

REINTERPRETATION OF JAVANESE ETIQUETTE IN PAINTING: PERSPECTIVES OF GENERATIONS Z AND ALPHA

By:

¹Hafidh Nur Alfarizi, ²Amir Gozali

^{1,2}Fakultas Seni Rupa dan Desain Institut Seni Indonesia Surakarta

e-mail :

gozali77@gmail.com

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Abstract

This article highlights significant changes in Javanese society, particularly among Generation Z and Alpha, who are increasingly distancing themselves from traditional cultural values due to the influence of modern culture. In this context, the author created a painting titled "Reinterpretation of Javanese Culture in Painting: Perspectives of Generations Z and Alpha" with the aim of exploring and reinterpreting Javanese culture, using an interdisciplinary approach that links the cultural values of the past with the realities of today's younger generation, represented by traditional batik motifs combined with Lego robot action figures in a decorative style, using the *sungging* technique for visualization, thus creating a work that has new and more meaningful values. The creation method used refers to L.H. Chapman, encompassing three stages: 1) the emergence of an idea; 2) elaboration; 3) visualization. The resulting work, titled "Pembelajaran" (Learning) (2024), uses acrylic paint on a 100 x 120 cm canvas. It is hoped that this work can inspire and raise awareness about the importance of preserving local cultural heritage amid the highly dynamic currents of technological and social change.

Keywords: Javanese Adab, Generation Z And Alpha, Painting, Reinterpretation, *Sungging* Technique.

INTRODUCTION

The rapid development of information and communication technology, especially the penetration of smartphones and social media, has created a unique social landscape for Generation Z (born around the mid-1990s to early 2010s) and Generation Alpha (born in the early 2010s to mid-2020s). This condition poses a significant challenge to the preservation and internalization of Javanese values that have been passed down from generation to generation, such as *unggah-ungguh*, *andhap asor*, *tepa selira*, and *tata krama*. The author's personal experience of witnessing children interacting more often with digital devices than with their families and friends shows a lack of appreciation for good manners. Research by Muhammad (2019) also found that children of the Alpha generation are more likely to choose digital interaction over face-to-face interaction, potentially damaging existing social relationships.

Modern culture is like a virus that infects all circles, especially Javanese society, causing several genres of Javanese cultural products to become extinct. This is in line with Afsar's (2020) view that cultural identity is often threatened amid technological advances. Generations Z and Alpha, born in the digital era, tend to prioritize technological convenience, while traditions such as Javanese manners are beginning to be forgotten. The author is concerned about this change in behavior and seeks to offer a relevant reinterpretation of Javanese manners through paintings. Applying traditional values in a modern context is a major challenge that must be faced by the younger generation.

In the past, Javanese people were obedient and compliant with anything considered



ancestral or advice from elders, regardless of the underlying reasons. However, as times change, Javanese society tends to undergo changes, especially among the younger generation today, who are beginning to abandon Javanese manners and fail to filter foreign cultures that are irrelevant or even contradictory to Javanese culture. According to Bagus Wahyu (2018) in Soekanto's research, the culture of politeness and respect for those who are higher in status or older is rarely found in the daily lives of the younger generation today. As a result, several genres of Javanese cultural products continue to be eroded by the tide of modern culture, slowly leading to their extinction. According to Sri Wintala (2024:177), the younger generation is more proud of modern or popular culture, and they are increasingly abandoning Javanese culture, which is their ancestral heritage. As a result, Javanese cultural products that are no longer taught by their parents are becoming less and less known.

The increasing popularity of modern cultural products in Javanese society has greatly influenced the formation of manners among the younger generation. However, it cannot be said that the main cause of the erosion of manners is the existence of modern cultural products. The unwise use of modern cultural products by the younger generation is also one of the causes. Adab comes from Arabic, from the root word aduba, which means to be polite and well-mannered. From this root word, it then developed into addaba, which means to be civilized, polite, well-mannered, educated, and well-behaved. Meanwhile, in the KBBI (Big Indonesian Dictionary), adab means refinement and goodness of character, morals, and politeness. Adab is very important in everyday life, because it is adab that makes one understand the position and situation in which and with whom one behaves. Adab also has the function of enabling every human being to understand good and bad behavior, especially in children.

With the development of technology, Javanese society, especially the younger generation, is increasingly moving away from the values of adab that have been passed down. "The younger generation today is more inclined to adopt modern values that often conflict with Javanese adab values, which emphasize respect, politeness, and manners. This is in line with the statement by Nurhadi, M. (2020), who states that technological developments have caused the younger generation in Java to stray further from these traditional values." The author's personal experience of seeing children interacting more often with digital devices than with their family and friends shows a lack of appreciation for traditional manners. Based on these observations, the author sought to explore this phenomenon further. Whether we admit it or not, modern culture poses a serious threat to Javanese manners. Therefore, saving Javanese manners from the erosion of modern culture must be done starting now. Even though it is too late, this effort must be made by all parties, including parents, teachers, and the community in general, as part of the educators who are fully responsible for saving the younger generation from an ethical or manners crisis, especially children.

