

KARTINI'S CONTRIBUTION IN DEVELOPING THE ART OF CARVING *MACAN KURUNG* JEPARA (1903)

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Abstract— Kartini is known as a figure of anxious hero and a high social spirit. In addition to fight for the emancipation of women, Kartini is also concerned with the fate of local wisdom of Jepara is the art of carving. The things that encourage Kartini to notice the fate of the carvers in Jepara is quite surprising. Especially before Kartini could not carve at all. The purpose of this study is to describe the role double of Kartini in developing the art of carving of brackets of Jepara. This study uses historical methods ranging from theme selection, source collection, source criticism, interpretation and historiography. Kartini was born in Jepara, 21 April 1879. As a descendant of Jepara regent, Kartini leads a strict feudal life. After graduating from elementary education, Kartini has a period of serious persecution. Her father, Raden Mas Adipati Ario Sosroningrat, supported Kartini to develop her potential and dreams. One of Kartini's dreams is to develop the artistic potency of Jepara carving. Kartini realize that Jepara carving art is not appreciated properly so that the income of the carver is low. Although it was constrained, Kartini tried to encourage carving artisans in Kampung Belakangnung to be more productive. Kartini commissioned them to make various furniture among others; cigarettes box, seams and small tables. In 1903, Kartini sparked a new variety of carvings to enrich the art of Jepara carving is a bunch of certain flowers and *macan kurung* (tiger brackets). The meaning of the art of sculpture carving brackets is the struggle of craftsmen carving against the pressures of life at that time. Kartini also played a major role in marketing the carving of Jepara sculpture to Semarang, Batavia and the Netherlands. Kartini's struggle as an independent woman and creative in responding to the challenges of the times.

Keywords— *Kartini's contribution, Macan kurung, Jepara*

I. INTRODUCTION

T Kartini lives in an environment with a thick Javanese culture in Jepara. Kartini grew up with education until the age of twelve. This makes Kartini has a different view with Javanese women generally at that time. [1] reveals girl born 21 April 1879 in Jepara this is the fifth child of 11 siblings. Kartini was born from a family with a strong intellectual tradition.

Kartini is the daughter of Jepara Regent who has been critical since childhood. Much is about the Javanese culture questioned by Kartini. This shows Kartini's privileges with other Regent's daughters at the time. Kartini's concern is not solely about women's emancipation, but also a common

social problem [2]. One of the common problems that concerns Kartini is the decline in productivity of Jepara carving art.

At that time the people of Jepara made the art of carving as an important livelihood. The artisans of this carving can not grow in productivity or creativity. When Kartini made a visit to these craftsmen in Belakangnung Village, Kartini found an opportunity to develop the art of Jepara carving. How big is the role of Kartini in developing art of Jepara carving still much debated. This study aims to reveal the role of double Kartini in encouraging new motifs in Jepara carving art that is the tiger parenthesis.

II. METHOD

This study applies historical methods ranging from topic selection, heuristics, source criticism, interpretation and writing. Interpretation became an important part of the current study because of the large number of secondary data. Interpretation or interpretation is often referred to as the source of subjectivity [3]. This arises because historians must ascertain the meaning and relevance of the facts that have been collected based on the interpretation of the historian. The data collection is done at Kartini museum in Jepara and Kartini devotion museum in Rembang. Documentation of photographs, letters and carving of the bracketed tribes into museum collections becomes an important finding in the preparation of this article. Literature review conducted in ANRI (National Archives of the Republic of Indonesia), National Library, and Kartini Museum. The study of relevant literature is also useful to support the primary data about the art of Jepara carving. The results of collecting and interpreting data on the history of Kartini's role can be used for a foothold to discover the role of Kartini for the sculpture art of the brackets of Jepara.

III. FINDING AND DISCUSSION

A. *Kartini Introduction with Carving Art*

Art carving is meant here is carvings derived from wood that can come from teak, mahogany, sengon and others. In the city of Jepara almost all subdistricts have furniture and woodcarving in accordance with their own expertise . Jepara carving art using strong and durable wood raw materials. This raw material is an interesting feature of Jepara carving art compared to other carving art. Besides itum carving

workmanship is neat by trained carvers who make the art of Jepara carving has a high quality.

