

KARTINI'S SECLUSION AS A SYMBOL EXPRESSION IN THE CREATION OF RELIEFS

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Abstract. This research aims to examine and represent the Seclusion tradition in the life of Raden Ajeng Kartini through relief artworks as a medium of visual and narrative expression. The concept of the work focuses on depicting the marginalized process experienced by Kartini, starting from physical confinement to the freedom of the soul obtained through her writing and progressive thinking. This relief artwork is in the form of three dimensions that combines sculpting and carving techniques on wood media, with an emphasis on visual narratives that are able to convey Kartini's emotions and inner dynamics in a reflective manner. The creation of this work uses the concept of symbols from the artist's feelings according to Suzanne K. Langer, mentioning three principles of art, namely expression, creation, and art form. The creation of this work in the context of methodology, there are three stages of creating craft art, namely exploration, design, and realization. This work is expected to be a means of education and a reminder of the importance of freedom, equality, and the preservation of local culture in the modern era.

Keywords: Seclusion, R.A. Kartini, Relief Art.

INTRODUCTION

Jepara as a historical city has an important role in the journey of Indonesian civilization. Jepara is a city that is famous not only in the archipelago but also in the world, and has earned the nickname "The City of Carving". A city that has memories of the past that are then recorded in the stage of historical events. From this city were born great female figures such as Ratu Kalinyamat and Raden Ajeng Kartini, who became a symbol of women's struggle against the limitations of customs and colonialism. R.A. Kartini is known as a pioneer of emancipation who fought for women's rights through the idea of education and freedom of thought. One of the important phases of his life was the period of the periphery period.

Pingit, means to be confined in the house without going out at all before the specified time. Seclusion is also carried out by girls who have reached the age of 12 years, they must be locked in the house and not allowed to leave their house of confinement, until they get a mate from their parents' choice (Tashadi 1985:63). R.A. Kartini felt a tingling sensation that portrayed the injustice to women's freedom where her adolescence had to be confined and isolated from the outside world, without the freedom to go to school or socialize. However, behind these limitations were born reflective letters that marked the rise of feminist awareness in the archipelago. R.A. Kartini's letters became a summary of a narrative entitled "Habis Gelap Terbitlah Terang". This narrative became the main message of R.A. Kartini as the basis of the issue of Javanese traditions that oppose women's freedom. In the context of fine art, this story is interesting to be raised as an inspiration for the creation of relief works because it contains strong narrative, historical, and symbolic values. This research seeks to formulate an artistic concept that represents Kartini's inner experience, confinement and spirit of freedom. The final result is manifested in a relief work that serves as a symbolic expression as well as a visual reflection on Kartini's struggles and thoughts in the Indonesian socio-cultural context. Relief was chosen as a visual medium that is able to convey stories in layers combining inner expression, spatial structure, and cultural meaning.

Seclusion Kartini's work as a symbol of the creation of reliefs is expected to be able to revive the value of struggle and self-reflection of Indonesian women in the midst of the challenges of modern times. The creation of this work uses the approach of the concept of symbols from the artist's feelings, in Jakob Sumardjo's book (2000) entitled Philosophy of Art according to Suzanne K. Langer, mentions the theory of three principles of art, namely expression, creation, and art form. Art

is an expression of feelings that he knows as human feelings and not his own feelings. Artwork is a form of expression that is created for our perception through the senses and imagery, and what is expressed is human feelings (Sumardjo 2000:66). These three principles of expression, creation, and art form are conceptual foundations that complement each other in the process of creating relief works with the theme of Kartini's periphery theme. The principle of expression brings the emotional and spiritual value of Kartini's inner experience, the principle of creation fosters novelty through symbolic reinterpretation, while the principle of art form ensures the visual and aesthetic unity of the work. With the combination of the three, relief works not only function as an aesthetic medium, but also as a reflective means to understand the struggle, thought, and spirit of freedom of Indonesian women through strong and meaningful visual language.