Manners education is one of the important foundations in early childhood education. Children will achieve good developmental maturity if they already know good and bad behavior. Children are individuals with a million potentials that they have had since birth. Every child experiences different phases to develop according to their potential. Potential is divided into several aspects of child development, such as language, cognitive, social, and religious and moral aspects. With the support of parents and the environment, all these aspects will be beneficial for the growth and development of children. One important aspect is manners. Teaching good and bad manners good and bad manners is important because manners are practiced not only at home but also outside the home. According to Rini (2019), when children do not receive adequate learning in the learning process, it can affect their attitudes and behavior, which in turn will contribute to poor psychological development. What children see and hear is easily stored in their memory, so they will imitate or do it at any time, because children are excellent imitators.

However, this is what is happening to Generation Z and Alpha children. Generation Z is

the generation born between 2000 and 2010, while Generation Alpha was born after Generation Z. As a result of scientific and technological developments, as well as inappropriate parenting patterns and environments, both generations are experiencing a decline in behavior. Generation Alpha is even capable of using cell phones without adult assistance, which allows children to access any website or application without knowing whether it has a positive or negative impact on them. The increasingly sophisticated development of technology today has changed the parenting style for children, because the character of Generation Alpha is different from previous generations.

In addition, the role of the family is an important factor in teaching children manners. Children will be accustomed to being polite or well-mannered to anyone and anywhere when they have been taught by their parents, such as language and behavior when socializing with the community. A child's manners towards their family and the surrounding environment will be a concern for the community. A child's manners will enable them to understand how to behave in order to respect and appreciate others by paying attention to their status or age.

From the above explanation, the author has personal experience regarding manners among the younger generation, especially in the author's neighborhood. The author feels that there has been a drastic change compared to the children of the previous generation. This has happened in the author's own family and neighborhood. Several of the author's nieces and nephews and neighbors' children, who are currently classified as Generation Alpha, are almost completely unfamiliar with the concept of manners and politeness. They are only focused on their cell phones, and even play with their cell phones almost all the time. They rarely socialize with their friends without using their cell phones. Cell phones allow children to communicate and socialize with their friends, either through text messages or social media. This can increase their sense of connection, thereby reducing face-to-face interaction between them. What is even more concerning is that they become addicted and dependent on cell phones, exacerbated by the many applications and games designed for children, which encourage them to always play with their cell phones, resulting in them becoming increasingly unfamiliar with manners and social sensitivity. This issue cannot be ignored. The roles of parents, teachers, and the community are crucial in educating, guiding, and directing children on how to socialize and behave appropriately in society, particularly in terms of Javanese etiquette, to preserve the cultural heritage that has been passed down through generations.

From the above background, it is interesting to raise this as a theme for creating paintings. This issue has always stirred the author's thoughts and feelings to be raised in a work of painting. This is because painting is considered to be able to express feelings through symbolic language that represents the ideas and concepts that want to be conveyed, with a formulation of the concept, process, and visualization of creation, as well as a description of the painting entitled *Reinterpretation of Javanese Literature in Painting: The Perspective of Generations Z and Alpha*, with the aim of answering questions about the concept, explaining the creative process, and presenting the visual results and description of the work to be created. The visualizations to be created borrow from Lego figures presented decoratively with a slightly deformed *sungging* technique so that they are different from the original Lego figures, while the robot objects undergo a total change to produce the robot characters desired by the author that are relevant to the issues presented. From a visual perspective, this is a visual development that will be carried out, and the author considers it a new visualization that has never existed before, especially in the creation of painting art today. For more details, see the next subchapter, namely the review of the work.

Artwork needs to have originality, which reflects the current cultural context. For example, Wahyudi (2019) highlights the importance of cultural preservation in the digital age. In addition, Chandra's (2020) research notes that the behavior of Generation Alpha is greatly influenced by social media and technology, which has a negative impact on their understanding

of manners. In this context, Siti (2022) emphasizes the need for conscious efforts to educate children about the values of manners and culture so that they are not forgotten. Therefore, in creating paintings, the author refers to the thoughts of previous artists and the characteristics expected of this generation (Nugroho, 2022). Artwork must be original and honest in its creation process. Similarly, the creation of a painting titled "Reinterpretation of Javanese Etiquette in Painting: The Perspective of Generations Z and Alpha" needs to look at or review several works that have been created by previous artists, with the aim of positioning the originality of the work to be created. In addition, it is also used as visual literacy to achieve personal character in terms of technique, color processing, and form, as well as to enable new creative ideas in the creation process. Here are some works from artists that are used as reviews.

WORK REVIEW

A painting titled Racing Amidst Chaos (Arif Budiman – 2024).

