trusted today. Aim of innovation batik motifs storytelling as reintroducing coastal mythos Batik which expected as alternative new motives of Javanese coast expected to have high economic value.

1 INTRODUCTION

Uniqueness of Indonesian culture coloured by myths and legends in treating paradoxical nature. Imaginative narratives of power dominate land, mountains and oceans, mythical figures, legends are fascinating mythically mysterious. Concept of two realms, land with dangerous volcanoes and mysterious oceans, is reflected in cultural products. Inhabitants of Java have always active played role influenced history in creation cultural products Indonesian.

This paper describes Batik as original technique of Indonesian ancestral heritage style and variety of textiles, become as world intangible heritage. Research focuses on batik motifs storytelling

Javanese coastal. Research method uses experiments and studies to reinterpret Nyai Roro Kidul mythos ruler of southern coastal Java is still trusted today. Aim of innovation batik motifs storytelling as reintroducing coastal mythos Batik which expected as alternative new motifs of Javanese coast expected to have high economic value.

The Research tries to develop the inspiration from the narrative legend of the Queen from South Sea Coast, name Nyai Roro Kidul and of marine flora fauna for telling stories batik motifs of coastal areas in Java, The method used in this study is an experimental visual approach with new subject matters/composition/colour/repetitive changes and study a form of through innovation reinterpreting Ratu Roro Kidul and marine biota/sea life in the

development of the creation of coastal batik artworks telling stories. The aim is to enrich coastal motifs while reintroducing the narrative of coastal legends through works of art. Conclusion It is hoped that Batik with the creation of Mito Nyai Roro Kidul and the wealth of marine biota will be an alternative to the new motives of the Javanese coast that have better economic value. The characteristics of batik art tell a story from the background of legend myth Nyai Roro Kidul is an alternative to batik art and Javanese coastal motifs, that have economic value in the millennial era.

2 ENVIROMANT OF GEOGRAPHY, SOCIAL AND CULTURE OF JAVANESE

Indonesia territory was once called as Tera Incognito, a dream of adventurer through exotic mystical stories and mysterious beauty. Geographical paradox of land and sea forms character of nation with unique diversity of tribes and culture patterns philosophy of life that unites two realms, Indonesian only one nation that calls motherland the Earth and Sea (tanah air)

The country of Indonesia is the world's largest ocean and archipelago regions has a tropical climate because it is located in Equator between two continents and the ocean so that it is a very strategic region, limited by a vast ocean with land and the most dangerous active volcano in the world. This causes the country of Indonesia have very fertile land and has the most beautiful sea garden in the world. Indonesia is one of the countries with riches ethnic and unique cultural diversity. This is because ethnics live on islands that are different from the richness of terrestrial flora and fauna, and the flora and fauna of marine.

The wealth of the two worlds has become a force that has formed the character of the Indonesian people to become a nation with a philosophy as a maritime nation. The power of the two realms also causes to be a nation full of imaginative and creative life building narratives of mythical and legendary figures of land, mountains and oceans full of enchanting mystical and mystical imaginations. The concept of two terrestrial nature with dangerous volcanoes and a mystery of sea, this is reflected in its cultural products. Cultural work visualized on created objects inspired by the richness of the geographical land and sea environment of the island nation. Indonesian cultural products that are very original and have been

recognized as intellectual property representing the world are textile products decorated with motifs using Batik techniques.

3 MYTHOS IN THE UNIVERSAL CONTEXT

The universal meaning and origin of the word Mythos, according to historians and sociologists, mythos originates from the word myth (English) and muthos (ancient Greece) has meanings about the beliefs of certain societies as a reference for their lifestyle. Understanding Mythos according to the dictionary is a story of traditional society that presents supernatural things about ancestors or heroism which are presented in a primordial style through the perspective of society that is still considered primitive. (Cottterel & Storm, 2007).