RESEARCH METHODS

The method of creation is intended as a procedure for arranging something in making art, including in making crafts. Likewise, the creation of this relief work requires a creation method to explore data related to materials, tools, techniques, construction, and the embodiment of forms, in order to have a quality concept and visuals. Regarding the creation of the work entitled "Seclusion R.A. Kartini as a Symbol of Expression in the Creation of Relief", in the context of methodology, there are three stages of craft art creation, namely exploration, design, and embodiment. The method of creation applied refers to the opinion of SP. Gustami about the three-stage pattern of six steps which can be described as follows:

1. Exploration

Includes exploration activities, exploring the source of ideas with steps to identify and formulate problems; searching, excavation, data collection and references, in addition to wandering and deep soul contemplation. Then it is continued with data processing and analysis to obtain important nodes of theoretical problem-solving concepts, the results of which are used as the basis for design (Gustami 2007:329). The exploration process carried out by the author in this stage includes.

1.1 Literature Study

Collecting data from various sources of literature related to the RA fringe tradition. Kartini, a symbol of expression and relief. Literature study as information to study information in scientific journals, theses, and internet sources to base the theme raised.

1.2 Observation

Conducting direct observations from reference objects, collecting data starting from images and photos carried out in the Jepara area, especially the Kartini museum, the official house behind the Jepara regency pavilion and the Kartini House community, as Reviews Data archive. Conducting interviews as a technique Collection data through interview from some Sources. Resource persons as a source of information to explore knowledge about material objects that are considered relevant in their field as the basis for the formulation of the design that is realized. Taking pictures from the results of observations and references to the form of relief works and sculptures sourced from Kartini's story, as inspiration in the process Planning design. The results of interviews and direct observations are the basis for working on the form of reinterpretation of sanggit into relief works.

2. Planning

The planning is built based on the acquisition of important details from the analysis that is formulated, followed by the visualization of ideas in the form of alternative sketches, then the choice of the best sketch is determined as a design Mold or with technical drawings that are useful in the realization of the work (Gustami 2007:331). The activities carried out in this stage include making as many alternative sketches with different shapes, composing elements of natural forms that have been transformed as relief constructions. The preparation of this design stage is based on the legal basis of the preparation (design principle) such as the principle of unity (Unity), the basis of equilibrium (Balance), the principle of moderation (simplicity), the principle of accentuation

(emphasis), the principle of proportions The explanation of the design of the work is based on the legal basis of the preparation (design principles) as follows:

2.1 The Basis of Unity

Unity is cohesion, unity, wholeness, or unity, which is the main content of the composition. The unity of a series of effects achieved in an arrangement or composition between the supporting elements of the work, so that the overall impression of response is complete (Sony Kartika 2007:45). The preparation of the sanggit work began by composing the elements of form through the reinterpretation of the narrative on R.A. Kartini's fringe object combined with wooden materials, so as to display the aesthetic form in its entirety.

2.2 The Basics of Balance

Balance is a condition or similarity between forces that face each other and create a visually balanced effect And by Intensity visual works (Sony Kartika 2007:45). The design of the work works has a balance of weight visual that has been determined through the exploration of size, colour, texture, form and considered from the presence of all these elements. The preparation of the design of this work has a formal balance that is a balance on two opposite sides of one axis. Formal balance too Interpreted Symmetrical balance, the arrangement of the form of this relief work has the shape of an eight number which displays the two axes above among and shape the same size around the shaft below.

2.3 The Basics of Simplicity

Simplicity of design is Simplicity selective and careful grouping of elements Artistic in design(Sony Kartika 2007:46). Relief work has 3 simplicity's, namely the first Simplicity The element of explaining simple elements through the composition of R.A. Kartini's periphery becomes a story Serial from being confined in the darkness of the periphery room to the process to freedom, namely being married to the regent of Rembang, as well as supporting the state of the periphery room and plant motifs. This element is a form of simplification of design that can give hope that it does not look complicated, because too Complicated often becomes a striking and aloofy form. Second, the simplicity of the structure has a form of presentation according to the pattern of working on relief works Amounts Eight panels with a circular arrangement like the number eight, the function of working on relief works is as an expressive visual form that supports room decoration because it is not only decorating the room but as a form of historical event that must be remembered. Third, the simplicity of the technique has a composition in creating works that can be achieved with simple techniques. Use Relief work design aids are carried out with equipment Conventional such as paper, pencil and ruler to determine aesthetic value and expression in form design, as well as after perfection Continued work on computer devices for Clarify appearance and detail.

