

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 ESTR!*" 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.

**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**, 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)**

Now one of the texts from *Serat Piwulang Estri* is entitled "*Suluk Ambatik*".

**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 Macapatan*. 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 *Macapatan* pavilion and its surroundings are visible while the sound of the *Suluk Ambatik Macapat* is still heard.

**CUT TO**

### **03.EXT. ESTABLISH / AERIAL – PENDOPO PAKUALAMAN– AFTERNOON**

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 **ABDI DALEM 1 & ABDI DALEM 2**, between the gate which is still tightly closed. **ABDI DALEM 1** moves away from **ABDI DALEM 2** who is still talking with **SOFI**. Soon **ABDI DALEM 1** reappears with **ABDI DALEM 3**. **ABDI DALEM 3** immediately approaches **SOFI**, chats briefly with **SOFI**, then orders **ABDI DALEM 1 & ABDI DALEM 2** to open the gate. The **ABDI DALEM** invites **SOFI** to enter and fill in the guest book. **ABDI 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 bathikĕn pisan, tĕnunan sampun nigasi,  
nanging sampun tilar pola,  
yĕn ěstu wadon linuwih, kang cinacad punapi,  
dhasar lawonipun alus,  
malamé lilin pĕthak, lĕlañcĕngé sawatawis,  
pangrĕngrĕngé panĕmboké 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 bathikĕn pisan, tĕnunan sampun nigasi,  
nanging sampun tilar pola,  
yĕn ěstu wadon linuwih, kang cinacad punapi,  
dhasar lawonipun alus,  
malamé lilin pĕthak, lĕlancĕngé sawatawis,  
pangrĕngrĕngé panĕmboké 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 pĕthak, lĕlancĕngé sawatawis,  
pangrĕngrĕngé panĕmboké 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 batiked.

### **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 batiked with molten wax with a tool called a *canting*. The liquid wax is drawn to follow the motif/*pangrengreng* or a pre-drawn pattern.

## CUT TO

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** and **SOFI** appear standing in front of a wall that displays all types of *cantings*/batik tools

### **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 batik maker. 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.

## CUT TO

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 7<sup>th</sup> 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 *canting*, 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 *canting* now puts the *canting* 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 *canting* 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 bathikĕn pisan”*

**ON SCREEN TEXT**

*“Sinomé bathikĕn 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

*tĕnunan 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**

*tènunan sampun nigas,*

**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.

**ON SCREEN TEXT**

*kang cinacad punapi,*

**SOFI (VOICE OVER)**

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.

**ON SCREEN TEXT**

*dhasar lawoni alus*

**SOFI (VOICE OVER)**

The base white cloth is refined.

*Interpretation:*

*She with a noble character brought from birth.*

**CUT TO**

The camera captures a white cloth where **SOFI's** hand, that is stroking it, moves to the left and the camera captures a lump of wax under the white cloth.

**ON SCREEN TEXT**

*Malamé lilin pĕthak*

**SOFI (VOICE OVER)**

The white batik wax is pure.

*Interpretation:*

*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.

**ON SCREEN TEXT**

*lĕlancĕngé sawatawis,*

**SOFI (VOICE OVER)**

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 kacèk kukuh dhasar,  
mangkatěn 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**

*bathikĕn sawat cuwiri,*

## **SOFI (VOICE OVER)**

batiking 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**

*yĕn dhasar lawonĕ bĕdhud,  
yĕkti lost kĕwala,  
dhĕdhĕl jĕndhĕl 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**

*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**

*Iki mawané gëgawa,  
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**

*dhasare alus kalemat,  
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,  
vědĕlané iŋkaŋ sĕpuh,*

**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 nĕtĕpi sru abĕcik,  
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 këna pësthèkëna,  
yèn babarané abëcïk,  
prayoginë sumëndhéa,*

**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 tëkabur ing takdir,  
lir anglancangï gaib,  
sumënggah tëmah kësïku,  
dudu anggëping kula,  
yèn darbënana amësthi,  
prayoginë 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**

*kěnya 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**

*pěnggawangan alam jěmbar,*

**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**

*wajané sěmuning kěndhil,  
malam sarasa jati,  
manikěm lělañcěngipun,*

**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 aměmuji,*

### 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**

##### **ON SCREEN TEXT**

*Déné kayuné sirolah,  
Gënènira Roh Ilapi,  
kukusipun Nabi Allah,  
kěkěřéné 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.  
nThe 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**

##### **ON SCREEN TEXT**

*sěsupité 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**

*sěsěmprongé manah těrus,  
asta kiwa anyangga,*

*ing lair tumĕkĕng batin,  
kang waspada wĕwayanganing 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-rékanira,  
dènya juru basaning ati,*

**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 sělaja gingsir,  
ing lair batin ingkang trus,  
pola wusé katélad,  
tan ana gèsèh kang warni,  
těrusana 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**

*Témbokĕn ing suka lila,  
poma dipun ati-ati,  
ing walĕr aja nĕrajang,  
mapan sampun dĕn watĕsi,  
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,  
irěngé sampun duměling,  
gěmětana salusuraning 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**

wědělĕn ing alam arwah,  
dimèn lir makna basa lid,  
sirĕpĕn luamahira,  
sabitna ing manah suci,  
pasrah Yyang kang trus batin,  
suk srahna sumanganipun,  
panrimané satitah,  
jro jabané johar jisim,  
lamun ana wĕkasané 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.  
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,*

