Film Script
“SULUK AMBATIK”
“THE PATH OF BATIK”

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01. INTERIOR OF SOFI’S ROOM - AFTERNOON
In a WIDE SHOT, you can see the atmosphere of the table in the boarding house room where the film crew prepares the shot with all kinds of equipment (cameras, audio recorders and so on). Some of the art crew put laptops and active speakers on the table and other props in this room.

Among the crew who are busy working, the cast of SOFI walks towards the table where SOFI is still accompanied by a make-up artist who is finishing/fixing SOFI’S facial make-up.

The make-up crew soon leave SOFI. Accompanied by all the other crew who immediately also go OUT OF FRAME. So now all that appears is SOFI sitting at her desk chair.

CUT TO
Viewed in a MEDIUM SHOT from the direction of the side of SOFI who is sitting and her face is facing the direction of her lit laptop screen. IN FRAME, comes in. THE DIRECTOR hands SOFI a pen to hold.

DIRECTOR
Camera roll...

CUT TO
EXTREME CLOSE UP the camera is on the clapper board which also includes the title of this film; “SULUK AMBATIK”.

DIRECTOR
…and action!

There is a sound of a clapper board going off operated by the clapper.

CUT TO
In a MEDIUM SHOT from behind, SOFI can be seen staring at her laptop screen. The camera moves ZOOMS IN closer to SOFI’S laptop screen that is showing a webinar.

The webinar is featuring a presentation by PROF. SAKTI.

PROF. SAKTI
Women have a central position in Javanese culture, This can be seen from the ancient manuscripts of the past. For example, Serat Piwulang Estri.

You can see SOFI’S hand with her pen writing the word "PIWULANG ESTRI" in her notebook.

CUT TO
Shown on the laptop screen, PROF. SAKTI continues her presentation.
PROF. SAKTI

Piwulang means lesson.

Estri is a woman

CUT TO
Continuously accompanied by PROF. SAKTI's voice which can be heard, the camera captures properties around SOFI'S room from the wall to SOFI'S desk: a 'Bird of Prey' movie poster, a poster of women activists clenching their fists, a photocopy of a book on 'Feminism', novels 'Beach Girl' (Romo Mangunwijaya), 'Roro Mendut' (Romo Mangunwijaya), 'After the Dark Comes Light' (R.A Kartini) and other books arranged on SOFI'S table.

PROF. SAKTI (VOICE OVER)

Why do women need lessons?
And what kind of lessons are necessary for women?

From capturing the books arranged on SOFI'S desk, the camera keeps moving to capture SOFI'S body, where she is sitting at the table taking notes following the webinar from her laptop. The camera continues to move again to capture the laptop screen where PROF. SAKTI is still presenting.

CUT TO
In an EXTREME CLOSE UP, you can see SOFI'S face watching the webinar with her right hand flicking the tip of the pen on her chin.

PROF. SAKTI

So, this manuscript of Serat Piwulang Estri contains advice for the empowerment of women at that time.

CUT TO
In an EXTREME CLOSE UP, it can be seen that SOFI'S writing with her pen returns to record the contents of the webinar.
PROF. SAKTI (VOICE OVER)

*Suluk Ambatik* and other texts of *Suluk* are contained in the *Serat Piwulang Estri*. Like other Javanese literature, they are read while being sung in what is usually called the tradition of *Macapatan*.

Appearing on the laptop screen, PROF. SAKTI continues her presentation.

CUT TO

In an EXTREME CLOSE UP, you can see SOFI'S face watching the webinar with her right hand flicking the tip of the pen on her chin.

PROF. SAKTI (VOICE OVER)

In Pakualaman, Yogyakarta, the original manuscript of *Suluk Ambatik* is still well preserved and the tradition of singing the *Macapatan*, *Suluk Ambatik* is still carried out.

MACAPATAN VOICE (VOICE OVER)

(The *Suluk Ambatik*’s Macapat sound is heard)

02. INTERIOR PENDOPO PAKUALAMAN – AFTERNOON

In an EXTREME CLOSE UP you can see SOFI’S facing straight ahead. The camera slowly moving backwards captures SOFI’S body sitting cross-legged with both hands holding a cell phone recording a video of Pakualaman people sitting in a circle singing the *Suluk Ambatik Macapat*. Among the Pakualaman people, it can also be seen that PROF SAKTI has also joined the *Macapatan*.

MACAPATAN VOICES

*(Macapapan Suluk Ambatik)*

The camera increasingly takes a MEDIUM SHOT capturing the atmosphere of Pakualaman where the *Macapat* pavilion and its surroundings are visible while the sound of the *Suluk Ambatik Macapat* is still heard.
Accompanied by the sound of PROF. SAKTI (VOICE OVER), SOFI appears in front of the closed Pakualaman gate. In front of her (behind the gate) are two court guards standing by, ABDI DALEM 1 & ABDI DALEM 2, wearing surjan (traditional shirts), blangkon (traditional hats) and wearing batik cloth. The two approach SOFI and have a conversation with SOFI. You can see several people outside the fence (behind SOFI) walking back and forth to come into the FOREGROUND of the conversation scene between SOFI and ABIDI DALEM 1 & ABIDI DALEM 2, between the gate which is still tightly closed. ABIDI DALEM 1 moves away from ABIDI DALEM 2 who is still talking with SOFI. Soon ABIDI DALEM 1 reappears with ABIDI DALEM 3. ABIDI DALEM 3 immediately approaches SOFI, chats briefly with SOFI, then orders ABIDI DALEM 1 & ABIDI DALEM 2 to open the gate. The ABIDI DALEM invites SOFI to enter and fill in the guest book. ABIDI DALEM 3 shows the direction with his finger for SOFI. SOFI rushes in the direction indicated, walks across the courtyard of Pura Pakualaman to the long corridor of offices, and is finally greeted by PROF. SAKTI who opens the door to the library office.

PROF. SAKTI (VOICE OVER)

The text Suluk Ambatik was written by Kanjeng Gusti Paku Alam I in 1828 and was presented to his son. When later in 1829 Kanjeng Gusti Paku Alam I died, he was replaced by his son as Kanjeng Paku Alam II. According to the will of his late father (Gusti Paku Alam I), this Suluk Ambatik text was taught to his daughters and the other young women in the Pakualaman court.

04. INTERIOR. PAKUALAMAN LIBRARY – AFTERNOON

In a WIDE SHOT, it appears that SOFI is sitting in PROF. SAKTI's office room which is the office space of the Pakualaman Library. PROF. SAKTI also seems happy to receive her guest, SOFI. The two of them converse warmly in the office room which has a classic feeling with large glass cupboards filled with ancient Pakualaman manuscripts.

SOFI

Are all of these manuscripts sung as Macapatan, Prof. Sakti?
**PROF. SAKTI** gets up from her seat and opens the cupboard.

**PROF. SAKTI**

Most of the types of *Suluk* are actually *Macapat*. There are more than 251 manuscripts belonging to Pakualaman.

The **MEDIUM SHOT** camera shows **PROF. SAKTI** carefully taking a manuscript from the glass case to show to **SOFI**.

**PROF. SAKTI**

Now this is *Serat Piwulang Estri* and *Suluk Ambatik* is in it.

The camera continues to follow **PROF. SAKTI** who moves in front of **SOFI** and places this manuscript on a pillow. Then **PROF. SAKTI** gently flips through page after page of *Serat Piwulang Estri*.

**SOFI**

(feeling amazed)

Wow! Awesome.

I am so happy to see these ancient manuscripts.

The camera in an **EXTREME CLOSE UP** captures the manuscript page of *Suluk Ambatik*.

**PROF. SAKTI**

This is *Suluk Ambatik*.