2.4 Aksentuasi (Emphasis)

The preparation of this design is heavy to attract attention (center of interest(Sony Kartika 2007:47). The design of the sanggit work design emphasizes in the form of panels in the middle of which have elements of the story R.A. Kartini received a proposal from the regent of Rembang as an object that Visualize cheerful atmosphere because of the freedom of a teenage woman only their have after the wedding.

2.5 Propose

Proportion and scale are the relationship between parts of a design and the relationship between parts of the overall design principle (Sony Kartika 2007:48). The design of the sanggit relief work refers to the rules Propose Considering that the panel containing the visual of Kartini's marginalized story has a different scale, because colour, texture and line determine an important role in determining proportion.

The following is a sketch of the sculptural work that the author made, starting from the alternative sketch stage to the selected sketch that is used as the basis for the process of realizing the artwork.

2.5.1 Alternative sketches

The author made several alternative sketches as an exploration of the form of work that will be realized, so that later the best sketches will be selected and improved. In this sketching process we made several alternative sketches, here are some examples of alternative sketches.



Figure 1. Alternative Design

2.5.2 Selected Sketches

Here are the selected sketches.



Figure 2. Selected Design

3. Realization

The realization starts from making a model according to alternative sketches or technical drawings that have been prepared into a model prototype until the perfection of the desired work is found (Gustami 2007:331). What is done in this stage includes preparing materials, before carrying out the work process first prepare teak wood materials as series relief materials with a total of 8 panels. Furthermore, mahogany wood as a panel frame in the shape of the number eight with construction boards and skeleton as a support. Material The supported is chosen charcoal and white brick. Charcoal as a material fills the space frame main as the concept of burning darkness due to the dark character of charcoal after wood burning. Furthermore, white brick was used as a second frame wall and a support of the radiant relief. Then followed by the selected design pattern to refer to so that

the process runs smoothly, preparing carpentry tools (bench work) and tools for carving. Then the realization process and determine the target time for realization in one completed work, until the process is continued finishing to enhance the work to look aesthetically pleasing and resistant to pest and weather attacks. Process finishing The relief work uses acrylic paint on charcoal and white brick and the final stage of cladding with melamine material. This process of realization is the final stage of the entire creation of the work.

The creation of this relief work is inseparable from the choice of material medium as the basis for embodiment. The choice of this medium is an attempt to narrate the concept of Kartini's periphery. The selection of material mediums that harmonize the unity of the concepts of meaning and symbols is as follows;

3.1 Wood

Wood as a medium of tradition, cultural heritage and soul strength. The reason for choosing wood is because it has a symbolic value of cultural roots and is sustainable. The formation process is easy and has a natural fiber character that displays a soft, warm and strong impression like the character of R.A. Kartini.

3.2 Charcoal

Charcoal as an inner medium, wounds, and burning light. The reason for choosing charcoal is because the result of wood burning symbolically implies transformation from the living to the embers of consciousness.

3.3 White brick

White brick as a medium of space, tradition and hope. The reason for choosing white bricks is because it is used as a symbol of the perimeter wall that limits the body, but makes the potential for change. The colour of the white brick presents the hope for R.A. Kartini's ideals.

RESULTS AND ANALYSIS

The result of a work is an idea/idea that is described through an interpretation as an expression of the work created. The work has an explanation of the working techniques and concepts created. The work also explains the purpose and purpose to the connoisseurs and observers. In addition, the author also invites connoisseurs and observers to better understand the meaning contained in this relief work through the writing and beauty of the works displayed. The results of the work are obtained after going through the exploration stage through literature studies and observations about the themes taken, then the design stage starts from the process of alternative sketches to working drawings. Then the last stage of realization which uses the process of working techniques to visualize the work. The description of the relief works is as follows.



Figure 3. Sculpture

Heading	: Free Limitations
Size	: 100 x 180 cm
Material	: Wood, Charcoal and White Brick
Technique	: Chisel (carving), Carpentry and Paste
Finishing	: Acrylic and Melamine Paints