Traced from history based on existing evidence, Jepara carving has a long history. Jepara carving art has been experiencing ups and downs since ten centuries ago or the time of the Kingdom of Keling led by Queen Shima. Basically, Jepara carving art has become an important cultural root for the people of Jepara.[5] states basically the city of Jepara is already famous for its carvings since the VII century (Queen Shima), XVI century (Queen Kalinyamat), and XIX century (R.A. Kartini) until now.

Islamist period, Jepara carving art was also a concern of the royal government at that time. Jepara's carvings have been traced during the reign of Queen Kalinyamat (1521-1546) in 1549. The queen has a daughter named Retno Kencono whose role is for the development of carving [6]. The remains of sculpture in Islam are the tombs of Queen Kalinyamat and Mantingan Mosque. Both relics indicate that the art of Jepara carving was able to melt in Islam from the past to become a part of Hindu-Buddhist culture. Jepara carving art is a cultural transition media that is important to the development of Islam.

Behind from Mountain is said to have carved groups tasked with serving the needs of the royal family. The carving group then develops their talents and surrounding neighbors to learn from them. The number of engravers added a lot. During the Queen Kalinyamat carving group developed [6]. The Rear Mountain Area has become an important carving center in Jepara long before Kartini was born. These talents and carving skills handed down from generation to generation are still important livelihoods for the community of Rear Gunung.

Addition to caring for her children's education [7], Sosroningrat Regent familiarizes her children including Kartini to accompany her traveling to the community. The goal is somewhat able to recognize the lives of the little people and grow a sense of love for them. Many impressions that Kartini got when accompanying her father to review most people in the villages. When Kartini was born, the development of Jepara sculpture was stagnant. The engravers are not able to raise income economically when the results of carving has a high quality.

Kartini's high concern made Kartini think of being involved in developing Jepara carving. Kartini and her siblings routinely conducted interviews with engravers to look for the causes of the low development of Jepara carving. [8] behind from mountain is one that Kartini and her younger siblings often visit. Kartini was very impressed by the art of ukir artisans in the village which lies behind the former Portuguese fortress that stands on a mountain.

The results of Kartini's interviews and her siblings became Kartini's foothold in determining the steps to develop carving art. [8] states that Kartini there just sees the bitter reality: carved art worthless is appreciated. The works of the caretakers are cheap for sale in Jepara. The income of sculptors is not comparable to those of the sculptors. Karti and her siblings are looking for ways to raise the income of carvers and develop Jepara carving art.

Kartini wrote an article about the condition of Jepara carver who is concerned. Kartini hopes to get good response

from colonial society for art of Jepara carving., Kartini wrote an article entitled *Van een Vergetten Uithoekje* (From a Forgotten Corner) to defend woodcarvers in Jepara who were at risk of losing their jobs at the time. In that article, Kartini introduced Jepara wood carvings and how the beautiful artworks were made. Kartini think writing articles alone is not enough. Kartini must be directly involved with the Jepara carver, especially the Rear of the Mountain. Jepara carving art is already known by the colonial government but the order of carved art from the Dutch colonial society is still low to Kartini's attention.

B. Motivator Motive Carving Art Macan kurung

Motif art sculpture tiger parenthesis not found by Kartini. Suharto (2012: 263) reveals one of the works of popular craftsmen Belakanggung namely Tiger Leaves made of teak wood. The Tiger Bracket was first created in the 19th century by Asmo Sawiran, a craftsman from the dukuh Belakanggung. As the second generation is his son named Astro Sarwi. Kartini encourages the engraver to turn the tiger bracket motif because it has a unique art.

The condition of the carpenter of Jepara that concerns encourages Kartini to make renewal. The first thing that Kartini did was to propose an interesting and unprecedented motive of rock sculpture that is the tiger parenthesis. According Purwanto in [8] states the motif of the brackets is a symbol of resistance crafters carved over the pressures of life felt at that time. Jepara carving artworks have experienced glory until about a century since Kartini designed in 1903 and made by hereditary by the family Singowirjo.

Kartini visited the village, happened to be busy working. Some are drawing, sculpting, carving and so on. Kartini attentively and closely watched the person at work. The circumstances of the house and the life of the villagers did not escape the attention of Kartini. Kartini sees that Belakanggung society has a high work ethic and skilled skill in carving wood. Based on his observations, Kartini concludes the weakness of these carvers does not have good trading skills. Kartini think of ways to promote this art of Jepara carving in order to sell and demand.

