

## “Taman Telaga Teratai” Batik Motif as a Traditional Aesthetic Visual Communication Media

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**Abstract:** *This research aims to obtain a relationship between the aesthetic visual communication media and the functional relationship between phenomena that is more accurate and definite from the traditional batik motif of Taman Telaga Teratai in the Cirebon Palace. The Cirebon Keraton batik and its decorative styles have distinctive differences in the three palaces and one unique Peguron. The diversity of these ornamental styles is characteristic and unique within the Kasepuhan Palace, Kanoman Palace, Kacirebonan Palace, and Peguron Kaprabonan. The method used is a qualitative approach combined with an analytical descriptive method in the form of observations and interviews with cultural stakeholders of the Cirebon palace. This research resulted in the finding that Cirebon batik artisans have the courage and flexibility to realize self-expression and the consistency of producing traditional batik by giving symbolic meaning, as well as adding to the depth of philosophical meaning in the Cirebon royal batik genre. The conclusion of this study is that attractive and patterned aesthetic visual communication in the Cirebon traditional batik artisan community can contribute to the emergence of new traditional batik motifs with the Cirebon palace batik genre, which contain symbolic and philosophical values of the Cirebon Palace cultural tradition.*

**Keywords:** *Aesthetic, Batik, Keraton of Cirebon, Communication Visual.*

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### INTRODUCTION

According to Andhita (2021), visual communication consists of two words: communication and visual. The exchange of messages from communicators to communicants through media channels will generate certain feedback. Visual is something that can be seen with the sense of sight. Therefore, visual communication is understood as a process of exchanging visual messages between communicators and communicants and generating feedback (Andhita, 2021:3). Meanwhile, Kenney (2009) explained, visual communication is an interaction between humans who express ideas through visual media. The feedback is in the form of mutual understanding between the two (communicators). In another sense, the

concept of visual communication is a combination of graphic design elements, including the values of creativity, aesthetics, and efficiency to produce certain media, that is effective and can be appreciated by others (Smith et al., 2004). Susanti (2018) added, visual communication is also an umbrella for various communication activities that use visual elements in various media. (Susanti & Rachmawati, 2018).

While the notion of aesthetics can simply be interpreted as beauty, Aesthetic visual communication is a process of exchanging visual messages between communicators and communicants to produce certain feedback from the aesthetic values offered or displayed in a work resulting from the interaction of the

communicator and the communicant.

According to Susanti, referring to Dharmawan's opinion (2010), the forms of local wisdom that exist in society can be in the form of values, norms, beliefs, and special rules. Local wisdom functions for: (1) the conservation and preservation of natural resources; (2) human resources development; (3) culture and science development; and (4) instructions about advice, beliefs, literature, and taboos (Susanti & Rachmawati, 2018).

It is essential to have a concern in maintaining local wisdom of cultural traditions, especially Cirebon palace batik. One of the ways is providing enthusiasm for exploring local traditional culture while maintaining special values, norms, beliefs and rules for holders of traditional batik craft traditions, especially in the Cirebon region.

Batik's artwork is a medium. The medium is the message. Suppose the batik artwork is incomprehensible. Stuck art is an art that cannot "speak", according to Mamannoor (1996). (Sobur, 2007).

Thus, this writing will discuss the traditional art of palace batik, starting from the Cirebon palace's history and the palace batik's history itself, equipped with supporting theories for a comprehensive study through the Levi-Strauss Structuralism approach.

Batik art is a culture from the ancient royal family, done by women who were close to the royal family. Batik was originally practiced limited to the palace area, and the result was clothing for the king, princess, and their followers. It's different with batik as a work of art. The process is still done customarily with written batik technique. As a result, the quality and the uniqueness are maintained. These batik skills have been passed down from their ancestors for generations. Asan art work, the results are truly refined, because the priority is the craftsmen satisfaction in enjoying his

work. Batik skills are obtained from their parents and daily experience. According to Anas, batik work contains the values of compassion, namely the embodiment of smooth and beautiful forms. Besides being used as clothing material, batik cloth has value as family pride (Anas, 1997: 36-39).