The nobility of women and the nobility of batik.

The **EXTREME CLOSE UP** camera captures **SOFI'S** amazed expression at *Suluk Ambatik* as well as the way **PROF. SAKTI** explains *Suluk Ambatik*. 
PROF. SAKTI

Before Suluk Ambatik, in the early parts of the manuscript, there are other Suluk, such as Suluk Tetanen and Suluk Angantih.

SOFI

What is Suluk, Prof. Sakti?

PROF. SAKTI

(while looking at SOFI)

... Ah, what is your college major?

You seem interested in Javanese literature?

SOFI

Economics ... management, Prof.

PROF. SAKTI

Suluk Ambatik also includes management, Sofi.

It is about the character building of Javanese women through the medium of batik.

Before I explain this,

I will first answer the question, what is Suluk?

Suluk comes from the word salaka, meaning the spiritual path drawing closer to the Divine.

By drawing closer to the Divine, we will know ourselves better.

In Javanese literature, Suluk is a form of literature which was developed like the singing which you heard yesterday.

If we read and can absorb the meaning of Suluk Ambatik, we can understand the mindset of people at that time, our ancestors, women in ancient times in every process of batik making.

This is accompanied also by sacred and spiritual practices in every movement of her canting, every movement of her breath.
The batik makers go through the creative process of making batik, indirectly indeed they are also processing what it means to be a Javanese woman.

**SOFI**

Wow, that's great, Prof.

So it makes me want to study *Suluk Ambatik*.

**CUT TO**

**PROF. SAKTI** walks towards the work table. Touching the laptop that is connected to the printer machine. The sound of the printer turning on is heard, then printing and taking out page after page of paper containing the translation of *Suluk Ambatik*. Her hands immediately grab the sheets and then she walks towards **SOFI**.

**PROF. SAKTI**

I have translated *Suluk Ambatik* into Indonesian.

The top is the source language in Javanese

and below is the Indonesian translation.

You will definitely need this.

(while handing it to **SOFI**)

Hopefully this is useful.

**SOFI**

Thank you very much Prof. Sakti.

**PROF. SAKTI**

You're welcome..

I will sing the first stanza

while you read the translation.

The **MEDIUM SHOT** camera shows **PROF. SAKTI** reverently singing the first stanza by memory full of feeling.
PROF. SAKTI

Sinomé bathikěn pisan, těnunan sampun nigasi, 
nanging sampun tilar pola, 
yèn èstu wadon linuwih, kang cinacad punapi, 
dhasar lawonipun alus, 
malamé lilin pěthak, lēlañcéngé sawatawis, 
pang rèng grèngé panèmboké pan wus ana.

The MEDIUM SHOT camera catches SOFI’S face, which spontaneously moves to read the translation from the sheet of paper in her hand that she had been listening to Prof Sakti sing.

SOFI

Teach the young women to batik as well

*Interpretation:*
*Develop the young women’s spirits*
*to become one with the universe*

   The weaving is already perfect.

*Interpretation:*
*Childhood is over.*
*A young women is likened to the finished weaving*

   Don’t veer from the pattern

*Interpretation:*
*Don’t leave behind your given character*
*Observe who you are.*

   If you are truly a woman  
you will be without any blemish at all.  
The base weaving is refined

*Interpretation:*
*There will be no shortcomings*
*She with a noble character brought from birth.*
The camera which from the start has been shooting in the direction of **SOFI** slowly moves to catch **PROF. SAKTI** who is looking at **SOFI'S** face who is continuing to read the translation, and the camera returns to the direction of **SOFI**.

**SOFI**
The batik wax is white.

*Interpretation:*
*She can carry forth the will of the ancestors*

The essence of the bees’ wax is ready.

*Interpretation:*
*From the seed of love and compassion.*
*The time has come for her to be born onto the face of the earth*

The design/plan for the blocking already exists.

*Interpretation:*
*The time has come to grow and spread out penetrating time in the motifs of life’s experiences that are spread out before you.*

**SOFI** stops reading the translated text and looks at **PROF. SAKTI**.

**SOFI**
There are many words that I do not understand.

Earlier, 'sinome' was translated as 'cynome'.

What's a *synom*, Prof.?

**PROF. SAKTI**

*Sinom* comes from the word *enom* which means young.

The term *sinom* is used as one type of song in *Macapat*.

This *Suluk Ambatik* uses the *sinom* song arrangement.

The word “*synoma*”, or “*synome*” is a sasmita song which introduces to the reader that which will be sung as a song with a *sinom* beat.

In addition, the word "*sinom*" which means 'youth' in the text of *Suluk Ambatik* is indeed intended for young people, for young women.

*Sinomé bathikěn pisan*. All of the sinomé are batiking.

The young ones are all batiking. Yes I see.
And this *sinom* or young one is related to the next words which describe that the white refined cloth, that has been woven, and is ready or without blemish.

This white cloth is the basis for batik, or that which will be batiked.

This white cloth or *lawon* is automatically also the image of a young woman, a pure-hearted young woman.

**SOFI**

So sinom or 'sinome' means the young ones, right?

**PROF. SAKTI**

Yes, and that's you.

**05.INTERIOR. SOFI’S ROOM – NIGHT**

The EXTREME CLOSE UP camera displays a preview of the IG story from SOFI's mobile phone which displays footage of SOFI's meeting with PROF. SAKTI. You can see PROF. SAKTI singing the first verse of *Suluk Ambatik*.

**PROF. SAKTI**

*Sinomé bathikèn pisan, tènunan sampun nigasi,*
*nanging sampun tilar pola,*
*yen ëstu wadon linuwih, kang cinacad punapi,*
*dhasar lawonipun alus,*
*malamé lilin pèthak, lèlancéngé sawatawis,*
*pangrènggréngé panèmboké pan wus ana*

Above the preview of the IG Story suddenly SOFI's index finger appears to stop this video recording, even though you can see the 'love' sign flying on SOFI’S IG story.

**CUT TO**

**MEDIUM CLOSE UP** The camera captures SOFI who is holding the cellphone with its selfie stick, pointing the HP video camera at herself.

**SOFI**

*malamé lilin pèthak, lèlancéngé sawatawis,*
*pangrènggréngé panèmboké pan wus ana.*
*malamnya lilin putih, lelancenge*
*pangrengreng panemboknya*

Hi guys, what is the meaning of these words?

Our curiosity is really peaked ya?
The batik is pure
The best wax is ready, made from the natural essence
The design, the blocking is ready.
The time has come.

06. EXTERNAL ESTABLISHMENT – BU HANI’S WORKSHOP – AFTERNOON

Seen in WIDE SHOT, SOFI is in front of BU HANI’s workshop with her selfie stick pointing her HP video camera at herself.

SOFI
Hey guys, we meet again.
Don’t be bored.

Now we are in one of the important batik workshops in Yogyakarta with one of the leading batik figures in the world of Yogyakarta batik. The tradition of batik has been passed down in her family for five generations, wow since such a long time ya.

Well, we’ll meet her to ask her about the meaning of some words from Suluk Ambatik which are very related to the technique of batik.

So that our curiosity is satiated, please.

Yes, right?

Come on, guys!

Don’t forget to ‘like and subscribe’ so that we keep our spirits up.

CUT TO

07. INTERIOR BU HANI’S WORKSHOP – AFTERNOON

In the workshop room, between the white cloths, you can see BU HANI standing holding and paying attention to the translation of the text Suluk Ambatik while explaining to SOFI. Right next to where SOFI is standing, you can see SOFI’s cellphone supported by a tripod recording a video shooting towards BU HANI.

BU HANI
What is meant by *lawon* in this *Suluk Ambatik* text is a white cloth produced from weaving.