C. Marketing of Carving Art Macan kurung

Kartini also seriously studied the science of commerce to market the art of Jepara carving. Kartini features some new carving motifs to boost sales of Jepara carving art. Tempo (2016: 52) stated that Kartini also made carving designs with flower motifs (series) of flowers and tiger brackets. It turns out that the tiger parrot motifs are in great demand outside of Jepara, such as Semarang and Batavia. These new motifs are considered unique and interesting than the previous Jepara carving motifs.

Kartini utilizes her correspondence to offer Jepara sculpture with new motifs. Kartini found it easier to promote the art of carving Jepara to people she knew first. [8] revealed that Kartini then contacted his Dutch friends in Batavia and Semarang. Kartini also established a relationship with Oost en West, an association that helped bring crafts to life in the Indies.

Kartini's vigorous promotion was successful. The role of Kartini in I was able to lift the order of Jepara carving art. In the field of economic struggle, R.A. Kartini distributes works of Jepara society in the form of wood carving to Dutch. This description is explained R.A. Kartini in a letter dated 1 January 1901 to Mrs. Abendanon. Some friends who ordered wood carving are Mrs Anton and Mrs Rooseboom (Anton, 2015:35).

Unlike the tiger parenthesis, the motif that Kartini carved on the jewelry box used as a gift as a gift was not sold. The art of puppet sculpture designed by Kartini is also used by craftsmen to develop their business. [9] declares three of Kartini's eight handwritten pages in a letter addressed to Mrs. Rosa Manuel Abendanon-Mandri, March 5, 1902. There are many stories in one letter: jewelry-carved jewelry box, Chinese and Javanese traditions, rampant European decorative carving order damaging citrara Jepara decorative carvings, to his efforts to persuade artists to carve the puppet.

Wooden box collection Museum R.A. Kartini in Rembang in a replica of batik cloth during Kartini [9]. The box is carved on every side of the puppet. The carving on the top cover is supposedly featuring Kangsadewa and Kakrasana with the framework of the clouds influencing Chinese culture. Wayang motif used by Kartini has a philosophical meaning because it combines Javanese and Chinese culture at that time. This further adds to the appeal interest of the artists carving Jepara in the Dutch East Indies.

Kartini exploit her correspondence to widen the marketing wing of Jepara carving art. [8] declared through the mediation of Oost en West, the goods were sold Kartini to Semarang, Batavia, and the Netherlands. Apparently the price is much more expensive than in Jepara. After cut the postage, the money from the sale is directly given to the engraver. Kartini also has a high character in trading. Kartini did not take advantage of the sale of art sculpture Jepara. Kartini accentuated her honest and fair attitude to her education society in trading.

Kartini's honest and fair attitude makes her even more trusted by crafters and customers. Kartini's success in developing this entrepreneur makes her name more and more known as a strong woman and meritorious in the Dutch East Indies and the Netherlands. Branch office has opened in Batavia, Kartini immediately conduct trade relations with Oost en West. Kartini easily build cooperation with Oost en West because Kartini name is quite well known in the Netherlands.

Prosuden and consumer beliefs on Kartini as marketing agent of carving art makes Jepara carving art industry growing rapidly. Orders from Oost en West Batavia in large quantities were immediately obtained. These items are for

Santa's party. Of course this is welcomed by Kartini who later disclosed to Edie, the son of Abendanon, in his letter dated August 15, 1902. Orders in large numbers showed the peak of Kartini's success in encouraging and marketing Jepara sculpture, not only in the Netherlands Indies (the name of Indonesia at that time) but also has penetrated the European market.

IV. CONCLUSION

Since childhood, Kartini has been educated to have a high social sense when invited his father, Regent of Jepara, review the condition of Jepara villagers. Social taste that has been nurtured since childhood is also supported intelligent reading that makes up Kartini as a tough woman. Jepara carving art has evolved since the Hindu-Buddhist era, the period of Islam until colonial continuously. Jepara carving art using raw materials of teak and mahogany wood so that the art of Jepara carving has a good quality and durable. Jepara carving art has many motifs, tiger parenthesis is the famous motif since encouraged by Kartini. The tiger parenthesis was not found by Kartini, but by Asmo Sawiran. The tiger bracket motif had a heyday when Kartini encouraged the engravers to make it. Kartini succeeded in marketing the art of tiger carving brackets to Indonesia and Europe through korepondesi and Oost en West. Kartini's success in lifting this Jepara sculpture shows the important role of women in the colonial period in terms of art and entrepreneurship.

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