Arif Budiman, a painter born in Jakarta on October 20, 1970, has an educational background in art with a major in painting from the IKJ Fine Arts Study Program in 1991. His works have a lowbrow or pop surrealism style with rich color expressions and dynamic compositions. The ideas and imagination in his works are largely inspired by everyday issues and are his response to social issues developing in society. (Arif Budiman, 2024; <https://shorturl.at/nRMRy>, accessed September 30, 2024)



Figure 1. Arif Budiman's painting, "Berpacu di Tengah Kesemrautan" (2024)
170 x 110 cm, Acrylic on Canvas

(Source: <https://shorturl.at/7rQeu>, accessed September 30, 2024)

The visual form of Arif Budiman's work depicts a change in human behavior as a result of the demands of metropolitan life, visualized through objects such as robots, machines, and everyday items rendered in a realistic yet highly imaginative manner, using natural colors. In the author's work on the theme of behavioral changes from generation to generation, specifically Generation Z and Alpha, this is very different from the previous generation, which is caused by increasingly sophisticated technological changes, depicted using robot toys or Lego toys that are composed more regularly with a stippling coloring technique, using pastel and bright colors.



Figure 2. Robert Xavier Burden's painting, Made in Japan (2013),
360 x 230 cm, oil on canvas
(Source: <https://shorturl.at/URfj9>, accessed September 29, 2024)

Robert Xavier Burden is a painter born on July 8, 1982. Robert is an extraordinary Canadian based in North Park, known for his ability to bring everyday objects to life with a unique artistic touch. The work titled *Made in Japan* uses robot action figures as its subject matter, inspired by his childhood memories, which are visualized with decorative complexity and formal composition. Robert's story in creating his work is similar to that of a writer who enjoys action figures, especially robots, but the difference is that Robert paints in terms of shape and color according to the real object because Robert uses realistic techniques, while the writer uses action figures whose visuals and colors are engineered according to the writer's imagination.

From the above review, it can be concluded that in the creation of the author's work, there are differences from works previously created by other artists. The developments or new elements include the visualization and theme. In terms of coloring technique, the painter applies the *sungging* technique in creating color gradations. This technique is rarely used in the creation of paintings today because it requires complex and detailed color levels to achieve gradations in order to produce light and dark tones that give the impression of volume. Similarly, the colors used are bright colors that represent the issues being presented that are relevant today. Then, in terms of the specific theme of the work, the author took the location of his case study in the Javanese community, particularly in Solo, which is very thick with a culture of manners that from the past until now is still a teaching in everyday life. This can be proven by the use of the Javanese language, which has several strata as a medium of communication and socialization in the Solo community.

Therefore, this creation is an innovative effort to explore and reinterpret Javanese manners in painting, as well as to express feelings and convey new ideas, with a reinterpetative approach related to symbols and metaphors, visualized with robotic objects in a decorative style, as an effort to relate the past with the present. With an interdisciplinary approach that links the cultural values of the past with the reality of today's young generation, represented by traditional batik motifs combined with Lego robot action figures in a decorative style, using the *sungging* technique for visualization, thus creating works that have new and meaningful values.

METHODOLOGY

The process of creating this painting is based on the author's personal experience in observing the behavior of the younger generation around his neighborhood. Research by Firdaus (2019) notes the challenges in character education in the modern era, which is also one

of the considerations in emphasizing Javanese manners in this artwork. The author strives to understand and represent the values of manners through the visuals created. As stated by Prayoga (2020), it is important to combine traditional elements with an artistic approach to maintain the relevance of past cultural heritage with current global developments.

In the process of creating a painting entitled "Reinterpretation of Javanese Literature in Paintings: Perspectives of Generations Z and Alpha," several stages must be carried out in its realization, requiring planning to facilitate the process of creating the artwork. The creation of this painting uses stages based on L.H. Chapman's theoretical foundation on the process of creating works, in a book entitled "Recognizing the World of Fine Arts, About Art, Artworks,

Creative Activities, Critical Appreciation, and Aesthetics," which mentions three stages, namely the inception of an idea, elaboration and refinement, and heentation in a medium (Sahman, 1993:119). In the second stage, or elaboration and refinement, there are several stages to perfect the idea, including observation and visual study, changing the way of working, searching for meaning and symbols, and determining the purpose. In the t h i r d stage, or heentation in a medium, several stages in visualization, including preparing tools and materials, sketching on canvas, underpainting, coloring the background, re-sketching the main object, coloring each object, and finally, detailing.

RESULTS AND DISCUSSION

The concept of creation is the foundation of thinking that will be used as a starting point for creating a work. With a concept, the creation process will have a definite and consistent direction in producing the work. In the concept of painting creation, two types of concepts are used, namely non-visual and visual concepts, which are compiled to accompany the creation of this painting. The non-visual concept explains the main ideas and is formulated to produce the purpose and meaning of the work and is one of the steps in translating a theme into several visual forms of the designed painting. The visual concept explains the visual structure in the design of the work.