Figure 1: Botticelli's Mythos The God of Venus painting (Wikipedia.org)

Universally the symptoms of heroic stories that exist in society do occur in almost all parts of the world, so that it is convincingly linked to an ideal figure in the story who later becomes Mythos. Mythos is also understood as a story or fairy tale about the figure (character) of everything imaginary, meaning Mythos is something that is not real, imaginary, fictitious and imaginative but is believed to be existed by the local community. For people who believe in it, mythology is considered a real thing and influences the paradigm and social-society pattern of the society. Mythos is inherited from a tradition so that mythology or Mythos is an important thing for people who still think traditionally and become a part of their pattern of life. This is reflected in behavior, speech,

ritual ceremonies, artistic activities and even in the state administration, all of these are in accordance with local wisdom derived from the mythology applied by the ancestors of the community (regeneration) and still there are those who believe to be sustainable until now. (Campbell, 1988). Fundamental change occurred around the 5th century when humans began to think philosophically about the meaning of mythology which was originally considered rational then became irrational. In Europe philosophical thought refers to the figures of European philosophers namely Plato, Aristotle, Socrates who questioned about the universe and natural phenomena that occur in the environment of life. This period is believed to be the birth of philosophy, then gradually Mythos was displaced by human reason (ratio) and logic (logos). Mythos eventually became something that was considered irrational. The definition of mythology is the knowledge of Mythos, which is a collection of stories of Mythos. (Bertens, 1996).

4 MYTHOS AND MYTHOLOGY IN INDONESIA

The mythology about myth in Indonesia is thought to have existed since prehistoric times, the Mythos story was delivered by word of mouth or verbally. Mythology in the sense of Indonesia is divided into three understandings, the first is Mythos actually, where humans try with their imagination to explain the phenomena of nature / natural forces / mysteries / mysticism that are associated with Hindu Indian beliefs begin to influence Indonesian people's thinking, therefore Mythos in Indonesia often associated with matters of spirituality, occultation and mysticism. The terms deity and gods in Indian Hindu beliefs began to influence the way of thinking of Indonesian society shifting the imagination of natural phenomena. Mythos legendary story of Mahabharata and figures of puppet stories being the role models of the people of the island of Java which are harmonized with local beliefs, become stories of Mythos West Java Wayang Golek, Cirebon Wayang Cepak, Wayang Kulit Solo and Yogyakarta, Wayang kamasan Bali. (Adisasmito, Nuning, 2007).



Figure 2. Painting of Nyai Roro Kidul Mythos, by Basuki Bawono

The second meaning of myths is Folk Story, which is a human effort to tell important events concerning people's lives which are conveyed by word of mouth as well as verbally, often being an irrational heroic story so that the truth is difficult to prove. The story of Mythos Indonesia, which is well known in the public trust in Java, is Nyai Roro Kidul, who is believed to be the ruler figure of Mythos Kanjeng Ratu Kidul, who is still trusted by the Indonesian people about its existence and many more Mythos and other legends in Indonesia.

Universally the symptoms of heroic stories that exist in society do occur in almost various parts of the world, so that it is convincingly linked to an ideal figure in the story.

The third understanding Mythos is Legend, usually associated with a great human figure and the establishment of a place in the area as a justification for a legend. An example is the Legend of Sangkuriang which cannot be separated by the name of Mount Tangkuban Perahu and the city of Bandung in West Java. During the time of developing mythos a story in Indonesia was always associated with mystical and mystical things. This is because human civilization at that time was still at a mystical level, they still believed in the existence of magical powers beyond the power of ordinary people who controlled nature. The presence or absence of these figures is not known for certain, only these figures are connected and become a marker in an area.

5 MYTHOLOGY IN NUSANTARA BELIEVE

Other mythological creatures that have been known by almost all Indonesian people are figures of Garuda. However, in contrast to the Garuda Pancasila form that we know, this Garuda mythological creature is the vehicle of Lord Vishnu in Hindu teachings, namely the form of an eagle-headed human, his body

is golden, his face is white and his wings are red. Garuda is described as dashing and mighty having a very large body. Another mythology in Kalimantan is the pride of the people of Kutai, which is Lembuswana, a creature described as having a lion's head, eagle wings, elephant trunk, and scaly fish. He is the ruler of the Mahakam river which lives on the riverbed as a protector of Kutai. In Cirebon known as mythological creatures Paksi Nagaliman and Warak Ngendon imaginative creations of traditional Cirebon and Semarang communities, the creation of a dragon-headed creature, a body resembling a tiger shape and its legs resembling that of a Goat, are typical of the North Javanese coastal culture.



