

Local Wisdom Values in *Kawung* Batik and Its Relevance to Moral Education

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Abstract—*Kawung* Batik has local wisdom values in describing its motives whereas each of them can be found in the "Batik Language". The position of values of local wisdom, roles and functions is elaborated as follows: (1) for the conservation and preservation of natural resources, (2) the development of human resources, (3) the development of culture and science, (4) as a source of advice / belief / literature and taboos, (5) as a means of building communal integration, (6) as ethical and moral grounds, and (7) political functions. The symbol of wisdom, and self-control in the *Kawung* Batik motif can be implemented in the moral education. Through values of local wisdom of *Kawung* Batik, it is expected that the objectives of moral education can be obtained, namely educated morals, intelligence, personality and noble character in accordance with ideals and curriculum objectives in Indonesia.

Keywords—*Kawung* batik 1, local wisdom 2, moral education 3

I. INTRODUCTION

Society is inseparable from traditional and cultural values that go hand in hand from generation to generation. According Ernawi [1], "local wisdom is an identity that greatly determines human dignity and dignity in the community". Therefore, the traditional values that exist in society are drawn from the roots of local culture, and the community will lose its identity and sense of pride and ownership. The position of local wisdom values is great, because according to Ernawi [1], the role and function of local wisdom values include (1) the conservation and preservation of natural resources, (2) the development of human resources, (3) the development of culture and science, (4) as a source of advice / belief / literature and taboos, (5) as a means of building communal integration, (6) as an ethical and moral basis, and (7) a political function. Efforts to explore, discover, build and transmit morals and values derive from local superiority because their wisdom becomes a necessity [2]. Superior local cultural values must be seen as social heritage. When the culture is believed to have valuable values for the pride and greatness of the nation's dignity, the transmission of cultural values to the next generation is a necessity.

Kawung Batik is an old motif originating from the Javanese land that is shaped like a girdle arranged on four square corners. This motif, according to the records of research, has been around the world since the 9th century. However, *Kawung* batik only began to develop in the era of Ngayogyakarta Hadiningrat Sultanate, exactly in 1755 or in

the 18th century. The *Kawung* Batik has several meanings, including a perfect self-control, a clean heart without any desire for joy, and much more. *Kawung*'s name and motif are reported from two sources. The first is the Kwangwung insect, and the second is the *Kolang-Kaling* fruit. The *Kawung* motif has several Keraton ban motives, which are only allowed to be used by the royal community.

Kawung Batik has moral values in its motives, and they are made in accordance with the local wisdom of Batik makers. Etymologically, the moral word is derived from the Latin word *mos*, the plural form of *mores*, which means 'procedure' or 'customs'. In the *Kamus Besar Bahasa Indonesia*, morals are interpreted as 'morals', 'manners', or 'morality'. Terminologically, there are various formulations of moral terms, which in substantive terms there are no differences, but their formal forms are different [3].

Moral education in Indonesia in the practice of learning is dominated by the development of intellectual abilities and less attention has been paid to moral aspects. It seems that moral is an important aspect of human resources. A person with high intellectual abilities can be someone who is useless or even endangering society if his morality is low. The local wisdom values of *Kawung* Batik contain values of moral education, whereas the development of science, technology and arts in the era of globalization has had a big influence on the development of traditional Batik.

The messages in it deal with moral education in line with its objectives, namely educated morals, intelligence and a noble character that can be applied through the values of local wisdom in *Kawung* Batik.

The rest of this paper is organized as follow: Section II describes about local wisdom values. Section III presents the meaning of *Kawung* batik motif. Finally, Section IV concludes thiswork

II. LOCAL WISDOM VALUES

Local wisdom is a view of life, science and various life strategies in doing activities within local communities to answer various problems related to their needs. In foreign languages it is often conceptualized as a local policy, "local wisdom" or local knowledge, "local genius". According to Rahyono [4], local wisdom is the human intelligence possessed by certain ethnic groups through community experience. Local wisdom is a result of certain communities through their experience and unnecessarily experienced by other communities. These values are strongly attached to

certain communities through a long-time journey, and the existence of the community in all tribes throughout the archipelago (429 large tribes). Nevertheless, this paper intends to talk about local cultural wisdom that plays an important role in building the national character education. The following are examples of local wisdom developed in the life of Indonesian people [4].

III. THE MEANING OF *KAWUNG* BATIK MOTIF

As one of the ancient ornamental forms, the shape of the *Kawung* batik motif have existed for centuries, even since prehistory. The ornaments are extracted from the *Kawung* fruit, or he distorted *Kolang-Kaling* in a cross-arranged oval as presents in Figure 1, describing the structure of the universe. The crossing center is a source of energy, and miniature of the universe. Since the ancient Greek civilization, the art of ornamentation has been known as a means of decoration as well as symbolic values or certain purposes that have to do with the view of life (a philosophy of life) of humans or the people who make it.