Dennys Lombard (1990), the author of the book *Nusa Jawa Silang Budaya*, also cited by Emalia, said that batik was mentioned in the Sundanese script 1440 Saka or 1518 AD, with a different term (Emalia, 2017). The word 'batik' has been commonly used to describe the attachment of hot wax as a colour barrier to cloth. The term batik was first found in European writing at the Dagregister in Batavia, dated 8 April 1641. It is believed that the cloth given by Sultan Agung in 1622, to the Dutch ambassador at the Mataram Palace with the term batik, a cloth painted in blue and white according to the country's style (Lombard & Salmon, 1993).

In an interview, PRA. H. Arief Natadiningrat, SE. Sultan Sepuh XIV (2012), explained that batik-making existed since the time of Prince Cakrabhuwana in the 15th century AD. At that time, Sultan Sepuh showed a collection of the old batiks, several pieces of the original batik collection inherited from Sunan Gunung Jati, estimated to be hundreds of years old. Since its inception, Cirebon batik has been influenced by Hindu, Islamic, Chinese and European cultures. Many batik artisans in Cirebon did not understand the philosophical meaning of the palace batik (Kudiya, 2012). Iwan Tirta conveyed human civilisation, including the existence of habits in making clothing materials, and it could be anything based on the findings made by people at that time (Tirta, 2016). The definition of batik in the Big Indonesian Dictionary (KBBI), is a cloth that is specifically drawn by hot wax on

the cloth, and then colored, it is called batik cloth. (Poerwadar Minta, 2005).

In terms of the aesthetic theory put forward by Djelantik (1999), the elaboration of batik work requires a deep understanding of the existence of aesthetic elements in it. In art, there are three fundamental aspects, namely: form or appearance; In batik, what is included is ornament; for example, the ornamental variety of the taman teratai with the babarmasan color pattern. The ornamental variety of the taman teratai in the Cirebon palace batik artisans community has several different models or patterns (Na'am, 2019).

The difference is not very significant; this is attributed to the continuous traditional repetition practiced by various batik artists. Thus, it is the unique expression from within each artist that distinguishes one Taman Teratai decorative work from another. (Kudiya, 2016). Weight or content (content, substance); concerning batik, that weight is defined as something that the five senses can capture, as in batik, which depicts the ornamental variety of the taman teratai. The weight can already be known without further explanation by looking at the title and the image or likeness objects displayed on the sheet. This is very different when one sees a batik work with contemporary decoration. Then there must be an effort to convey information or a more detailed explanation so that it can be understood clearly; Appearance, presentation (presentation); relating to batik, the field of appearance is a fundamental part that must exist in all art objects or artistic activities (Sinara Dwiyantri, 2022). Presentation is an attempt to display batik works as works of art to connoisseurs of the art of batik cloth. (BATIK et al., n.d.).

## METHOD

In analyzing the Taman Telaga Teratai batik artwork by the Cirebon

palace batik artist, the author uses a qualitative approach and, analytical descriptive methods. The purpose of the analytical descriptive research method, as said by Wibowo (2016) is to describe a relation of an object or explain the description of an object in the research based on the factual conditions (Wibowo et al., 2016).

## RESULTS AND DISCUSSIONS

Recently, researchers have used the Levi-Strauss Structuralism approach in examining and identifying works of art. According to Uyun quoted from Geller, the word identification is used as a term in this research. Chaplin, in the complete dictionary of Psychology, conveys that identification is a comprehensive approach process that also places objects or individuals in certain groups that need to be understood specifically (Uyun & Warsah, 2021) (Geller, 2016).

The batik tradition of the Cirebon palace makes some elements of the palace's cultural arts as a medium to convey the artistic possessions of artists around the palace area (Nababan & Hendriyana, 2012). There is a slight difference with the Structural-Functional approach. The basic assumptions and analysis models are very significant differences. The basic assumption in the Levi-Strauss Structuralism study method is to make human objects important as animal symbolism taken from linguistics. In contrast, the Malinowski Structural-Functional method, it places society as an organism as the basic assumption. (Adibah, 2017).

