

Perkembangan motif, makna, dan fungsi tato di kalangan narapidana dan tahanan di Yogyakarta = The Development of motifs, meaning, and functions of tattoo among the convicts and detainees in Yogyakarta

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Abstrak

Tulisan ini menjabarkan tentang perkembangan tato ditinjau dari aspek motif, makna, maupun fungsinya di kalangan narapidana di Yogyakarta sejak tahun 1950an. Narasumber adalah narapidana di Lembaga Pemasyarakatan Klas IIA Yogyakarta, mantan narapidana, dan seniman tato yang memahami seluk beluk perkembangan tato menato di Yogyakarta. Motif tato di kalangan narapidana meliputi tumbuhan, binatang, potret manusia, horor, tato tribal, ikon hati, tipografi, biohazard dan biomechanical, juga alam benda. Tampilan motif tato ada dua, yaitu berdiri sendiri dan perpaduan beberapa motif. Setiap motif mempunyai makna tertentu. Teknis menatonya menggunakan peralatan sederhana berupa benang, jarum, dan norit (merek obat sakit perut) dan mesin tato mekanik. Tato dan kegiatan menato di kalangan narapidana mempunyai dua fungsi utama yaitu pribadi dan sosial. Fungsi pribadi berkaitan dengan tato sebagai karya seni. Dalam batasan ini, tato berfungsi sebagai ekspresi pengalaman hidup yang berfungsi juga sebagai pengingat akan peristiwa tertentu dan hiasan tubuh, sebagai ekspresi religiositas, terapi dan relaksasi, jimat, daya tarik seks, keamanan diri, serta untuk menutupi luka atau tato yang dianggap tidak bagus. Fungsi pribadi lainnya adalah sebagai pendapatan bagi narapidana yang mampu menato. Fungsi sosial tato adalah lambang kelompok, sarana sosialisasi dan menumbuhkan rasa percaya diri individu dalam kelompok, baik di dalam maupun di luar Lembaga Pemasyarakatan.

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Abstract

This article describes about the developments of the motifs, meaning, and functions of the tattoo among the convicts and detainees in Yogyakarta since 1950s. The research respondents were the convicts and detainees in the Socialization Institution of Class IIA Yogyakarta, ex-convicts, and tattoo artists who understood about the developments of tattooing in Yogyakarta. The Motifs of tattoo among the convicts and detainees were flora, fauna, people portraits, horror, tribal tattoo, heart iconics, typography, biohazard and biomechanical, also still life. There were two appearances of the motif, standed alone and mix motifs. Each motif had particular meaning. The tattooing technique used simple equipment as wool, needle, and norit (a brand of stomach-ache medicine) and mechanical tattoo machine. Tattoo and tattooing activities among the convicts consist of two major functions, in individual and social. As individual function, tattoo is an artwork. In this term, tattoo has a function as the expression of experiences, included as a reminder of specific experiences and body decoration. Others as a religious expression, therapy and relaxation, talisman, sex appeal, self-protection and to cover up the wounds and other tattoo which were not good. Another individual function was job opportunity for anyone who had ability in tattooing. The social function of tattoo was as a group symbol, a medium of socialization and enhancing individual self-confidence in the group either inside or outside the

Socialization Institution.