Figure 3. Traditional painting of the Stylization of the Paksi Nagaliman, from Cirebon (archivee.ivaa. online)

6 IMAGINING MEMORIES AND IMAGES OF MYTHOS NUSANTARA IN PAINTING

Imagine the myth of Nusantara to read, interpret and reinterpret the existence of Indonesian Mythos in the archipelago. about the romantic memories of the past, about the legendary and of the past. Inviting to observe and look for solutions to the thought of how the charms of myths and legends have changed their functions and meanings, from spirituality to the Godhead naturally familiar with human values and values of life, then shifting into profane things, materialist, because of the swift flow of modernization and due to the development of information technology in social media.

The decorative narrative style that is still visible is that the traces of visual art become illustrative and naturalist narratives in artifacts and forms of art are typical characters in the Asian region, especially in

Southeast Asia, as well as in Indonesia, especially in the Java region. The visual style on the temple walls which undergoes a process of transformation of forms and media changes is therefore of course a technical adjustment, when applied to the media of wood, leather, palm leaves, cloth, and the latest media is paper, the thing as redline that remains is the visualization of the narrative illustrative style (Adisasmito, Nuning 2007).



Figure 4. Motif Batik tells story all the process of planting rice until harvest, Batik from Cirebon



Figure 5. Motif Batik tells the story of Wewe Gombel Batik from Semarang



Figure 6. Batik tells the story of the Sunyaragi Palace Cave as a place Ritual Ceremony, Batik from Cirebon



Figure 7. Batik tells the story of the Pandawa dan Panakawan, Batik from Cirebon



Figure 8. Batik tells the story of the Mythos of Timun Mas, (Awee Art Studio Batik)



Figure 9. Batik tells the story another variant of the Mythos of Timun Mas, (Awee Art Studio Batik)

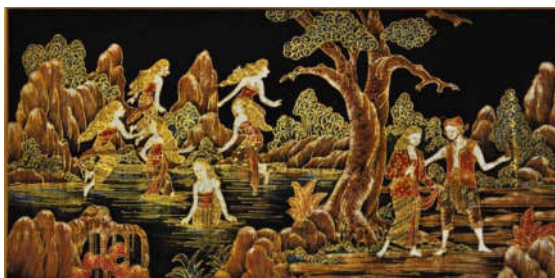


Figure 10. Batik tells the story of the Mythos of Jaka Tarub (Yanmi Art Studio Batik)



Figure 11. Batik Tells Story of the Mythos of Sangkuriang and Dahyang Sumbi,(Awee Art Studio)

The Batik motifs tell stories narrative about Mythos and developed by craftsmen and also by artists in the colonial period, who developed this technique to various foreign countries. The motifs are called the Company Motif, because the batik cloth images are many human figures with decorative styles and storytelling.

7 THE STORY OF NYAI RORO KIDUL

Nyai Roro Kidul, written in the old manuscript "Babad Tanah Djawi", thus spelling the actual written name of the Babad Tanah Djawi writing. The magical story of the common people then evolved into a sacred story that demanded spiritually accountability that was eternal. Abadi because according to the promise, Nyai Roro Kidul will always be in touch with all Javanese kings of Panembahan Senopati descendants up to now. The Mythos and Legend inspired many artists to create mythical-themed artworks.

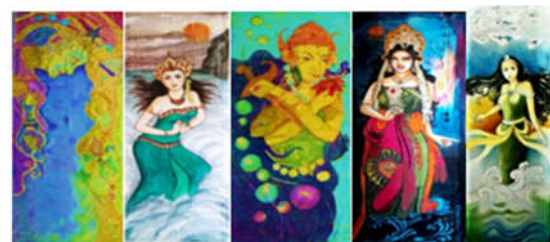


Figure 9. Batik painters interpretation of Nyai Roro Kidul Mythos to Illustrated (by 22Ibu Community Collection)

Some of the constellations that are used are penceng hut and my guardian. The Bedhaya Semang

pattern in dance and costume illustrates the pattern of war strategy and is firmly impressed.