Koentjaraningrat stated that Malinowski first developed this perspective, followed by Radcliffe-Brown and Hocart (Prof. Dr. Koentjaraningrat, 2007). The assumption is that every human being has the basic ability to inherit it as genetic. Thus, it will exist in humans in the form of structuring abilities,

namely compiling certain structures and conveying them through the Levi-Strauss Structuralism method (Ahimsa-Putra, 2012). While understanding the structure, according to Paz, means finding the arrangement of rules inherent in the basis of human consciousness. The whole pattern of human life in the form of movement when thinking, speaking, behaving, and cultured, is in line with the structure of human consciousness (impulse), which in the end, the structure is interpreted (Anantasya, 2017).

This study provides attention and the main characteristics of the whole object. In this perspective, the network is studied as a whole. According to Nurul (2019) the Levi-Strauss Structuralism formulation can be: (1) Understanding elements through inter-connectedness; (2) Structuralism does not look for structure at the primary level observed, but it explains the reflection of the structure that is closely attached to it (deep structure), the deeper the strength of its forming structure (innate structuring capacity); (3) At the empirical level, correlations of physical elements will be found in the form of binary opposition (Nurul Khotimah, 2019).

In terms of creating works of art, according to Bahrudin, it cannot be denied that symbolization can be expressed as a result of the existence of reality in society. Its elements include language, as well as culture, which has a kinship correlation, myths, art, and symbols (Bahrudin et al., 2021). Furthermore, the entire system mentioned above can be analyzed with the right method to study it. According to Salma, the study of the Levi-Strauss Structuralism Perspective is a paradigm to examine issues of forming meaning (Irfa'ina Rohana Salma, 2014), because as a work of art, batik by Komarudin as the traditional batik craftsman of the Cirebon palace is the basis for values, namely the content of a series of meanings behind the

distinctive pattern of the Taman Telaga Teratai motif. The rest of this perspective view can be enjoyed from the visualization of the structure with expressive forms of Komarudin's batik in total.

### **The Collection of Batik Taman Telaga Teratai**

Taman Telaga Teratai batik work is a development of Cirebon palace batik, which is inspired by decorative elements found in artefacts in the form of reliefs, carvings, and cloth in the Kasepuhan Palace area, Kanoman Palace, Kacirebonan Palace and in the Gunung Jati Astana area. Taman Teratai Batik is a development of the Taman Teratai motif which the Trusmi Cirebon batik artisan community has produced since the 1960s (Kudiya et al., 2016).

In Kudiya (2016), it is stated that the source of inspiration for the lotus (teratai) was used as a decorative batik for the Cirebon palace starting from the era before Islam entered until the spread of Islamic teachings as follows: (a) The lotus plant is in the form of roots and bases that live in mud, then the stems are submerged in water, and the flowers are on the water. So it is said that the lotus plant can live in three realms, namely in the realm of mud, water, and air. Hyang Widhi, in Hindu beliefs, says that he can master these three realms, as the main character of Tri Bhuwana, namely the realms of life Bhur, Bwah, and Swah (Biasa, 2018). The terms of life in these three realms are called Bhur, Bwah, and Swah as symbols of Tri Bhuwana. (b) The lotus symbol has been used since the people of Cirebon believed in the Hindu-Buddhist religion, before believing in the Islamic religion, which has been preserved until now. Previous statement is in accordance with the rules of ushul fiqh in Islam, namely "Al muhafadhotu alaa qodimi shalih wal akhdu bi Jadidil ashlah" means that we are allowed to continue to carry out the values