This work represents the phase of Raden Ajeng Kartini's life when she experienced a period of marginalization of a period full of limitations, but instead became a contemplative space and the birth of progressive thinking about equality and women's education. Seclusion is interpreted in a title "The Limitations of the Free" in this work not only as a symbol of physical confinement, but also as a space of reflection where great ideas grow in silence. Kartini is indeed physically confined, but her mind penetrates the boundaries of space and time. The creation of relief works has the shape of two circles like the number eight which has the meaning of infinity (unlimited). The choice of this shape is a concept for presenting the narrative of the panel that rotates clockwise. The placement position of each panel leads to an odd clock and leads to a rotating axis that has the intention of an odd number bringing positive energy as well as good luck. The meaning of the axis of rotation is the meaning of a mandala. Mandalas as a magical diagram have a central point as the core or centre as the axis of imaginary lines that stretch to the horizontal axis and the vertical axis to connect the spatial layout or area in the mandala (Jazuli, 2005:2). The symbolic value of each relief panel:

1. Kartini visualized the winged silhouette in a charcoal frame is a metaphorical image of a woman who is confined by tradition, but has the inner strength to be able to fly her ideas out of social prison. It is a symbol of the tension between darkness and hope, between limitation and freedom, between a locked body and a flying soul. Kartini's silhouette has a symbol of determination, calmness, and the strength of a woman's identity that is silent but speaks loudly. Wings have symbols of hope, freedom of thought, and women's transformation. Charcoal has symbols of limitation, historical wounds, and embers that have not been extinguished.
2. The white brick carving frame in the circle of relief panels is a narrative visualizing women who are confined but not subjugated. Behind the cold of the fringe brick walls, hope,

knowledge, and empathy grow. The carvings on the white bricks are a symbol that every wound, dream, and tear has formed the foundation for women's freedom today. The meaning and value of the symbol are as follows: The white brick carving frame means that white is a symbol of purity of intention, hope, and the spirit of enlightenment. Stone symbolizes a solid building but is composed of simple elements. Kartini Seclusion as the initial foundation of Indonesian women's struggle which is engraved in cultural traces, complexity of thought, and inner expression immortalized in visual forms such as:

- 2.1 Being cut off from the outside world has a symbol of longing for freedom. With the meaning of the isolation of rigid perimeter spaces, as well as the representation of customary systems that limit women's movement. However, the whiteness shows that there is still bright potential in the limitations.
- 2.2 Studying by yourself silently has the symbol of Perseverance in silence. With the meaning of growing awareness and knowledge even in a narrow space. Representations of women who study in silence, absorbing light even though they are confined.
- 2.3 Writing a letter to a Dutch friend has a symbol of a cultural bridge. With the meaning of hope and cross-cultural dialogue. A woman's voice in the air even though her body is imprisoned. Letters as a form of wings for Kartini's thinking.
- 2.4 The tears and testimonies of the suffering of the surrounding women have a symbol of social concern. With the meaning of Empathy as the basis of struggle. Tears that give birth to collective consciousness. Pain is the trigger for change.
- 2.5 The inner conflict between custom and personal dreams has a symbol of identity struggle. With the meaning of tension between the customary system and the desire to be free. Kartini as a representation of women who stand on the border of two worlds. A symbol of inner compromise that does not extinguish ideals.
- 2.6 Compiling the ideals of building a school has a symbol of the ideals of social change. With the meaning of education as the seed of change. A dream that grows from a previously limiting wall. A vision of the future built from space of limitations.
- 2.7 Accepting an application to get married has a symbol of self-sacrifice in life strategy. With the meaning of life choices complicated but strategic. There is the courage to keep going, not give up. A space for compromise, not a betrayal of ideals.

CONCLUSION

The creation of relief works with the theme of Seclusion Kartini is a form of visual expression that re-raises the inner narrative and struggle of R.A. Kartini during her confinement. In the space of the marginalized that is physically restrained, intellectual and social awareness grows which later gives birth to the idea of women's emancipation. Through the medium of wood as a symbol of the roots of tradition and the strength of the soul, charcoal as a symbol of wounds and embers of consciousness, and white bricks as a representation of traditional walls as well as hope, this work visualizes Kartini's transformation journey symbolically and emotionally.

These reliefs are not only historical artifacts, but also a medium of reflection and education that is relevant to today's society. Especially in looking back at the new forms of marginalization in modern women's lives from social pressure, gender views, to digital violence. Furthermore, this work is a strategy to revitalize traditional carving craft art to stay alive in the midst of the dominance of contemporary minimalist aesthetics. It restores narrative, symbolic, and cultural values as the main strength of craft expression. Thus, the relief work created not only revives Kartini's story, but also voices that confinement is not always weakening. Instead, it can be a fertile field for the birth of change, both in art, history, and women's struggles.

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