The weaving is traditional weaving or *gedogan*.

In ancient times, weavers specially wove plain white cloth for batik purposes. Over time, since colonial times, white cloth has been produced from mechanized looms which were brought here.

Until now, we end up using white cloth like this which we now call *mori*. Now there are many textile factories in Indonesia which produce white fabrics for the base cloth or material to be batik.

**SOFI**

Does that mean that *lawon* was woven by hand, Bu Hani?

**BU HANI**

Yes, in ancient times there were no weaving machines like now. To produce woven cloth, backstrap/*gedogan* weavers used selected cotton. It was woven well and was very fine to become a high-quality cloth.

The quality of a batik depends on the quality of the base cloth/*lawon*.

**CUT TO**

**BU HANI** is followed by **SOFI** who, while turning on a video of her cell phone, she is walking down the hallway of the workshop. They walk among the employees who are making batik in their respective places.

**BU HANI**

Batiking begins with placing the cloth of the batik rack.

**BU HANI**, followed by **SOFI**, stops at one of the batik makers and **BU HANI** picks up the *canting* (batik tool) that is lying there.

**BU HANI**

Then the woven cloth/*lawon* is batik with molten wax with a tool called a *canting*. The liquid wax is drawn to follow the motif/*pangrengreng* or a pre-drawn pattern.
Appearing MEDIUM CLOSE UP, BU HANI is in front of a table full of lumps of wax.

**BU HANI**

The material for wax that is the best is bee’s wax which comes from the bee hive of a type of bee that is called *lacang*.

**BU HANI**

There are many sizes of *cantings*. From a *canting* with a very small spout until one that is very large. They are used according to the needs of the batiker. The large spouts are used to block areas of the pattern so that the color will not be absorbed.

CUT TO

It appears Bu Hani is talking in one corner of the space where there are piles of *tingi* and *jambal* wood used to make brown colors.

**BU HANI**

So, what is called *soga*, or *sogan*, is for the brown color.

It is made from the bark like this called *tingi* and *jambal*.

CUT TO

You can see BU HANI talking in the area of the old well which used to be the place for the coloring process.

**BU HANI**

This place is used for the natural coloring process.

Like the *soga* earlier which is made of bark and is included in natural colors.

Apart from *soga*, there is another main natural color, namely blue.

Made from *nila* or indigo plants.

In the past, we processed it here.

While other colors like black are a combination of blue and brown/sogan.

While white is the woven cloth’s/*lawon*’s original color.
You can see BU HANI talking in another corner of the room where moisture is in the air, people are doing the process of wax removal/pelorodan from the batik cloth.

**BU HANI**

*Nglorod* or *pelorodan* is wax removal to take out the wax by boiling it like this.

**CUT TO**

**SOFI** shows one of the pages of the translation text *Suluk Ambatik* which has been in the hands of **BU HANI** since the beginning.

**BU HANI**

Oh, this is *sawat cuwiri* and *parang radyadi*

These are surely the names of batik motifs.

Actually, until now there are many motifs or image or *citra* as it is commonly known in Javanese batik.

For example; *parang, kawung, nitik, udan liris, poleng, sidomukti*, *wahyu temurun, sekar jagad* and so on.

In this *Suluk Ambatik* text the *Citra Sawat Cuwiri* batik motif is mentioned and *parang radyadi*.

*Sawat Cuwiri* is usually used for traditional *mitoni* ceremonies (in the 7th month of pregnancy for the first child).

Meanwhile, the *parang radyadi* is a batik motif which contains hopes and prayers so that the wearer has a warrior's spirit.

**CUT TO**

**08. EXTERIOR. BU HANI'S WORKSHOP – AFTERNOON**

In front of **BU HANI's** workshop, **SOFI** is seen now on her motorbike with her selfie stick pointing the HP video camera at herself.

**SOFI**

That's it guys, for our visit to the **BU HANI'S** workshop. Apart from that, we know more about the terms of batik in *Suluk Ambatik*.

So we know the history and development of batik from what used to be very traditional to a contemporary workshop like in **BU HANI'S** workshop.
How are you guys, cool right?
But guys... I think we need to visit batikers in the villages.
Come on, let's find them!

SOFI puts the selfie stick in a small bag. Takes the headset that is paired to her ear, plugs the headset cable end into the cellphone then puts on her helmet. She touches the screen of her cellphone, which then is heard the sound of a recording of Ambatik from Pakualaman. SOFI turns on her motorbike and drives down the road with a crashing sound.

CUT TO

09. EXTERIOR BATIK VILLAGE STREETS - AFTERNOON

SOFI can be seen on her motorbike, still accompanied by the sound of the recording of the singing of the Macapatan from Pakualaman on her cell phone, gliding quietly through the village streets entering the village gate which has reliefs of batikers sculpted on them, as a sign that she is entering a batik village. SOFI’S motorbike moves around among the young people who can be seen on the side of the road, one by one busy with their mobile phones.

On the side of a quiet road, she suddenly stops her motorbike because she sees an old batiker, wearing a kemben batik, (A female batik wrap for the chest.) batiking solemnly on the terrace of her simple and beautiful hut. This OLD BATIKER continues to be immersed in her batik work without feeling disturbed by SOFI’S presence. SOFI photographs her with her HP. The face of the OLD BATIKER smiles on the HP camera screen. SOFI stops shooting. Immediately she takes off her helmet, bows her body to salute the OLD BATIKER, then steps closer to her.

CUT TO

10. EXTERIOR. OLD BATIKERS HUT – AFTERNOON

On the ground near the old batik maker, SOFI’S foot bumps into something. Instantly she picks up the object, which turns out to be an old c anting, then she places it on the mat where the OLD BATIKER is working. To be precise, she places it near the burning stove. The OLD BATIKER’S hand that was originally holding the c anting now puts the c anting into the pan filled with wax on the stove. The OLD BATIKER’S hand immediately takes the old canting that SOFI has just placed there. She gives the old c anting to SOFI.

SOFI, overflowing with joy, bows with both hands holding the old canting lifts it up in front of her forehead. Expressing respect and deepest gratitude to this OLD BATIKER in front of her.
CUT TO

11. INTERIOR OF SOFI’S ROOM – NIGHT

From the side, using a MEDIUM SHOT, SOFI is in a traditional costume with a kemben (traditional chest cloth for women) and is seen sitting solemnly in front of her laptop.

CUT TO

The camera catches the laptop screen showing the script Suluk Ambatik and keeps moving slowly until a CLOSE UP catches the first verse.

CUT TO

12. INTERIOR OF HOME – AFTERNOON

From the side of the EXTREME CLOSE UP camera to SOFI’s lips uttering the first line Suluk Ambatik.

SOFI

“Sinomé bathikěn pisan”

ON SCREEN TEXT

“Sinomé bathikěn pisan”

SOFI (VOICE OVER)

Teach the young women to batik as well

Interretation:
Develop the young women’s spirits to become one with the universe.

The camera moves slowly backwards as SOFI’S voice (VOICE OVER) utters a description of the text

ténu nan sampun nigasi

The weave is already perfect.

until a LONG SHOT captures SOFI’S entire body with long flowing hair preparing batik work where you can see the batik tools in front of her and the white cloth draped on the rack.

ON SCREEN TEXT
SOFI (VOICE OVER)

the weave is perfect

*Interpretation:
Childhood is over. The young woman is likened to the finished weaving.*

**CUT TO**
From the best direction, the camera in a **WIDE LONG SHOT** captures SOFI in her batik workshop with a gentle body movement, with both of her hands moving to roll her long hair into a bun. The movement of the hands and the pulling effect of the movement of the body by the camera captures SOFI'S pure youthfulness.