FIGURE 1. Taman Teratai Motif

of previous wisdom which do not conflict with the values of new beliefs and we can add new values. (Kudia, 2016). The use of the lotus symbol is still practiced today, and what distinguishes it is that the belief associated with it has evolved from Hindu-Buddhism to becoming aligned with Islam. Thus, those who believe in Islamic teachings are not bothered to look for new symbols that are not necessarily understood by the people of Cirebon about the symbol of divinity, so the lotus symbol is still used or has been properly institutionalized, the Islamic values remain well-equipped (Kudiya et al. ., 2016). (c) The term lotus can be found in the texts of the petarekan, including the text of the tarekat babon book written by Prince Muhammad Arifudin Kusuma Bratawijaya Kaprabon, the book of the order of Prince Jatmaningrat or Prince Muhammad Shofiudin, the book of the Kusumawaningyun order, the book of the Aruman Raja Kaprabon order and book of the Order of Ratu Raja Fatimah from Kanoman. In the book of the tarekat baboon in Kaprabonan, an illustration of a human heart richly decorated with jasmine flowers is written. However, in other tarekat books or texts, illustrations of the human heart are written in kudupe or lotus flower buds. (Kudia, 2016).

The Taman Teratai Batik motif is

usually made as a long cloth with 105 cm x 265 cm width, using primissima cotton fabric and done using the written batik technique. This Teratai Garden motif generally uses a three-layer pattern, although some have made it with a 5-layer pattern. Apart from being made in the form of long cloth, the cloth is also usually made to make the iket. This motif cloth is often used for the couple of the bride and groom, or also worn by the bride and groom's parents.

#### **Batik Keraton Cirebon Karya Seniman dan Budayawan Cirebon**

Based on an interview with Irianto (2012), most of the Cirebon palace batik motifs had been produced by petarek, who never mentioned the name of the artist in their work or did not recognize where the batik came. In Irianto (2008) batik's expression for Cirebon's people is somewhat different from batik's expression in general. Among adherents of the Cirebonese Petarek teachings, the term batik is translated from *ba pointe ning esor*, for him *sing andhap asor*. The letter *ba* (the second letter hijaiyah, Arabic), which has a dot under it, means to be happy if someone has a humble nature. The letter *ba* has a very important meaning for Petarek Cirebon members because it interprets the letter





FIGURE 2. Naga Seba Motif (Author's collection)

ba as the beginning of the sentence Bismilahirrohmaanirrohiim. This sentence is found on the Cirebon flag made using the batik technique. The flag (Singa Barwang Duajilullah), has the meaning "In the Name of Allah, the Most Gracious, the Most Merciful" (Kudiya et al., 2014). Cirebon batik, according to Irianto, whom Komar quoted, said that batik is a tool to store "a certain spirit or aspiration" for the next generation, so that the message will be eternal. The same thing is used as a recording device in the form of other visual works, including: on stone (tombstone), wood (carving), glass paintings, and ceramics or earthenware, as well as in the form of

paper manuscripts made from daluang or palm leaves (Kudiya, 2016).

The Naga Seba motif is also one of the Cirebon palace batik collections. The image of a dragon with the shape of a wing is a form of decoration in the mythology of the Cirebon palace. Hindu culture influences the dragon's shape before Islam entered the Cirebon area. Shape's element of the gate with Kluwih leaves is already part of the Islamic religion, where the gate comes from the Arabic word *gofara* (forgiveness). The Naga Seba motif is also generally used as a long cloth product worn by the Sultan's family. This cloth is made using a written batik technique with a



FIGURE 3. Motif Panji Semirang (Author's collection)



FIGURE 4. Daun kluwih Motif (Author's collection).

babarmasan pattern. The background of the cloth is usually white or ivory yellow in color with the characteristic shape of thin tendrils using the mrawit technique.

The Panji Semirang motif is one of the flagship batiks of the Cirebon palace. This motif is produced using batik techniques using fine primissima cotton with dimensions of 10 cm X 265 cm. The decoration used for the Panji Semirang motif includes the wadasan motif (rocks shaped like small mountains), with fragrant pandan plants added with plant tendrils between it. On the wadasan, decorative shapes resemble a disguised dragon's head formed from wadasan. The production of this batik cloth also pays attention to the form of a white or ivory background with black

outline lines and golden yellow elements, so this technique is known as the Cirebon babarmasan technique.