NON-VISUAL CONCEPT

The non-visual concept in the creation of this painting stems from the author's personal experience of the phenomena occurring in the author's surroundings in the behavior of the current generation of children, commonly referred to as "Gen Z and Alpha." This is because, fundamentally, regardless of which generation they are born into, there is no reason not to behave well towards others, especially in terms of manners. Manners are a culture inherent in Indonesian society, especially Javanese society. Behavior is an action that has freedom, because behavior is a response that is sometimes unconscious, and the process of behaving well or badly is also sometimes unconscious. There are guidelines/rules for behavior, both in religion and in the culture or customs of each region, commonly referred to as manners. This does not mean that the rules of behavior or manners that have been passed down since ancient times are a restriction or limitation on doing something, but rather that it is the existence of manners or ethics that makes human life more harmonious and beautiful.

Through interactions with neighbors or friends, we gradually develop an understanding of behavior itself without having to plan it. In interacting with other members of society or with ther people, sometimes there will be an incident, either involving ourselves or others, that can lead to a discussion about the incident and ultimately help us understand the correct etiquette. With the affirmation or jokes about understanding manners, it will be easier for generations Z and Alpha to understand. However, in reality, generations Z and Alpha understand explanations conveyed through social media more easily. Social media will have a positive impact if used wisely, but conversely, if used poorly, it will have a negative impact. Generations Z and Alpha will gain useful benefits in their lives, both individually and socially, when they are able to

behave well and avoid bad behavior.

Based on observations made in the author's environment and in several cities in the Greater Solo area, such as Sukoharjo, Surakarta, and Boyolali, as well as sources from the internet, this has resulted in a non-visual concept that will be realized in a work of painting, as follows: **1) Educating:** parents are the first teachers of their children, therefore educating children is the duty and obligation of parents. If parents cannot play the role of educators, they can be called *tuwa tuwas*, which means people who are old only because of their age, not because of their experience, knowledge, and wisdom. According to Sri Wiintala (2024), a teacher should be a figure who can be trusted (advice) and emulated (for their behavior). When a teacher cannot be trusted and emulated, it can be said that the teacher is not a true teacher. Educating Generation Z and Alpha children must be relevant to the times, such as the use of educational applications that can increase their understanding and interest in their talents. Building a positive mindset and a high level of curiosity will equip them to become people who behave well, are independent, and responsible. **2) Supervise:** Supervision of Generation Z and Alpha children must be done wisely. This involves supervising children's activities in the use of gadgets and activities outside the home. There is also an obligation as a community to assist parents and teachers in supervising children's behavior. This is because society also plays an important role in this matter, as children or teenagers like to play outside the supervision of their parents or teachers, and society must have the courage to reprimand them when they misbehave. **3) Advising:** Generation Alpha children, born since 2010, grow up in an environment filled with technology and information. Understanding their behavior requires a different approach from previous generations. The influence of digital technology is very strong, so parents and educators must recognize the characteristics of Generation Alpha, because in this case, their interaction with digital and social media greatly affects the emotions and behavior of Generation Alpha children. Advising Generation Alpha children is an important part of their development. The advice given must be appropriate to protect their feelings. Teaching them to make good decisions aims to build awareness and responsibility; **4) Guiding:** Guide Generation Alpha children by providing positive guidance. Teaching them moral values, social skills, and manners aims to help them understand their surroundings; **5) Unggah-Ungguh:** *Unggah-ungguh* is a term in Javanese culture that refers to manners, etiquette, or ethics in interacting with others. *Unggah-ungguh* is commonly interpreted as the language used when speaking to someone, whether it is a younger person, a peer, or an older person. This is because in the Javanese language, there are different levels of language, namely *Ngoko*, *Ngoko Alus*, *Krama Inggil*, and *Krama Lugu*; **6) Sungkeman:** *Sungkeman* is a Javanese cultural practice that continues to this day. *Sungkeman* is a form of respect shown to parents, teachers, or elders. *Sungkeman* is performed by placing the parent's hand on the child's head or cheek. *Sungkeman* is often practiced during the Eid al-Fitr holiday as a form of apology.

VISUAL CONCEPT

This visual concept explains the creative foundation used as a basis for creating works from themes that are translated into visual language in the form of paintings. In the process of creating paintings, there are several visual elements that must be considered so that the resulting artwork has aesthetic value and makes it easier to understand the message being conveyed. Therefore, this creation uses the theory of Reinterpretation, which emphasizes that meaning is not something static or bound to the original intention of the creator, but something dynamic and constantly changing along with changes in social, cultural, and even historical contexts. Reinterpretation is the process of reinterpreting or giving new interpretations to something that already exists in order to create original, relevant, and meaningful works. In this context, the existence of Javanese literature as part of culture has changed due to the influence of the changing times, causing it to shift and even be almost forgotten. The title "Reinterpretation of

Javanese Literature in Paintings: The Perspective of Generations Z and Alpha" is certainly inseparable from the exploration process, as the title represents the context that is inspired by the cultural heritage of the past that has a very important position in shaping our identity and how we can use it to shape our future amid the rapid development of the times. The influence of technology is far greater in shaping the behavior of Generations Z and Alpha, often ignoring existing cultural values. Referring to Hanafi's (2018) view, it is important to adopt traditional elements in modern art to remain relevant. Through the works created, the author hopes to provide reflection for the younger generation to remember and apply adab in their daily lives.