**CUT TO**
The camera catches a white cloth that is draped so that the ends of the cloth touch the floor, then SOFI appears **IN FRAME** from the side (moving from a sitting position) gets up to take the white cloth (view from head to shoulders) the camera moves until **LONG SHOT** follows SOFI'S movement bringing the white cloth to the batik rack.

**ON SCREEN TEXT**

*nanging sampun tilar pattern*

**SOFI (VOICE OVER)**

Don't veer from the pattern

*Interpretation:
Don't leave behind your given character. Observe who you are.*

**CUT TO**
The camera catches SOFI carefully inspecting a white cloth and then placing it on the batik rack.

**ON SCREEN TEXT**

*yèn èstu wadon linuwih,*

**SOFI (VOICE OVER)**

If it's true that you are a chosen women,

**CUT TO**
The **EXTREME CLOSE UP** camera shows SOFI's two eyes looking forward (at the white cloth) and her lips then smile.
kang cinacad punapi,

What is there to reproach?

CUT TO
From the side, the camera in a WIDE SHOT shows SOFI is sitting at the place to batik, moving her hand towards the white cloth.

The base white cloth is refined.

Interpretation:
The white batik wax is pure.

Interpretation:
She with a noble character brought from birth.

She can carry forth the will of the ancestors

13. EXTERIOR FOREST – AFTERNOON

CLOSE UP of a tree trunk which is infested with a swarm of wasps.
The essence of nature, the bees' wax is ready.

*Interpretation:*  
*From the seed of love and compassion, the time has come to be born onto the face of the earth.*

**CUT TO**

**14. INTERIOR HOME - AFTERNOON**

The camera again shows chunks of wax.

**ON SCREEN TEXT**

*pangrèngrèngé panémboké pan wus ana*

**SOFI (VOICE OVER)**

The design for the blocking already exists

*Interpretation:*  
*The time has come to grow and spread out, penetrating time, in the motifs of life’s experiences that are laid out before you.*

**CUT TO**

**15. INTERIOR HOME – AFTERNOON**

Seen through a **WIDE SHOT, SOFI**, who calmly checks all the preparations and tools for batik making, prepares her inner peace.

**ON SCREEN TEXT**

*Sayěkti mangka ngibarat,  
mungguh suměktané sami,  
nanging kakèk kuku khasar,  
mangkatên karya upami,*

**SOFI (VOICE OVER)**

To be truly comparable,  
though everything had been prepared with the same earnestness,  
but the difference is the quality of the foundation.  
So that is how the work is compared to
**Interpretation:**

To be truly comparable, though everything has been prepared with the same earnestness, but the difference is the quality of the foundation. That is how the work is compared to

**CUT TO**

You can see SOFI's EXTREME CLOSE UP preparing and cleaning the canting.

**ON SCREEN TEXT**

*bathikën sawat cuwiri,*

**SOFI (VOICE OVER)**

batiying the motif *sawat cuwiri,*

**Interpretation:**

Motip Sawat Cuwiri means to become one with the universe.

**16. INTERIOR HOME – AFTERNOON**

The camera from above shows SOFI sitting on the floor selecting white woven fabrics/ lawon, sorting out what is good and what is not.

**ON SCREEN TEXT**

*yèn dhasar lawoné bědhud,*

*yèkti lost kéwala,*

*dhědhěl jěndhěl tapak canthing.*

**SOFI (VOICE OVER)**

If in fact the cloth is rough,

it will truly be in vain.

The *canting* work will be obstructed and appear thick.

**DISSOLVE TO**

**17. INTERIOR PLACE OF WEAVING – AFTERNOON**
It looks like SOFI is solemnly weaving the white cloth. In the vicinity, several weavers are seen weaving, some of whom are spinning threads.

**ON SCREEN TEXT**

\[
\text{mulih-mulih bathikan anut ing dhasar}
\]

**SOFI (VOICE OVER)**

Truly the result of the batik depends on the base cloth.

**CUT TO**

**18. INTERIOR HOME – AFTERNOON**

You can see SOFI's right hand with a small bamboo blade taking fire from a burning torch to ignite the brazier (stove) that is below in front of her. On top of the brazier, flames are seen moving here and there.

**ON SCREEN TEXT**

\[
\text{Iki mawané gégawa,}
\]
\[
\text{yèn ayun bëciké ugi,}
\]

**SOFI (VOICE OVER)**

This fire brings heat, enthusiasm, light and hope

The beauty of dancing movement

*Interpretation*

_The fire as motivation bears with it the cultural values_

**CUT TO**

The camera in a **LONG SHOT** captures the silhouette of SOFI's body solemnly placing a pan filled with wax onto the brazier. The smoke of the fire and the hot temperature move around her body. Slowly but surely she takes the wax with her canting which she then blows on with her lips.

**ON SCREEN TEXT**

\[
\text{dhasare alus kalemát,}
\]
\[
\text{binathik Parang-radyâdi,}
\]
SOFI (VOICE OVER): The weaving is refined and soft as the beautiful batik motif Parang-Radyadi

Interpretation
The weaving/lawon is like a refined, gentle, principled, noble woman becoming a stable personality that is honorable as is the noble batik Parang Radyadi.

CUT TO
The camera in an EXTREME CLOSE UP shows SOFI'S hand moving her canting, drawing wax on her white cloth.

ON SCREEN TEXT
malamé turut mili,
vēdēlané ʔŋkaŋ sēpuh,

SOFI (VOICE OVER): The wax flows out and then it is dyed a dark blue.

Interpretation
The refined sensibility of true loving compassion surely ripens all the colors, nurturing a perspective on life.

CUT TO
Seen in WIDE SHOT, SOFI keeps moving her canting, drawing the wax on her white cloth.

ON SCREEN TEXT
tan ana vinaonan,
vus nētēpi sru abēcik,
kaŋ maŋkana uga kinarya upama.

SOFI (VOICE OVER): There is no blemish.
It has fulfilled, the call of virtue

19. INTERIOR HOME – AFTERNOON
Her mother can be seen approaching and watching her daughter, SOFI, who is making batik with canting. The presence of her MOTHER, who looks like she is talking to SOFI, makes SOFI stop her batik work.

**ON SCREEN TEXT**

\[
Nging \ tan \ kēna \ pēsthēkēna, \\
yēn \ babaranē \ abēcik, \\
prayoginē \ sumēndhēa, \\
\]

**SOFI (VOICE OVER):**

But truly it has to be clarified first,
so that the results of the brown coloring will be good.
It is best to lean on

**CUT TO**

SOFI can be seen sitting in a calm position while listening to her mother advising her.

**ON SCREEN TEXT**

\[
aywa \ tēkabur \ ing \ takdir, \\
lir \ anglancangi \ gaib, \\
sumēnggah \ tēmah \ kēsiku, \\
dudu \ anggēping \ kula, \\
yēn \ darbēnana \ amēsthi, \\
prayoginē \ wiwit \ bathik \ milih \ dina. \\
\]

**SOFI (VOICE OVER)**

Do not be arrogant to your fate,
as before the unseen,
pride will be the subject of wrath.
That's not the attitude of a devotee,
When you have set your intention
to start batik, choose the right day.

**DISSOLVE TO**

**20.EXTERIOR NATURE – MORNING**

You can see the silhouette of SOFI opening the bamboo fence in her yard, the natural horizon of the village, the shadow of a nobleman's carriage moving past in the distance, the clouds moving **TIMELAPS** in the sky.
ON SCREEN TEXT

Tujuněn Anggara Mulya,

SOFI (VOICE OVER)

Choose a noble day (Selasa Legi)

SOFI walks slowly in the panoramic background to the place where she make her batik.