The Kluwih Leaf batik motif is often used by the families of the Kasepuhan and Kanoman palaces. This batik motif has a pretty good philosophy. Kluwen or Kluwih leaves (*Artocarpus communis*). Its symbolic meaning is Wong urip aja kluwen kenten bade pejah (breadfruit) as kula. The sentence seems to have been uttered by a pair of tombstones with a kluwih leaf motif to people visiting the graves on Mount Sembung. The sentence above means "humans live, do not exaggerate (kluwen) because you will die (breadfruit) like me". This decoration teaches humans who are still alive that, living creatures will surely experience

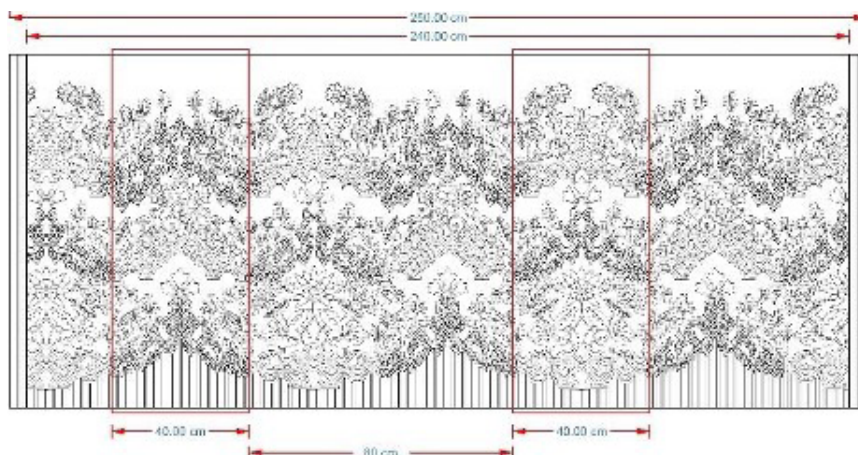


FIGURE 5. Struktur Pola kain Panjang Taman Telaga Teratai



FIGURE 6. White Background Taman Telaga Teratai Motif (Author's collection).

death (Karim, 2015).

The batik motifs of the Kasepuhan Palace, Kanoman Palace and Kacirebonan Palace based on data from the dissertation's result have collected a total of 70 original motifs (Kudiya, 2016). As for the development of the palace's good motifs circulating in the market, especially those made by the Trusmi batik artisan community and its surroundings, there are countless new variants.

### **Structural Development of the Taman Telaga Teratai Motif by Batik Keraton Cirebon Artists.**

The pattern structure of the Taman Telaga Teratai motif uses three repetitions

of the main motif. The main motif is made on A0-size paper with a 75 cm X 100 cm width.

Cirebon batik artists made the first generation of Taman Telaga Teratai batik a new color to the development of Cirebon palace batik. This Taman Telaga Teratai cloth was once used at the wedding of the daughter of Sultan Sepuh to XIV PRA. H. Arief Natadiningrat, S.E., whose name is Ratu Raja Siti Fatimah Nurkayani Natadiningrat, S.T.Kom., and Muhammad Akbar, S.IP., married on March 15, 2014, at Prebayaksa Ward of the Kasepuhan Palace in Cirebon.

As for the parents of the bride and groom, namely the couple Sultan



FIGURE 7. Motif Taman Telaga Teratai





FIGURE 8. The wear of Taman Telaga Teratai with white background in a wedding ceremony.

Sepuh XIV PRA. Arief Natadiningrat and RAS. Isye Natadiningrat wearing a Telaga Teratai batik cloth with a black background.