The reinterpretation of Javanese manners in this painting is presented through the visualization of objects sourced from robot action figures and Lego, which were observed directly and transformed according to the author's character. The main objects chosen are robot action figures and Lego, as they are relevant to the title about Generation Z and Alpha, which occurred in the millennial era. The millennial era can be interpreted as an era that already has advanced technology, which is visualized by robots, or it can also be a modern era that has the popularity or trend of items such as robots and Lego. The word Lego means to play well. In creating this painting, Lego figures were borrowed and presented decoratively with slight deformations that differ from the original, while the robot objects underwent a total transformation to produce the author's robot characters. Even the smallest change in form can be called deformation. According to Mikke Susanto (2011:98), deformation is a deliberate change in form for artistic purposes, which often appears so strong or significant that it sometimes no longer resembles the original or actual figure. Based on this explanation, it can be understood that deformation is the deliberate alteration of form by an artist with the aim of developing creativity in producing artistic forms and giving works a personal character. The changes made involve adapting the human figure into robot and Lego figures, with the aim of representing the current condition, which is filled with sophisticated digital technology.

The purpose of using deformation is to facilitate the delivery of messages or expressions in paintings, by using objects that are appropriate to the meaning being conveyed. The meaning in paintings indicates that they use metaphors. According to Mikke Susanto (2011:258), a metaphor is a form of discourse or a rhetorical process that allows us to acquire a strange ability to describe reality, an ability that is usually possessed by works of fiction. Supporting objects such as frames and batik are used as symbols in the creation of this painting. Batik is used as a symbol because it has meaning and represents that this is happening in Indonesia, especially in the Java region. The frame is used as a symbol because it features a social media logo. According to Mikke Susanto (2011:364), a symbol is a form of sign that is not entirely natural, that is not entirely formed by chance or motivation.

The use of deformation and symbols is intended to make the work created in harmony with the style used, which is decorative. According to Mikke Susanto (2011:100), decorative art is art that has a high or dominant decorative element. The choice of a decorative style is intended to give the work a cheerful, beautiful, and attractive feel. In this painting, the author uses the *sungging* technique, which is used directly to form a painting object by layering color tones to create depth and volume in the object. According to Sutopo (2017:02), *sungging* is a coloring technique using complex patterns that are applied regularly to produce a neat and beautiful gradation that creates uniqueness. In the creation of a painting, visual elements are essential to the creation of a complete work of art. The visual concept aims to translate the ideas in the non-visual concept into the desired form of painting.

CREATION PROCESS

The process of creating a painting entitled "Reinterpretation of Javanese Literature in Paintings: The Perspective of Generations Z and Alpha" involves several stages, which require

planning to facilitate the process of creating the artwork. The creation of this painting uses stages based on L.H Chapman's theoretical foundation on the process of creating works, in Humar Sahman's (1993:119) book entitled "Recognizing the World of Fine Arts, About Art, Artworks, Creative Activities, Appreciation, Criticism and Aesthetics". According to him, there are three stages in the creation of a work, namely:

Inception of idea

The creation of this painting refers to the behavior of the alpha generation in the modern era, which is closely related to the author's experience in his neighborhood, where there are many children whose behavior differs from previous generations. The idea came to the author while he was outside his residence, observing the behavior of children today who do not uphold Javanese values of manners and politeness. The behavior of Generation Z and Alpha touched the author's heart and became a source of inspiration for his painting.



Figure 1. Children playing with older people
(Source: documentation by Hafidh Nur Alfarizi, August 5, 2023)

Elaboration and Refinement

This stage is a stage to refine, develop, and solidify the initial ideas from the inception of an idea stage that has been achieved. At this stage, the artist also searches for and solidifies a visual medium that contains visual elements and principles used in the process of creating this painting. There are four steps to finding a suitable medium, as proposed by L.H. Chapman, including:

Observation and Creation of Visual Studies

The observation was conducted by observing objects or shapes encountered with the beauty and meaning possessed by these objects. Starting from the enjoyment of watching robot movies or cartoons since childhood, even having action figures or robot and Lego toys, led to an understanding of the shapes and objects within them. In the creation of this painting, the visual form is more dominant in the objects or shapes of robots and Lego. Observations were also made on other objects or shapes such as frames and batik works. These observations were also used as inspiration in the creation of the visuals.