ON SCREEN TEXT

kēnya sukci wiwit batik,

SOFI (VOICE OVER)

The young woman is ready to batik,

CUT TO
21. INTERIOR HOME – AFTERNOON
A white cloth appears draped over a batik rack

ON SCREEN TEXT

pęnggawangan alam jēmbar,

SOFI (VOICE OVER)

The batik rack is the universe

Interpretation
Batik is a form of gratitude
in unifying oneself with the etiquette of life in the universe.

The camera moves to capture the a CLOSE UP of the batik pan above the burning stove which reveals the melting wax.

ON SCREEN TEXT

wajaně sēmuning kēndhil,
   malam sarasa jāti,
   manikēm lēlaṅcēngipun,

SOFI (VOICE OVER)

The pan is the place of the wax
The wax is truth
Jewels of the universe

The camera captures SOFI's right hand with a canting to dip into the molten wax.

ON SCREEN TEXT

canthingé ka-lamolah,

SOFI (VOICE OVER)

The canting carries the words of the Divine, acting as a guide for humans

*Interpretation*

*Let your ideas flow freely,*

*in harmony with your conscience,*

*in the pure light of your conscience*

*which dwells within your heart.*

*From this place the batik can begin.*

The EXTREME CLOSE UP camera catches SOFI's lips blowing a canting filled with wax.

ON SCREEN TEXT

dénya bathik amēmuji,

SOFI (VOICE OVER)

Making batik is a form of devotion becoming one with the universe

The MEDIUM CLOSE UP camera catches SOFI's hand drawing with a canting on a white cloth.

ON SCREEN TEXT

polanipun ingaran akyan sabitah.

CUT TO

SOFI (VOICE OVER)

The pattern is the eternal Divine will

*Interpretation*

*The Divine gives the cloth and the design, humans then batik it.*

CUT TO

22. INTERIOR HOME – AFTERNOON
The moving camera captures a blazing stove from the flames burning the slabs of wood.

**ON SCREEN TEXT**

Déné kayuné sirolah,
Gênènira Roh Ilapi,
kukusipun Nabi Allah,
kêkêréné alam sahir,

**CUT TO**
**SOFI (VOICE OVER)**

As for the wood, it is the essence of the Divine,
The fire is the soul.
The smoke is the messenger of the Divine.
The flame is the realm of the world.

*Interpretation*
*The Divine, dwelling within the ego or the microcosmos, develops the sensibility of the true self.*
*The natural vitality for life in humans, animals and plants*

**CUT TO**
**SOFI'S hands can be seen removing the pan from the top of the brazier and with prongs adjusting the position of the charcoal inside.**

**ON SCREEN TEXT**

sêsupité tan gingsir,

**SOFI (VOICE OVER)**

Placing with the tongs so that everything is in position

*Interpretation*
*The tongs are the guards of the emotions*

**CUT TO**
**Seen in a MEDIUM CLOSE UP, SOFI blows a semprong (bamboo tube) which points towards the opening of the flame, her right hand holds the semprong rod, her left hand supports her right hand.**

**ON SCREEN TEXT**

sêsêmprongé manah tërús,
astá kiwa anyangga,
ing lair tumêkêng batin,
kang waspada wêwayanganing Dat Allah

SOFI (VOICE OVER)

The tongs are a steadfast heart
The left hand supports
from the body to the soul
Be aware of the Divine essence.

Interpretation
The tongs are the guards of the emotions, continuously stabilizing the sensibilities.

CUT TO
23. INTERIOR HOME – AFTERNOON
SOFI'S hands are seen in an EXTREME CLOSE UP. She is repeatedly filling the canting with molten wax from the pan to check whether it is the right temperature or not for the canting. You can see droplets of wax liquid from the tip of the canting.

ON SCREEN TEXT
Ing sadurungé tumiba,
mring papan kang ponang tulis,
mungguh réka-rékanîra,
dênya juru basaning atî,

SOFI (VOICE OVER)]

At the moment before the wax is drawn,
in the place where it need be drawn,
be in harmony with your ideas,
listen to your heart.

CUT TO
Seen in a WIDE SHOT, SOFI draws with the canting onto the white cloth and continues to batik.
ON SCREEN TEXT
aja sèlaya gingsir,
ing lair batin ingkang trus,
pola wusé katélad,
tan ana gèsèh kang warni,
térusana ing manah dipun sampurna.

CUT TO
SOFI (VOICE OVER)

Don't yield and change,
be steadfast body and soul.
The pattern will finally be manifested,
without departing from the intention.
Hear the voice of your heart until it is perfect..

Interpretation
Develop your character.
Keep going to the depths of your sensibilities until it's perfect,
to grow in harmony with the times,
but still rooted in the sensibilities of culture.

CUT TO
24. INTERIOR HOME – AFTERNOON

It looks like SOFI is working on the blocking process on the batik.

ON SCREEN TEXT

Témbokeń ing suka lila,
poma dipun ati-ati,
ing wälër aja nèrajang,
mapan sampun dèn watési,
maring kang alul bathik,

SOFI (VOICE OVER)
Block the cloth with joy and harmony, with an open heart.
Don't forget to move cautiously,
take time for introspection,
stay within the realm of etiquette, 
don't overdo it. 
Everything has a limit. 
So, it's like that from a batik expert.

**Interpretation**
*Sharpen your creativity.*
*Hear and follow the voice of your heart.*
*Block your cloth with joy and surrender.*

**CUT TO**
The camera shows a batik cloth that has been blocked

**ON SCREEN TEXT**

ₚₑʳⁿᵃ hôₚᵦ ᵇₑᵇⁱʳᵒⁿⁱᵖᵘⁿ,  
ₚᵘᵗⁱʰᵉ ᵃᵗˢᵦ ᵃⁿᵍˡᵉˡᵃ,  
ᵢᵣᵉⁿᵍᵉ ᵇᵃᵐᵖᵘⁿ ᵃᵈᵘᵐᵉˡⁱⁿᵍ,  
gᵉᵐᵉᵗᵃⁿᵃ ᵙᵃˡᵘˢᵘʳᵃⁿⁱⁿᵍ ᵇᵃᵗʰⁱᵏᵃⁿ.

**SOFI (VOICE OVER)**

Make sure about the process of the blue color.

That the white part has been clearly imagined.

The black has been imprinted in the memory.

Painstakingly batik stage by stage.

**Interpretation**
*Plant the character of etiquette and sincere openness.*
*Etiquette gives ‘freedom’ to continuously grow and at the same time gives ‘limitations’, so that we are always within a harmony in life.*
*Observe the rhythm of batik. Develop the nature and character. Hone your creativity, so that you can hear and follow the voice of your heart.*

**25. INTERIOR IN THE SPACE FOR BLUE COLORING – AFTERNOON**
There is a large tub filled with indigo dye between the clay pots which reveals the indigo plants being soaked. **SOFI** brings her batik cloth to a large tub of indigo.

**CUT TO**
The **MEDIUM SHOT** camera shows **SOFI** carefully (with a bamboo construction hoist system) dipping the batik cloth she has made in a large tub of indigo and letting it sit for some time in the indigo liquid.

**ON SCREEN TEXT**
Dip in the realm of the spirit,
in order to understand its meaning.
Quiet your desire for self-regret.
Plug into a purity of heart.
Firmly surrender to the Divine,
in the depths of your heart.
Submit to the will of the Divine.
Hold true to the principles of your inner voice.
Accept that which has been given to you,
inside and outside of your body,
for so that will you become.

Interpretation
Dip your soul and its products that can be seen later in the realm of the spirit world.
Understand the motives in your life by giving meaning to every happening in the story of your life.
Control the animal nature within you.
Plant it within your spirit, that you might be new growth, in the purity of heart of your noble true self.
This is that which will return when your body in this life is over.
That is the Divine message.