The development of the Taman Telaga Teratai motif does not stop as the cloth mentioned above. The batik artisans of the Cirebon palace have the desire and goal for the Taman Telaga Teratai motif to be used as batik cloth to represent the three Cirebon palaces; the Kasepuhan Palace, the Kanoman Palace and the Kacirebonan Palace (Kudiya et al., 2016). Then further research was carried out to combine all the decorative elements

owned by the three palaces to be united in the new Taman Telaga Teratai motif. The motif's arrangement in the Taman Telaga Teratai decoration is a combination of several elements of batik motifs, which have an aesthetic value obtained from three locations of the Cirebon palace and added from Peguron Kaprabonan. The final result is expected could achieve the integrity of a Taman Telaga Teratai decoration which is a reflection of cultural traditions' integrity of the Cirebon palace community. The main motif is the primary element that must be displayed or presented in a complete sketch to form a



FIGURE 9. Composition of Taman Telaga Teratai motif



FIGURE 10. Development of the Taman Telaga Teratai Motif

unitary motif adapted to the decoration's title or name. The main motif does not have to be depicted decoratively or in the form of a distilled object. However, there may be elements of a motif that are typical or represent the name of the decoration.

The decorative elements compiled for the Taman Telaga Teratai motif consist of Water, Stork in 4 positions, Crocodile Animal, Elephant Animal - Wadasan, Bintulu, Flower, Blooming Lotus, Lotus Leaf "Hayun if it's soulful", Kluwih Leaf, Gate, Gedong Jinem, Gedong Samar, Meander, Megamendung and Meru (mountain). The complementary motifs consist of Dragons, Insects, Snakes, Bud Lotus Flowers, Bud Lotus Leaves and Fragrant Pandan.

Nowadays, Taman Telaga Teratai motif is a complete composition accommodating all the decorative elements owned by the three palaces in Cirebon plus the Kaprabonan peguron. In general, the production process of batik Taman Telaga Teratai begins with batik production, adjustments and production's quality improvement, and enhancement of aesthetic values attached to the work. This process is in line with the spirit of revitalization to create a brand new and distinct structure of the decorative cloth of the Taman Telaga Teratai's decorative cloth.

If we observe, the development of the Taman Telaga Teratai motif does not only present a more complex blend of

decorations by adopting all the elements that exist in the Cirebonan palace batik tradition, but also the application of varied colors. This motif is also eccentric as it is different from Cirebonan keraton batik in general, which is babarmasan style.

The colors used in the batik motifs made by Cirebon palace batik artisans are strong and bright, which are achieved through the intensive use of synthetic dyes. The beautiful structure of the landscaping atmosphere and the artifacts of the Cirebon palace buildings inspire Cirebon palace batik artisans to incorporate specific colors for traditional batik artwork. The colors found on the palace's walls and garden are very natural and distinctive. While the colors found can vary, bright hues can occasionally be discovered amidst subdued tones, which raises particular interest and encourages exploration when creating patterns for Cirebonan palace batik cloth."

If we observe, the integration of the Taman Telaga Teratai motif's complementary elements is very loaded with symbolic meanings and the influence of Islamic values embedded in the motif. Beauty's element comes from taste, initiative, and creativity, which is built from experience and the results of serious and mature observations. Suppose we pay attention to the element of water in the Taman Telaga Teratai motif. In that case, we will talk about the shape of the water sketch being created. Unlike the typical

shape of water found on the Taman Teratai batik cloth, this design aims to offer something distinct and unique, thereby becoming a defining characteristic of water in the Taman Telaga Teratai motif. Furthermore, four storks in this motif have a spiritual meaning. The shape of this bird is depicted in 4 different positions to represent the spiritual meaning of the teachings of the Syattariyah order. The ritual on the stork is called Aji Bangau Butak, meaning Shari'a, tarekat, essence and makrifat. The four stages are the level of one's appreciation in carrying out the Islamic religion. We have only discussed two elements from the entire Taman Telaga Teratai motif, while there are still 12 more elements remaining.