In its development until now the Bedhaya Ketawang Dance is still being performed during the coronation and the commemoration ceremony of the rise of the throne of Sunan Surakarta. This very beautiful Queen (ruler) of the Kidul Sea Nyai Roro Kidul is often associated with a ban on wearing green clothes on the South coast. Local belief if wearing green clothes will make the wearer hit by bad luck, because green is his favorite color, therefore there should not be anyone who wears these colors along the southern coast of Java. Logically, the reason arises because sea water in the southern coast tends to be green so sinking victims wearing green clothes will be hard to find.

Whereas another variation of the story of Nyi Roro Kidul from Sunda is the story of a Sundanese royal princess who was expelled from the palace because of her stepmother. Stepmother Ratu Dewi Mutiara wanted her son to become king, then sent witchcraft so Dewi Kandita became sick all over her body and face full of boils. Queen Dewi Mutiara asked the king to alienate her daughter because her illness was considered to bring bad luck to the entire country. The king did not want his daughter to be rumored throughout the country, he was forced to agree to the proposal of Ratu Mutiara to send his daughter out of their country. Dewi Kandita went wandering and begged for clues that Sanghyang Kersa would accompany her until she arrived at the coast of the Southern Ocean, where the magical voice told her to plunge into the depths of the South Sea.

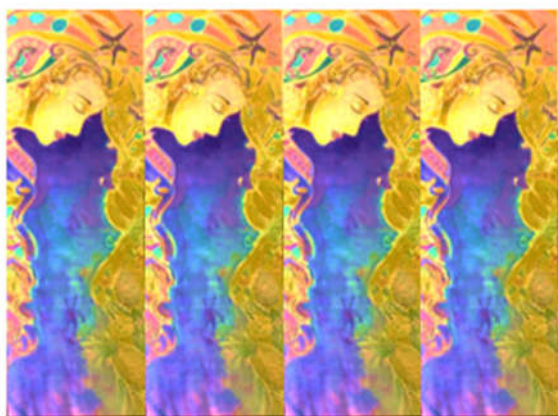


Figure 10. Arleti's Interpretation Batik art works about Nyai Roro Kidul Mythos

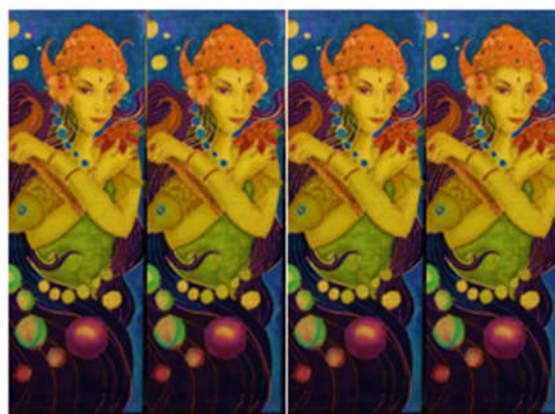


Figure 12. Arleti's Interpretation Batik art works about Mythos of Nyai Roro Kidul

The narration and illustration of Arleti Apin, (fig.10) interpreting Javanese mythology based on Javanese people's beliefs, Kanjeng Ratu Kidul is a creation of the God of Kaping Telu who fills the realm of life as Dewi Padi (Dewi Sri) and other natural goddesses. It is illustrated in a simplified picture of a female's greenish-yellow face with long hairs decomposed positioned on the right side of a field decorated with plants such as grains and various plants forming like the coastline of the image of the South Sea of Java. The center area downward extends from the face boundary to the bottom of the blue field, a picture of the vast ocean. While the upper left part of the field is below the purplish decorative abstract shape. Another interpretation of Arleti Apin about Nyai Roro Kidul (Fig.11) which depicts a female figure with natural attributes as symbols of society. In the legend Nyai Roro Kidul implied knowledge of maritime and astronomy or astronomy. The pattern is also applied to the Bedhaya Ketawang Dance movement related to astronomy, which follows the pattern of stars (constellations) that are known and adopted by Javanese people for their daily needs (determining season, farming, etc.).