Figure 3. Lego version of Gundam, Lego characters, and Squidward blocks
(Source: documentation by Hafidh Nur Alfarizi, October 29, 2024)



Figure 4. Batik fabric with Gordho motif on a Parang Rusak background
(Source: documentation by Hafidh Nur Alfarizi, October 25, 2024)

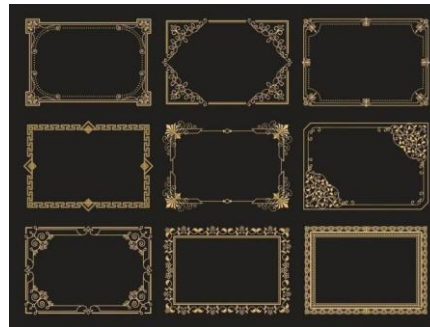


Figure 5. Frame Ornament
(Source: <https://pin.it/GfDGBDeHY>, October 29, 2024)

Observations of visuals were conducted directly and indirectly, providing ideas for creating this painting. The visuals that were observed were not simply incorporated, but underwent a process of visual study. The results (observations) were poured into sketch recordings that served as a means to examine the sharpness of their observations. These sketches can be made in various variations in terms of color, lines, shapes, textures, proportions, or by removing or adding one of the elements, so that the artist is more likely to find the right form of expression for their ideas (Sahman:123). During the visual study process, changes are made to the form or object to achieve the desired character. These changes in form also aim to enhance beauty, create atmosphere, and build dynamism without altering the meaning, as well as to adapt the ideas being presented.

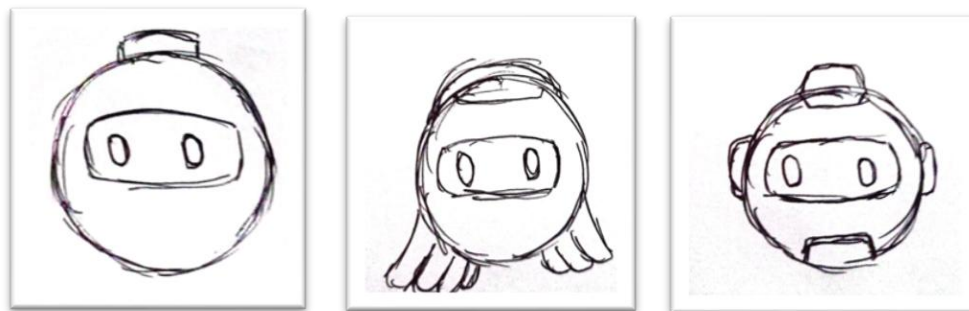


Figure 6. 1 Adult male robot figure, 2 Adult female robot figure, 3 Small child Lego figure
(Source: Documentation by Hafidh Nur Alfarizi, October 29, 2024)

The shape or object of the robot character represents differences in age or generation. Adult robots have a slightly more complex shape than children's figures, which are made simple and plain, resembling Lego toys.

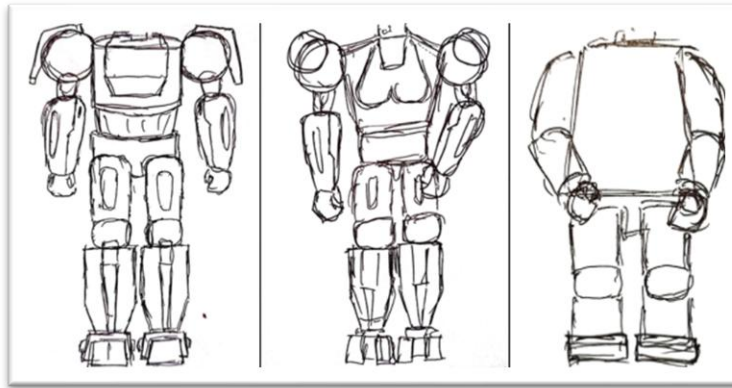


Figure 7. 1 Body of adult male robot figure, 2 Adult female robot figure body, 3 Small child Lego figure body (Source: Documentation by Hafidh Nur Alfarizi, October 29, 2024)

The body shape of adult robot figures is based on the human body. Robot figures represent adults or previous generations who have gone through a different process of maturing than the current generation. The small child's body with Lego visuals represents a small child who is still innocent and curious, accompanied by a learning process towards maturity.



Figure 8. Alternative Sketch 1
(Source: Documentation by Hafidh Nur Alfarizi, October 29, 2024)

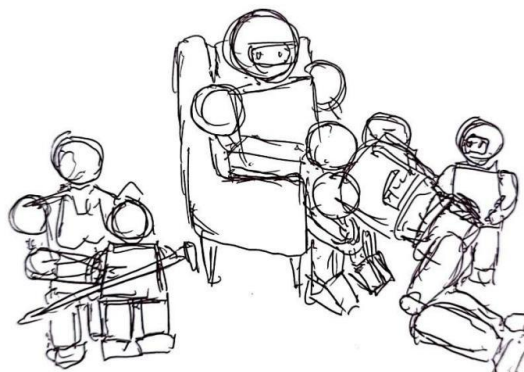


Figure 9. Alternative Sketch 2
(Source: documentation by Hafidh Nur Alfarizi, October 29, 2024)



Figure 10. Alternative Sketch 3
(Source: documentation by Hafidh Nur Alfarizi, October 29, 2024)