### **Structural Analysis of the Taman Telaga Teratai Motif by Batik Keraton Cirebon Artists**

In the phenomenon of language, the use of the Levi-Strauss Structural analysis study starts from the smallest element or unit, namely the phenom (Lévi-Strauss, 2020). In the art of batik, there is a structural arrangement starting from the elements in the form of isen-isen (decorative ornaments), klowong (pattern-forming lines), and colors. Djelantik (1999) emphasized that when combining line elements, the addition of isen and color will produce the depth of aesthetic value in batik (Djelantik, 1999). If the analysis is aimed at the Cirebon palace batik as a whole, then the smallest unit in the term of batik is called ragam hias. Besides, in a structural study, the relationship between forms also needs special attention, because structural analysis will occupy relationships with other relational systems to be compared, and cannot be separated. These relationships need to be compared with one another. When examined in a syntagmatic context (linear relationship between language elements), the others

are called syntagmatic operations (Ahimsa-Putra, 1999).

Suppose we carefully analyze the Cirebon palace batik, it will produce certain pattern structures that are repeated in other palace batik works in the form of patterns. The same style repeats and has a peculiarity. According to Ahimsa, this repetitive pattern can be considered a defining characteristic of the artworks created by palace batik artists within specific communities and during particular periods. (Ahimsa-Putra, 1999). At the same time, a syntagmatic structured bonding relationship will be obtained in the creation of palace-written batik as a form of structural integrity which is unnoticed by groups of artists in its creation. The relationship in this syntagmatic structure bond can be used as a pattern that can be understood as a transformational series (Kridalaksana, 2005).

Based on the study of Levi-Strauss Structuralism: the inter-connectedness approach can be used to understand the elements. Second, an analysis of the study of structuralism is carried out at the surface structure (observational level) but looks for the empirical reality behind the system. The appearance element is the actual condition of the emergence of other structures accompanying it. When it gets deeper, it will find the most powerful element in the formation of structures (innate structuring capacity). Third, at the empirical level, there is a connection between the elements of being in opposition between two things (binary opposition). Presented by Hendriyana, in making art works, we could follow these three sources of ideas: (1) Impression, namely from the subconscious, which gives a direct impression of the external condition of the artist, (2) Improvisation is part of the artist's self-spontaneity and also the spirituality that exists within him, (3) Composition is an expression of the

soul of art from within which forms it from experience and is realized, although sometimes it does not make sense (Hendriyana & Ds, 2022).

In creating Cirebon palace batik artwork, the artist's emotion has an important role. If the emotional element is well controlled, it will also produce a good form of art. This is because the elements of art, from conception to the final result are inherent in the artist (Kudiya et al., 2016).

The various forms of lines, from the canting, colors, decorative compositions, waxing techniques, tembakan, isen-isen shapes and the basic materials (fabric) used, are the external elements of the works of art. Meanwhile, the emotions possessed by traditional batik artists, who have the same emotional capacity as those of art connoisseurs, are internal elements (Laurencia et al., 2018). Thus, based on the analysis above, it can be formulated that the measurable pattern in the creation of traditional Cirebonan palace batik artwork is as follows.

In the study of Levi-Strauss Structuralism, the paradigm does not provide spatial movement on diachronic or historical issues, but focuses on efforts to compare the structure of the Cirebon palace batik creation carried out by batik artists to express batik artwork and da'wah (santri tarekat). Aesthetic awareness and spiritual experience of

the Cirebon palace batik artists are used as elements of art that do not change. Meanwhile, according to Endriawan, in every element that changes is the artist's ability to interpret art forms, which is called artistic expression. The artwork of the same batik craft can be interpreted differently from its expressive value by other batik art connoisseurs or the public (art public) from a certain cultural period (Endriawan & Trihanondo, 2015).

The structure of the decorative forms of the gate, lotus, stork, water, gedong jinem, gedong samar, meander, megamendung and meru (mountain) is used as a place for the symbols of the decoration to be applied in the form of spoken language to be conveyed. At the same time, the selected elements are specifically the structure of the Cirebon palace batik created by Cirebon palace batik artisans (the Petarek), lies in the expression of the artist who created it (Kudiya et al., 2016). This is a consequence that affects the internal structure of both. The final result of a batik artwork starts from the ideas of batik artists, while the rest is certainly influenced by the intent and purpose of its creation. The final implication can be seen in the palace batik artwork created as an embodiment of its outer structure. In fact, what appears on the artwork's surface is easier to understand logically. Thus, the visual appearance of the style



FIGURE 11. Diagram of the Structure of the Creation of Keraton Batik Works



in the realm of the art of palace batik is becoming clearer.