Some of the constellations that are used are penceng hut and my guardian. The Bedhaya Semang pattern in dance and costume illustrates the pattern of war strategy and is firmly impressed. In its development until now the Bedhaya Ketawang Dance is still being performed during the coronation and the commemoration ceremony of the rise of the throne of Sunan Surakarta. This very beautiful Queen (ruler) of the Kidul Sea Nyai Roro Kidul is often associated with a ban on wearing green clothes on the South coast. Local belief if wearing green clothes will make the wearer hit by bad luck, because green is his favorite color, therefore there should not be anyone

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Figure 12. Ariesa Pandanwangi Works interpretation about Sea life of Coast of Java

It is Ariesa Pandanwangi (Fig.12) illustrated in a simplified picture of a Sea Life with grey greenish-yellow-green red colour of the sea in deep, decorated with plants such as grains and various plants forming like the coastline of the image of the South Sea of Java. The center area downward extends from the face boundary to the bottom of the earth in water, a picture of the vast ocean. While the upper left part of the field is below the purplish decorative abstract shape.

8 IMAGINATIVE VARIATIONS OF NEW VISUALIZATION MYTHOS OF NYAI RORO KIDUL AND SEA COAST

Indonesian Mythos was reinterpreted as an inspiration for artists in creation works of modern and contemporary of art. It is hoped that works such as this can become one of the interesting learning processes to get to know Mythos and legends whose contents of teachings and philosophies are increasingly being eroded by the flow of modernization. Artists have their own visual language and uniqueness in expressing and conveying messages that contain hope. Illustrative narrative tradition and realism tradition styles even existed in Indonesia in every mainstream period until of modernism and even contemporary times.

The teachings and philosophy contained in the local Mythos-Mythos are increasingly not understood, especially for children and today's young generation. The image of Mythos and Legend of Nyai Roro Kidul can be an inspiration to become a figure of contemporary legend so that it can offset the entry of new and foreign heroes / heroes who began to replace local Mythos.

The Indonesian people have a wealth of stories of mythology and legend in their culture. Ranging from Sabang to Merauke various stories about mythological figures and legendary classic tales in each region. Mythos Indonesia often has similarities and differences, the difference being the background of the geographical environment and the distinctiveness of the culture of the respective creators. Indonesian people still believe in legendary figures and the mythology of sustainability until now, especially in rural areas, and even now begin to inspire artists, with new meanings and reinterpretations in artistic creations. Mythos and Legend in Indonesia are often associated with mystical and mystical spirituality. Mythos is inherited traditionally so that it is important for people who still think traditionally and become part of their pattern of life. This is reflected in the behavior of the people even in the state order, adjusted to the rules or local wisdom applied by the ancestors of the community from generation to generation (regeneration).

9 CONCLUSIONS

This is most likely because the Indonesian nation was brought up by mythology which was realized

continuously in oral, written and artifact ways that spread throughout the Indonesian archipelago (Nusantara), so that the existence of Mythos became fundamental in regulating the joints of the social life of its people, especially in royal period. Universally the symptoms of the existence of Mythos figures or legendary figures in society do occur in almost all parts of the world, so that it is convincingly linked by an ideal figure in the story, becoming the ideal figure of Legend / Mythos. Artists respond to the charm of myths and legends that have changed both function and meaning, from the occult, mystical and the spirituality of the Godhead naturally familiar with human values and values of life, then shifting to being closer to things that are profane and materialist. experiments and studies to reinterpret Nyai Roro Kidul mythos ruler of southern coastal Java is still trusted today. Aim of innovation batik motifs storytelling as reintroducing coastal mythos Batik which expected as alternative new motives of Javanese coast expected to have high economic value.

<http://ononiha2empat.blogspot.co.id/20013/03/asal-usul-nias.html> Tsunami Tano Niha, March 28, 2005 (<http://www.museum-nias.org/sejarah-nias/>)

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APPENDIX

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