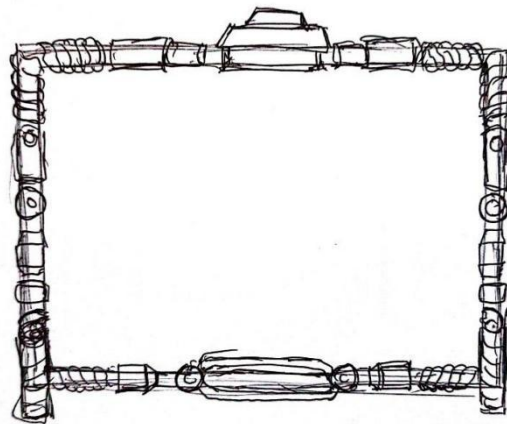


Figure 11. One of the frame sketches
(Source: documentation by Hafidh Nur Alfarizi, October 29, 2024)

The forms presented are the result of visual studies conducted by referring to forms based on visual literacy that were analyzed and identified in the previous process. Each object was then composed in a rough sketch, which was later redrawn directly on canvas to refine the details and composition.

Exploring Meaning and Symbolism

The results of the observations are analyzed in an effort to find the meaning of the previously determined symbolism and metaphors so that they are in line with the non-visual concept ideas. For example, for the idea of love, in order to represent the desired meaning, it must be reexamined and reinterpreted. These steps are necessary for an artist to take when creating a work of art.

The exploration of color and visual form consists of: 1) Visual robots. Robots have many film series that are shown in various countries. In the Transformers film series or Gundam cartoons, there are characters that have become iconic or popular. These films provided inspiration for the creation of robot objects, as each character has a different personality, some good and some bad, and some care about others while others do not.

The Transformers films and Gundam cartoons tell stories about war, problem solving, friendship, enmity, and discussions about what is happening. This led the author to use robots as adult characters. 2) Visual Lego is a popular toy around the world. Lego is a toy designed for children to play with, aiming to hone their imagination and creativity, even for adults. The

name "Lego" comes from the Danish phrase "leg godt," which means "play well." This name was chosen in 1933 by Ole Kirk Kristiansen, the founder of the LEGO company. Additionally, "lego" also has a meaning in Latin, namely "I assemble" or "I build". (<https://www.lego.com/en-us/history/articles/b-the-beginning-of-the-lego-group?locale=en-us>) Play is synonymous with children and leads to behavior, which is what inspired the author to borrow the Lego character to be visualized as a small child. 3) Visual frame: Frames serve to protect and beautify pictures, works of art, or photos on display. With frames, pictures not only look attractive but are also protected from damage. The function of frames gave the author the idea to visualize them in his work, because the behavior of children is the responsibility of parents and society, who are obliged to protect and educate them. 4) Visual motif batik: Batik is a heritage of art and tradition in Indonesia. The appearance of batik visuals in the background serves as a marker that the title created is a phenomenon that occurs in Indonesia.

WORK CREATION PROCESS

Sketch stage on canvas

The sketching stage is the first stage in realizing the visuals in this painting. Sketching is done on the surface of the canvas by developing rough sketches in visual studies, using crayons on canvas, with contrasting colors, so that the sketches remain visible when entering the underpainting process.

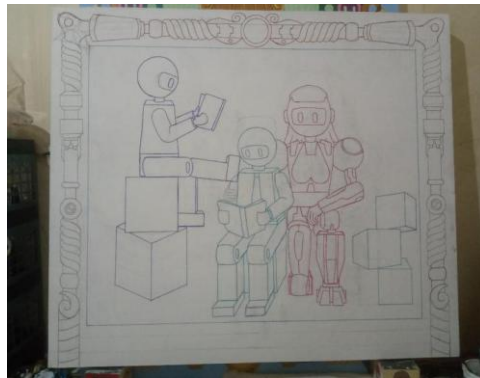


Figure 12. Sketch on canvas

(Source: documentation by Hafidh Nur Alfarizi, October 29, 2024)

Underpainting Stage

This stage is carried out by increasing the amount of water in the paint used to obtain a transparent paint color and to ensure that the sketch remains visible. The purpose of underpainting is to obtain harmonious colors and to serve as a marker for parts of the object or shape that have not yet been worked on.



Figure 13. Underpainting stage

(Source: documentation by Hafidh Nur Alfarizi, October 29, 2024)

Coloring Stage

In this stage, the initial focus is on coloring each object with two layers of the same color, so that no pores in the fabric are left uncolored and the coloring is even. These two layers determine the color result in the next layer, which uses a different color. Then, it continues with the third coloring stage, which is a more complicated coloring process. The coloring technique used is the *sungging* technique, similar to coloring *wayang beber* paintings, where *wayang beber* coloring has 4-5 color levels, similar to what is done in the painting to be created. The finishing stage is carried out by applying up to 7 layers of paint, depending on the object and requirements. The layers refer to the application of dark to light colors, aiming to build volume, give the impression of light, and sharpen the shape of the object. In this third stage, the shape and character of each object will be more apparent.