The decorative forms of the Gedong Jinem and the blooming lotus flower in the batik work of the Taman Telaga Teratai palace are forms of expression from the depths of the soul of the beautiful artwork, which is the expression of the batik artist to pamper connoisseurs of batik art. Furthermore, it expresses intention because of Allah (*hablum minallah*) and is a relationship between humans (*hablum minannas*). The application of various forms that exist from the cultural traditions of the Cirebon people in general through abstract depictions as the breath of Islamic art through the forms of various decorative objects distilled with the ability of the creator's artistic expression (Kudiya, 2016). Gedong Jinem is in the first layer facing each other under the Gedong samar. The building form of the Gedong Jinem is widely used in the decorative batik of the Cirebon palace, including the Siti Inggil Kanoman cloth, Taman Arum Pakungwati and the Trusmi Mosque. Building forms like Jinem are often used as palace batik motifs. This Jinem motif is usually used for decorative palace batik from the landscaping theme group such as the Taman Arum, Siti Hinggil Kanoman, Trusmi Mosque and Taman Telaga Teratai motifs. The word *jinem* here is an extension of the word *siji kang neem*, (one contains six = a unity of faith in which there are six inseparable pillars of faith, namely faith in: 1. Allah; 2. angels; 3. messengers of Allah; 4. the books of Allah; 5. the Day of Judgment; 6. the provisions and decrees of Allah) or what he calls the pillars of faith (Suryani et al., 2021).

Meanwhile, according to the common definition in the palace, *jinem* means praise and *gunem*. Praise is praising Allah as the embodiment of *hablum minallah*, which means a good relationship with Allah. *Gunem* talks to

humans or *hablum minannaas*, which means good relations with humans. To achieve harmony in the afterlife, the point is there should be harmony in horizontal and vertical relationships.

The Blooming Lotus Leaf supported by the gate, displays a variety of lotus leaves in a visual form that is different from the others. The ornamental variety of Taman Telaga Teratai displays various visual forms of lotus leaves as a different and more varied styling effort. The gate is intended as a connecting place between two places. For a need with a specific purpose, there is a time for a person to ask for forgiveness from his God. Therefore, in a new place or situation, he gets better and more blessed than before because he receives God's forgiveness. In Arabic, *ghofaro* (*in fi'il madhi*) or *ghufron* (*in isim mashdar*), means forgiveness. The gate in the culture of the Cirebon palace symbolizes that people should take the path of God's forgiveness to achieve something better, calm and safe. In this Taman Telaga Teratai, the form of the Lotus Leaf and the Gate is placed in the middle position of the decorative structure. It implies that to reach a higher level, one must go through a way of *tawasul*, through purity of heart in hoping for the pleasure of Allah.

## CONCLUSION

Taman Telaga Teratai batik by Cirebon palace's batik artists which is designated as a new and innovative batik creation has a specificity and uniqueness compared to the decoration in common palace batik. This batik work has the completeness of all the elements owned by the palaces in Cirebon. Meanwhile, the color patterns applied to the written batik of Taman Telaga Teratai have moved on to more contemporary colors. However, there are still streaks that indicate the cultural tradition of Cirebon palace batik.

As Salma said, the Levi-Strauss

study method is part of a paradigm that can explain existing problem conditions by uncovering the roots and analyzing them to obtain more accurate and certain functional relationships between phenomena (Irfa'ina Rohana Salma , 2013).

The conclusion from the study of the Taman Telaga Teratai batik motif by the palace batik artisans, which is currently being produced, is a form of courage and freedom to realize self-expression and consistency in producing batik with the Cirebon palace genre. In line with what was conveyed by Irianto, the meaning of decorative symbolism in batik works adds to the depth of philosophical meaning and gives birth to the characteristics of Cirebon palace batik. Achievements of the courage of expression, freedom and consistency of work can produce works with the highest status in novelty or innovation.

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