CUT TO
SOFI looks confident with both hands lifting the batik cloth from indigo dyeing pots.
The cloth from the indigo dye appears to move in SLOW MOTION so that it is clear that the indigo dye droplets slowly slide down the cloth, exposing the entire surface of the cloth.

ON SCREEN TEXT
Pan inggih mangka ngibarat,
Kinaryaa séta langking,
SOFI (VOICE OVER)

Then it can be likened,
made white or black,
for example, Bang-bangan and Cangkrik batik.
But still the consideration is whether it is good or not.
Many thanks to the Divine.
Live it.
Heaven or hell is one’s destiny,
as a devotee that cannot be avoided.

You can see that the batik cloth against the sky is moving in the breeze.

CUT TO
26. INTERIOR. HOME – AFTERNOON
SOFI can be seen making batik cloth which was previously dyed blue, some parts are covered again with wax.

ON SCREEN TEXT

Mundhak ciri nandhang dosa,
aluhung tutupën tèrtib,
sabarang tingkahing tékad,
sarèh sakalawan éling,
ing kalandhèpan mingis,
ja kongas sèmuning sèmu,
ja tinggal kira–kira,
urip ngarèpakèn pati,
antépana ugèr–ugèri agama.

SOFI (VOICE OVER)

In order not to be blamed of wrong doing,
better to follow it in an orderly manner.
All determinations being made,
be patient and keep in mind,
a self-awareness.
Don't be tempted by the uncertain,
and leave behind your estimations.

Life is a preparation for death,
so hold true to the principals of the sacred teachings

CUT TO
27. INTERIOR HOME – AFTERNOON
It appears that SOFI is in the process of scraping the wax off the cloth.

ON SCREEN TEXT

Nadyan kinēlēma nraka,
ja salang surup ing tampi,
rēmit rungsit karsa Allah,
kaēlokan wus dēnasi,
tēkan bathikan jarit,
mungguh lidé malih sēmu,
kang irēng dadi pēthak,
bēbiron soga nuruti,
lir sunggingan tēturutaning wēdēlan

SOFI (VOICE OVER)

Though sinking in hell,
don’t misunderstand.
The will of the Divine is complicated and mysterious.

Beauty has been given
until the making of the cloth is finished.

As if the real becomes unreal,
black becomes white,
blue and soga brown follow,
like a drawing that follows the dyeing (wedalan).

CUT TO
28. INTERIOR. WAX REMOVAL SPACE – AFTERNOON
It appears that SOFI is carrying out the process of wax removal (pelorodan) from the batik and is rinsing the cloth until it is clean.

CUT TO
Then SOFI drapes the cloth in the drying area. The sun’s rays burst through the leaves of the trees, illuminating its surface.

ON SCREEN TEXT

Babarané mumpyar-mumpyar,
SOFI (VOICE OVER)

That which has been dyed brown (soga) has a sheen,

CUT TO
MEDIUM CLOSE UP The camera presents SOFI’S face, which is looking at her cloth on the clothesline, smiling with relief.

ON SCREEN TEXT

bathikané rara sukci,
sèdhèng dèn pé nèng sampiran,

SOFI (VOICE OVER)

That which is batik by the pure of heart,

is being dried on the rack.

CUT TO
The beautiful batik cloth, visible from the open gate of the house seems to be dancing, a noble man who had just passed in his carriage stops. THE ARISTOCRAT (bangsawan), is driven by his heart and immediately heads for this batik cloth which is being dried in the sun.

ON SCREEN TEXT

antya rêmên kang ningali,
nènggih mukmin kakiki,
sarwi nganyang wadénipun,

SOFI (VOICE OVER)

Inviting the appreciation of those who see it,

so it is for the devout believer.

He immediately makes an offer for the cloth,

CUT TO
It looks like the ARISTOCRAT (bangsawan) faces SOFI against the background of batik cloth being dried by the blowing wind.

ON SCREEN TEXT

lah pintên règènira,
rara kënyaning asukci,
anauri tan kula wadë mas arta.
SOFI (VOICE OVER)

How much is your cloth
Oh thou pure of heart.
She answers, I do not sell it, either for gold or treasure

CUT TO
29. INTERIOR. WAX REMOVAL SPACE – AFTERNOON
SOFI is seen conversing with ARISTOCRAT (bangsawan).

ON SCREEN TEXT

Nging yèn tèmèn-tèmèn karsa,
ing wadé kula puniki,
tumbasèn sabar tawèkal,
lan trangé wangsit répit,
kaping kalihé malih,
jawabèn sèmuning suluk,
dalil kadìs ijèmak,
myang kiyas kang mêmèt arji,
mung sakècap maknanana rampungira.

SOFI (VOICE OVER)

But if you’re really interested in my cloth,
buy it with patience and surrender to the Divine,
with the clear message behind the world of meaning.
The second,
understand that which is hidden in the rules and laws.
Understand step by step
to find the meaning until it is clear.

CUT TO
30. INTERIOR. WAX REMOVAL SPACE – AFTERNOON
Seen in a WIDE LONG SHOT, SOFI is conversing with the ARISTOCRAT (bangsawan) with a backdrop of fluffy fabric between the vast expanse of the sky.

ON SCREEN TEXT

Aja amruwal ja êsa,
têka ratu sarta abdi,
pundi nak mangké ratunya,
ingkang aran bala pundi,
kula ajèng udani,
gēnahing bala lan ratu,
sami mangkē kéwala,
kang supados kula inggih,
sih ing dasih awasa ingkang sinēmbah

SOFI (VOICE OVER)

Do not deny the oneness of the Divine,
about the queen and her maid.
Which one is the real queen,
which one is called a servant?
I wish to understand.
Verily the devotee and the queen,
it turns out they are same, merged.
So that I love the devotee (abdī) and understand the Divine which is worshiped.

CUT TO
31. INTERIOR. SOFI’S ROOM – AFTERNOON
Seen from the front SOFI’S face is an EXTREME CLOSE UP is serenely gazing ahead. She seems to be contemplating in front of the laptop screen on her desk.

CUT TO
The camera in an EXTREME CLOSE UP now captures her fingers moving confidently typing on her laptop keyboard.

CUT TO
The EXTREME CLOSE UP camera captures the laptop screen showing the words that SOFI is continuously typing and speaking.

ON SCREEN TEXT & SOFI (VOICE OVER)

In women is the continuation of love in life
from generation to generation.
Women are precious gems
as highly valued as a true lover who is patient and surrenders
to the Divine will.
It is an introduction to life through pregnancy and breastfeeding.
Strong identity and soul
being one with the universe.
It’s a law of nature.
The womb is the birth of the future of all human beings.

CUT TO
Now the camera in a WIDE SHOT shows SOFI from behind who is still sitting at the bedroom table facing her laptop. She has just finished typing her contemplative sentences.

DIRECTOR (VOICE OVER)

cut!!! …

CUT TO
The clapper officer enters facing the clapper board upside down towards the camera and rings it to signal the completion of the shot. Immediately the clapper officer goes OUT OF FRAME so that SOFI is seen again from behind where she is still sitting at her desk now turning her face towards the camera and smiling happily. There is an applause from all the crew and IN FRAME gives SOFI a high five with their hands one by one. The crew now seems busy organizing the shooting equipment. Amidst her busy schedule, SOFI walks gracefully to the front and cups her hands in a sign of respect. Signs of love fly across the screen, accompanied by various comments from SOFI'S IG followers who keep popping up feeling happy and amazed.

On SOFI'S IG screen, a CREDIT TITLE for this film appears, accompanied by love signs that keep popping up.