Figure 14. First and second layer coloring stages
(Source: documentation by Hafidh Nur Alfarizi, October 29, 2024)



Figure 15. Third layer coloring stage
(Source: documentation by Hafidh Nur Alfarizi, October 29, 2024)

Detailing and Finishing Stage

The detailing stage is the final stage in the painting process. This stage aims to make each object the focus and sharp. The detailing stage is also often carried out when an interesting idea suddenly arises to be visualized in the work. One example is the addition of a supporting object, namely batik, to the background in this work. After the detailing process is complete and all parts appear perfect, the next step is applying a protective coat of paint, known as varnish. This serves not only as protection but also ensures the colors of the painting appear even and brilliant.



Figure 16. Detailing stage
(Source: Documentation by Hafidh Nur Alfarizi, October 29, 2024)

Considering the Purpose and Means

The step of considering the purpose and means is intended to achieve the desired end result with the appropriate means. Rudolph Arnheim said that "artists are trained or skilled in visual thinking. They are able to describe specific goals and how to achieve them" (Sahman, 1993:126). The first step is to determine the purpose of the painting to be created, in order to create a work with visual elements and principles that are in line with this idea. After that, the means of creating the painting are selected so that they are in line with the idea being offered. The canvas medium was chosen because it has small pores so that the paint is not absorbed too much and dries quickly. The paint used is acrylic paint, which dries easily and is relatively easy to achieve the desired colors.

DESCRIPTION OF THE WORK

The description of the work is an explanation of the finished work and presents the identity data of the work, which includes the title, size, materials, and year of creation of each painting created. After the artwork data is presented, a description of each artwork follows. Based on the theme "Reinterpretation of Javanese Culture in Paintings: Perspectives of Generations Z and Alpha," the inspiration is to continue hoping that generations Z and Alpha will have good behavior for the present and the future.

Painting Artwork



Figure 17. Painting 3 Hafidh Nur Alfarizi, Learning (2024), size 100x120 cm, acrylic on canvas

(Source: Hafidh Nur Alfarizi's documentation, October 25, 2024)

The work titled "Learning" was inspired by the issue of children's manners today, especially Generation Z and Alpha, who tend to ignore social ethics. The painting depicts children represented by two Lego robot figures and one Lego robot figure representing a mother, which is made larger and accented with several details representing an adult woman. The background features brightly colored parang parikesit and gurdha batik motifs. The background is filled with bright colors that represent a peaceful and loving learning

atmosphere, and the parang parikesit batik motif, which symbolizes hope, is combined with the gurdha batik motif, which is a stylization of the garuda bird, the bird of Bathara Wisnu, which symbolizes strength.

This work depicts a problem of children's manners that occurs in a family when children are studying accompanied by their parents, but the two children have different behaviors. The first child studies accompanied by his mother with enthusiasm, seriousness, and politeness. However, the second child behaves rudely by sitting on the floor with his feet close to his head. This is the reality. This work depicts the behavior of the current generation of children who lack manners, but with proper guidance and education from their parents, it is hoped that children, as the future generation of the nation, will have good manners, a brave spirit, and high enthusiasm in facing a bright future for the progress of this nation.

CONCLUSION

Modern culture poses a serious threat to Javanese manners. Therefore, it is necessary to preserve Javanese manners from the erosion of modern culture. Manners education is an important foundation in early childhood education. Children will achieve good developmental maturity if they know what is good and bad behavior. Similarly, with the terms Generation Z and Alpha, Generation Z is the generation born between 2000 and 2010, while Generation Alpha was born after Generation Z. As a result of developments in science and technology, as well as inappropriate parenting patterns and environments, both generations have experienced a decline in behavior.

These issues have always troubled the author's mind and feelings, prompting them to address them in their paintings. This is because paintings are considered to be able to express feelings through symbolic language that represents the ideas and concepts that the artist wants to convey. The problem formulation is how to create the concept, process, and visualization, as well as the description of the painting titled Reinterpretation of Javanese Manners in Paintings: The Perspective of Generations Z and Alpha, with the aim of answering questions about the concept, explaining the creative process, and presenting the visual results and description of the work to be created. From this creative process, with the theory of reinterpretation related to symbols and metaphors as its foundation and decorative style as its visualization, the creation of a painting titled Reinterpretation of Javanese Literature in Paintings: Perspectives of Generations Z and Alpha can answer the issues presented by connecting the past and the present, which is the key to creating works that are relevant, meaningful, and inspiring for modern audiences. This allows us to learn from the past, understand the present, and shape a better future.

Reinterpreting Javanese culture through paintings is not only intended to preserve it, but also to give it new meaning that is relevant to the current context. Furthermore, Adriani (2023) suggests collaboration between parents and the community to educate the younger generation to understand and apply good manners. Thus, this work is expected to inspire Generations Z and Alpha to better appreciate their cultural heritage. Reinterpretation helps keep cultural heritage alive and relevant. By reinterpreting and adapting past cultures, we preserve, maintain, and ensure they are not forgotten, continuing to inspire future generations.

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