*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 suminggah.*

**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 tutupěn tĕrtib,  
sabarang tingkahing tékad,  
sarĕh sakalawan éling,  
ing kalandhĕpan mingis,  
ja kongas sĕmuning sĕmu,  
ja tinggal kira-kira,  
urip ngarĕpakĕn pati,  
antĕpana ugĕr-ugĕri 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 kiněləma nraka,  
ja salang surup ing tampi,  
rěmit rungsit karsa Allah,  
kaélokan wus dənasi,  
tėkan bathikan jarit,  
mungguh lidé malih sěmu,  
kang irěng dadi pėthak,  
bėbiron soga nuruti,  
lir sunggingan těturutaning wědėlan*

**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**

**ON SCREEN TEXT**

*bathikané rara sukci,  
sědhěng dèn pé něng 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**

*antya rěměn kang ningali,  
něnggih 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 **ARISTOCARAT** (*bangsawan*) faces **SOFI** against the background of batik cloth being dried by the blowing wind.

**ON SCREEN TEXT**

*lah pintěn rěgènira,  
rara kěnyaning asukci,  
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**

*Nging yèn tēmēn-tēmēn karsa,  
ing wadé kula puniki,  
tumbasēn sabar tawēkal,  
lan trangé wangsit rēpit,  
kaping kalihé malih,  
jawabēn sēmuning suluk,  
dalil kadis ijěmak,  
myang kiyas kang mēmět arji,  
mung sakěcap 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 ésa,  
těka ratu sarta abdi,  
pundi nak mangké ratunya,  
ingkang aran bala pundi,  
kula ajěng udani,*

*gěnahing bala lan ratu,  
sami mangké kéwala,  
kang supados kula inggih,  
sih ing dasih awasa ingkang siněmbah*

**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 (*abdi*) 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 & 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 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**

*pěnggawangan alam jěmbar,*

**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**

*wajané sēmuning kēndhil,  
malam sarasa jati,  
manikēm lělañcěngipun,*

**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**

*děnya bathik aměmuji,*

**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**

**ON SCREEN TEXT**

*Déné kayuné sirolah,  
Gěnènira Roh Ilapi,  
kukusipun Nabi Allah,  
kěkěřěné 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**

**ON SCREEN TEXT**

*sěsupité 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

*sēsēmprongé manah tērus,  
asta kiwa anyangga,  
ing lair tuměkèng batin,  
kang waspada wěwayanganing 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-rékanira,  
dènya juru basaning ati,*

#### 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 sĕlaya gingsir,  
ing lair batin ingkang trus,  
pola wusé katélad,  
tan ana gèsèh kang warni,  
tĕrusana 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

*Tĕmbokĕn ing suka lila,  
poma dipun ati-ati,  
ing walĕr aja nĕrajang,  
mapan sampun dĕn watĕsi,  
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,  
irěngé sampun duméling,  
gěmětana salusuraning 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

*wědělěň ing alam arwah,  
dimèn lir makna basa lid,  
sirěpěň luamahira,  
sabitna ing manah suci,  
pasrah Yyang kang trus batin,  
suk srahna sumanganipun,  
panrimané satitah,  
jro jabané johar jisim,  
lamun ana wěkasané 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 suminggah.*

#### **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 tutupèn tértib,  
sabarang tingkahing tékad,*

*sarèh sakalawan éling,  
ing kalandhëpan mingis,  
ja kongas sëmuning sëmu,  
ja tinggal kira-kira,  
urip ngarëpakën pati,  
antëpana ugër-ugëri 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**

**ON SCREEN TEXT**

*Nadyan kinëläma nraka,  
ja salang surup ing tampi,  
rëmit rungsit karsa Allah,  
kaélokan wus dënasi,  
tëkan bathikan jarit,  
mungguh lidé malih sëmu,  
kang irëng dadi pëthak,  
bëbiron soga nuruti,  
lir sunggingan tëturutaning wëdëlan*

**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,  
sědhěng dèn 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**

*antya rěměn kang ningali,  
něnggih mukmin kakiki,  
sarwi nganyang wadénipun,*

**SOFI (VOICE OVER)**

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

**CUT TO**

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

**ON SCREEN TEXT**

*lah pintěn rěgènira,  
rara kěnyaning asukci,  
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**

*Nging yèn tēměn-tēměn karsa,  
ing wadé kula puniki,  
tumbasěn sabar tawěkal,  
lan trangé wangsit rěpit,*

*kaping kalihé malih,  
jawaběn sěmuning suluk,  
dalil kadis ijěmak,  
myang kiyas kang mēmět arji,  
mung sakěcap maknanana rampungira.*

**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,  
těka ratu sarta abdi,  
pundi nak mangké ratunya,  
ingkang aran bala pundi,  
kula ajěng udani,  
gěnahing bala lan ratu,  
sami mangké kéwala,  
kang supados kula inggih,  
sih ing dasih awasa ingkang siněmbah*

**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 (*abdi*) 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---**