---THE END---

CUT TO
21. INTERIOR HOME – AFTERNOON
A white cloth appears draped over a batik rack

ON SCREEN TEXT

pēnggawangan alam jēmbar,

SOFI (VOICE OVER)

The batik rack is the universe

INTERPRETATION
Batik is a form of gratitude 
in unifying oneself with the etiquette of life in the universe.

The camera moves to capture the CLOSE UP of the batik pan above the burning stove which reveals the melting wax.

ON SCREEN TEXT
SOFI (VOICE OVER)

The pan is the place of the wax
The wax is truth
Jewels of the universe

The camera captures SOFI's right hand with a canting to dip into the molten wax.

ON SCREEN TEXT

canthingé ka-lamolah,

SOFI (VOICE OVER)

The canting carries the words of the Divine, acting as a guide for humans

INTERPRETATION
Let your ideas flow freely,
in harmony with your conscience
in the pure light of your conscience
which dwells within your heart.
From this place the batik can begin.

The EXTREME CLOSE UP camera catches SOFI's lips blowing a canting filled with wax.

ON SCREEN TEXT

dénya bathik amēmuji,

SOFI (VOICE OVER)

Making batik is a form of devotion becoming one with the universe

The MEDIUM CLOSE UP camera catches SOFI's hand drawing with a canting on a white cloth.

ON SCREEN TEXT

polanipun ingaran akyan sabitah.

CUT TO

SOFI (VOICE OVER)
The pattern is the eternal Divine will

**INTERPRETATION**

_The Divine gives the cloth and the design, humans then batik it._

**CUT TO**

22. INTERIOR HOME – AFTERNOON

The moving camera captures a blazing stove from the flames burning the slabs of wood.

**ON SCREEN TEXT**

_Déné kayuné sirolah,_
_Gênênia Roh Ilapi,_
_kukusipun Nabi Allah,_
_këkëréné alam sahir,_

As for the wood, it is the essence of the Divine,
The fire is the soul.
The smoke is the messenger of the Divine.
The flame is the realm of the world.

**INTERPRETATION**

_The Divine dwelling within the ego or the microcosmos_
develops the sensibility of the true self
_The natural vitality for life in humans, animals and plants_

**CUT TO**

SOFI’S hands can be seen removing the pan from the top of the brazier/cooler and with prongs adjusting the position of the charcoal inside.

**ON SCREEN TEXT**

_sësupité tan gingsir,_

**SOFI (VOICE OVER)**

Placing with the tongs so that everything is in position

**INTERPRETATION**

_The tongs are the guards of the emotions_

**CUT TO**
Seen **MEDIUM CLOSE UP, SOFI** blows a *semprong* (bamboo tube) which ends towards the opening of the flame, her right hand holds the *semprong* rod, her left hand supports her right hand.

**ON SCREEN TEXT**

\[
\begin{align*}
\text{sèsèsémprongé manah tērus,} \\
\text{asta kiwa anyangga,} \\
\text{ing lair tumēkēng batin,} \\
\text{kang waspada wēwayanganing Dat Allah}
\end{align*}
\]

**SOFI (VOICE OVER)**

The tongs are a steadfast heart  
The left hand supports  
from the body to the soul  
Be aware of the Divine essence.

**INTERPRETATION**

*The tongs are the guards of the emotions, continuously stabilizing the sensibilities.*

**CUT TO**

**23. INTERIOR HOME – AFTERNOON**

**SOFI’S** hands are seen in an **EXTREME CLOSE UP**. She is repeatedly filling the canting with molten wax from the pan to check whether it is the right temperature or not for the canting. You can see droplets of wax liquid from the tip of the canting.

**ON SCREEN TEXT**

\[
\begin{align*}
\text{Ing sadurungé tumiba,} \\
\text{mring papan kang ponang tulis,} \\
\text{mungguh réka-rékanira,} \\
\text{dēnya juru basaning atī}
\end{align*}
\]

**SOFI (VOICE OVER)**

At the moment before the wax is drawn,  
in the place where it need be drawn,
be in harmony with your ideas, 
listen to your heart.

CUT TO

Seen in **WIDE SHOT, SOFI** draws with the canting onto the white cloth and continues to batik.

**ON SCREEN TEXT**

aja sělaya gingsir,  
ing lair batin ingkang trus,  
pola wusé katélad,  
tan ana gèsèh kang warni,  
térusana ing manah dipun sampurna.

**ON SCREEN TEXT**

Don’t yield and change,  
be steadfast body and soul.  
The pattern will finally be manifested,  
without departing from the intention.  
Hear the voice of your heart until it is perfect

**INTERPRETATION**

*Develop your character  
keep going to the depths of your sensibilities until it's perfect  
to grow in harmony with the times but still rooted in the sensibilities of culture.*

CUT TO

**24. INTERIOR HOME – AFTERNOON**

It looks like **SOFI** is working on the blocking process on the batik.

**ON SCREEN TEXT**

**ON SCREEN TEXT**  
Témbokeŋ ing suka lila,  
poma dipun ati-ati,  
ing walēr aja nērajang,  
mapan sampun denn watēsi,  
maring kang alul bathik,
SOFI (VOICE OVER)
Block the cloth with joy and harmony, with an open heart,
don't forget to move cautiously,
take time for introspection
stay within the realm of etiquette,
don't overdo it,
everything has a limit
so it's like that from a batik expert

INTERPRETATION
Sharpen your creativity.
Hear and follow the voice of your heart.
Block your cloth with joy and surrender,

CUT TO
The camera shows a batik cloth that has been blocked

ON SCREEN TEXT
pěrnahing běbironipun,
putihé wus angléla,
irêngé sampun dumêling,
gêmêtana salusuranîng bathikan.

SOFI (VOICE OVER)
Make sure about the process of the blue color,
That the white part has been clearly imagined,
the black has been imprinted in the memory,
painstakingly batik stage by stage.

INTERPRETATION
Plant the character of etiquette and sincere openness
Etiquette gives ‘freedom’ to continuously grow and at the same time gives
‘limitations’ so that we are always within a harmony in life.
Observe the rhythm of batik. Develop the nature and character. Hone your creativity
so that you can hear and follow the voice of your heart

25. INTERIOR IN THE SPACE FOR BLUE COLORING – AFTERNOON

There is a large tub filled with indigo dye between the clay pots which reveals the
indigo plants being soaked. SOFI brings her batik cloth to a large tub of indigo.
CUT TO

The **MEDIUM SHOT** camera shows **SOFI** carefully (with a bamboo-bamboo construction hoist system) dipping the cloth she has made of batik into a large tub of indigo and letting it sit for some time in the indigo liquid.

**ON SCREEN TEXT**

```
weedelen ing alam arwah,
dimèn lir makna basa lid,
sirèpèn luamahira,
sabitna ing manah suci,
pasrah Yyang kang trus batin,
suk srahna sumanganipun,
panrimané satitah,
jro jabané johar jisim,
laun anawèkasané awakira.
```  

**SOFI (VOICE OVER)**

Dip in the realm of the spirit,

in order to understand its meaning.

Quiet your desire for self-regret.

Plug into a purity of heart.

Surrender to the Divine,

firmly in the depths of your heart.

Submit to the will of the Divine.

Hold true to the principles of your inner voice.

Accept that which has been given to you,

inside and outside your body,

for so that will you become.

**INTERPRETATION**

*Dip your soul and its products that can be seen later in the realm of the spirit world. Understand the motives in your life by giving meaning to every happening of the story of your life. Control the animal nature within you. Plant it within your spirit, that you might be new growth in the purity of heart of your noble true self. This is that which will return when your body in this life is over. That is the Divine message*

CUT TO
SOFI looks confident with both hands lifting the batik cloth from indigo dyeing pots. The cloth from the indigo dye appears to move in a **SLOW MOTION** so that it is clear that the indigo dye droplets slowly slide down the cloth, exposing the entire surface of the cloth.

**ON SCREEN TEXT**

Pan inggih mangka ngibarat,
Kinaryaa séta langking,
upaminé babar lupyan,
bangbangan lan bathik Cangkring,
myang lir kartas winanting,
kang bangêt sukur Yyang Agung,
lakonana kéwala, swarga nraka wus tinakdir,
mangsa dadak kawula bisa sumingga.

**SOFI (VOICE OVER)**

Then it can be likened,
made white or black,
for example, **Bang-bangan** and **Cangkrik** batik.
But still the consideration is whether it is good or not,
many thanks to the Divine.

Live it.

Heaven or hell is one’s destiny,
as a devotee that cannot be avoided.

You can see that the batik cloth against the sky is moving in the breeze.

**CUT TO**

26. INTERIOR. HOME – AFTERNOON

SOFI can be seen making batik cloth which was previously dyed blue, some parts are covered again with wax.

**ON SCREEN TEXT**

*Mundhak ciri nandhang dosa,*
*aluhung tutupén têrtib,*
sabarang tingkahing tékad,
SOFI (VOICE OVER)
In order not to be blamed of wrong doing,
better to follow it in an orderly manner.

All determinations being made,
be patient and keep in mind,
a self-awareness.

Don't be tempted by the uncertain,
and leave behind your estimations.

Life is a preparation for death,
so hold true to the principals of the sacred teachings

CUT TO

27. INTERIOR HOME – AFTERNOON
It appears that SOFI is in the process of scraping the wax off the cloth.

ON SCREEN TEXT

ON SCREEN TEXT
Nadyan kinëlêma nraka,
ja salang surup ing tampi,
rêmît rungsit karsa Allah,
kaêlokan wus dênasi,
têkan bathikan jarit,
mungguh lidê malih sêmu,
kang irêng dadi pêthak,
bêbiron soga nuruti,
lir sunggingan têturutaning wêdêlan

SOFI (VOICE OVER)
Though sinking in hell,
don't misunderstand.
The will of the Divine is complicated and mysterious.

Beauty has been given until the making of the cloth is finished.
As if the real becomes unreal,
black becomes white,
blue and soga brown follow,
like a drawing that follows the dyeing (wedalan).

CUT TO

28. INTERIOR. WAX REMOVAL SPACE – AFTERNOON

It appears that SOFI is carrying out the process of wax removal (pelorodan) from the batik and is rinsing the cloth until it is clean.

CUT TO

Then SOFI drapes the cloth in the drying area. The sun's rays burst through the leaves of the trees, illuminating its surface.

ON SCREEN TEXT

Babarané mumpyar–mumpyar,

SOFI (VOICE OVER)

That which has been dyed brown (soga) has a sheen,

CUT TO

MEDIUM CLOSE UP The camera presents SOFI's face, who is looking at her cloth on the clothesline, smiling with relief.

ON SCREEN TEXT

ON SCREEN TEXT
bathikané rara sukci,
sědhēng dën pé nèng sampiran,

SOFI (VOICE OVER)

That which is batiked by the pure of heart,
is being dried on the rack.

CUT TO

The beautiful batik cloth, visible from the open gate of the house seems to be dancing, a noble man who had just passed in his carriage stops. THE ARISTOCRAT
(bangsawan), is driven by his heart and immediately heads for this batik cloth which is being dried in the sun.

**ON SCREEN TEXT**

\[
\text{antya rêmèn kang ningali,} \\
\text{nênggih mukmin kakiki,} \\
\text{sarwi nganyang wadénipun,}
\]

**SOFI (VOICE OVER)**

Inviting the appreciation of those who see it,
so it is for the devout believer.
He immediately makes an offer for the cloth,

**CUT TO**
It looks like ARISTOCRAT (bangsawan) faces SOFI against the background of batik cloth being dried by the blowing wind.

**ON SCREEN TEXT**

\[
\text{lah pintën règénira,} \\
\text{rara kënyaning asukci,} \\
\text{anauri tan kula wadé mas arta.}
\]

**SOFI (VOICE OVER)**

How much is your cloth
Oh thou pure of heart.
She answers, I do not sell it, either for gold or treasure

**CUT TO**

29. INTERIOR. WAX REMOVAL SPACE – AFTERNOON

SOFI is seen conversing with ARISTOCRAT (bangsawan).

**ON SCREEN TEXT**

\[
\text{Nging yèn tèmèn–tèmèn karsa,} \\
\text{ing wadé kula puniki,} \\
\text{tumbasèn sabar tawëkal,} \\
\text{lan trangé wangsit répit,}
\]
SOFI (VO)
But if you're really interested,
in my cloth
buy it with patience and surrender to the Divine,
with the clear message behind the world of meaning.
The second,
understand that which is hidden in the rules and laws.
Understand step by step
to find the meaning until it is clear.

CUT TO

30. INTERIOR. WAX REMOVAL SPACE – AFTERNOON

Seen in a WIDE LONG SHOT, SOFI is conversing with the ARISTOCRAT (bangsawan) with a backdrop of fluffy fabric between the vast expanse of the sky.

ON SCREEN TEXT

    Aja amruwal ja ésa,
    têka ratu sarta abdi,
    pundí nak mangké ratunya,
    ingkang aran bala pundi,
    kula ajêng udani,
    gênahing bala lan ratu,
    sami mangké kêwala,
    kang supados kula inggih,
    sih ing dasih awasa ingkang sinêmbah

SOFI (VO)
Do not deny the oneness of the Divine,
about the queen and her maid.
Which one is the real queen,
which one is called servant?
I wish to understand.
Verily the devotee and the queen,
it turns out they are same,
merged.

So that I love the devotee (aksi) and understand the Divine which is worshiped.

CUT TO

31. INTERIOR. SOFI'S ROOM – AFTERNOON

Seen from the front SOFI's face is an EXTREME CLOSE UP serenely gazing ahead. She seems to be contemplating in front of the laptop screen on his desk.

CUT TO
The camera in an EXTREME CLOSE UP now captures her fingers moving confidently typing on her laptop keyboard.

CUT TO
The EXTREME CLOSE UP camera captures the laptop screen showing the words that SOFI is continuously typing and speaking.

ON SCREEN TEXT & SOVI (VOICE OVER)

In women is the continuation of love in life
from generation to generation.
Women are precious gems
as highly valued as a true lover who is patient and surrenders
to the Divine will.
It is an introduction to life through pregnancy and breastfeeding.
Strong identity and soul
being one with the universe.
It's a law of nature.
The womb is the birth of the future of all human beings.

CUT TO
Now the camera in WIDE SHOT shows SOFI from behind who is still sitting at the bedroom table facing his laptop. She had just finished typing her contemplative sentences.
DIRECTOR (VOICE OVER)

cut!! …

CUT TO
The clapper officer enters facing the clapper board upside down towards the camera and rings it to signal the completion of the shot. Immediately the clapper officer goes OUT OF FRAME so that SOFI is seen again from behind where she is still sitting at her desk now turning her face towards the camera and smiling happily. There is an applause from all the crew and IN FRAME gives SOFI a high five with their hands one by one. The crew now seems busy organizing the shooting equipment. Amidst her busy schedule, SOFI walks gracefully to the front and cups her hands in a sign of respect. Signs of love fly across the screen, accompanied by various comments from SOFI'S IG followers who keep popping up feeling happy and amazed.

On SOFI'S IG screen, a CREDIT TITLE for this film appears, accompanied by love signs that keep popping up.

---THE END---