Fig. 1. The *Kolang-Kaling* fruit (internet source)

In the Javanese culture, there is a view that stems from the concept of "Sedulur papat limo pancar". This has an understanding that continues to evolve from pre-Islamic times to Islamic times. This motif is the expression of the principle of the mandala, namely the composition of four angina eyes with a one-way center. Understanding the origin is the alignment between the small universes (humans with the microcosm) along with a large form in the universe (humans with the macrocosm). The understanding of the four brothers in the great universe is the four directions of wind, namely east, west, south and north whereas the pancar or the middle is the self or human conscience.

These four compositions can change to eight, sixteen, and so on. The principle of mandala in the understanding of Javanese society had been owned by the Javanese community before the arrival of Hinduism. The principle of Javanese mandala is different from the Hindu mandala, although the form and the expression are similar.

A. *Symbol of Wisdom, Wisdom, and Self-Control in the Kawung Batik Motif*

The name *Kawung* comes from the Javanese word *Suwung* that means emptiness. More specifically, emptiness

in this sense does not mean unthinking, but emptiness of lust and worldly desires, resulting in a perfect self-control. This emptiness makes a person neutral, impartial; he or she does not want to stand out, follow the flow of life, let everything around him or her walk according to the will of nature.

Someone with this emptiness does not participate in the bustle of the world around him or her, but he she busied himself or herself. He or she understands all the external turmoil, but he or she does not react. He or she has extraordinary self-control, and is aware of the purpose of life. Thus, he or she understands when to do and hold back.

He or she has essential freedom over life. He or she can easily interact with other humans because he or she can put himself or herself right, even with animals, nature, and the Almighty God. This emptiness allows him to control the passions, desires, and physical desires of man. He or she is a proactive ascetic figure. His or her hermitage is not undertaken on the mountain, in the desert, or in the cave, but in the frenzied real world [5].

B. *Wisdom in Kawung Traditional Batik Motifs*

There are various ceremonies both inside and outside the palace that remain preserved in Yogyakarta and Surakarta. *Jumenengan*, performances of dances and traditional rituals are well-maintained and Batik plays an important role in all activities of the ritual activities. Special motifs and colors are the hallmark of the palace and abstinence for people who feel that they have no right to wear it because they are afraid of being scared. The motif for the prohibition is *Kawung*, *parang*, *semen*, *alas-alasan*, *udan liris*, *cemungkiran*, and *sawat*.

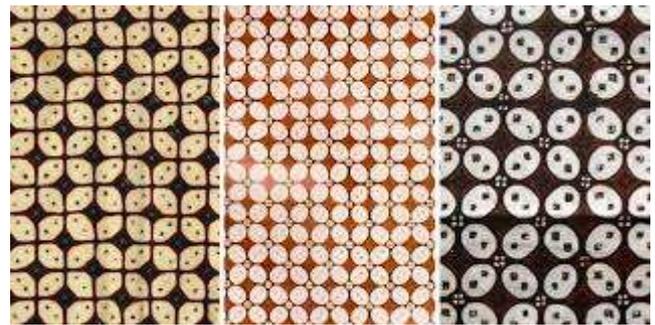


Fig. 2. Various kinds of *Kawung* Batik motifs (internet source)

Historically, the *Kawung* motif was created by Sultan Agung Hanyokrokusumo in Mataram. He created it by taking materials from the nature, or things that are simple and then appointed as good Batik motifs [6]. The *Kawung* motif in Figure 2 is inspired by the palm or palm trees whose oval-shaped fruit is clear and white or called *Kolang-Kaling*. When viewed according to the description of the palm fruit or *Kolang-Kaling*, the *Kawung* motif has a symbolic meaning that is laden. The following are the symbolic meanings in *Kawung*'s motifs.

C. *Symbolizing good humans*

The *Kawung* motif is inspired by the *Kawung* tree, which is a type of palm tree whose oval-shaped fruit is clear and white or called *Kolang-Kaling*. The *Kawung* motif is also associated with animals, oval-shaped things, namely *kuwangwung* [7]. The *Kawung* motif is inspired by the palm or palm trees whose oval-shaped fruit is clear and white or called *Kolang-Kaling*. When viewed according to the description of the palm fruit or *Kolang-Kaling*, the *Kawung* motif has symbolic meanings, as follows: palm trees are very beneficial for human life, from stems, leaves, palm fiber, sap and fruit, and as a whole a palm tree can be utilized for human life. This reminds that humans in their lives can be useful for their nation and country just like palm trees. The *Kawung* motif has a deep symbolic meaning, so that the user of the motif becomes a superior human and his or her life is useful.

D. Symbolizing the value of wisdom

Geometric patterns are the oldest patterns, not only in Batik but also in various forms, for example, in weaving patterns, carvings, and so on. The geometric patterns contain the *kejawan* philosophy and governance at that time. The composition is a motif that is regularly lined up neatly and has a center. This center is defined as the king or the center of government or center of power. One of them is *Kawung's* motif. According to Kushardjanti [8], the basis of *Kawung's* motif is a symbol of the concept of *Pancapat* that symbolizes the number of 4 (four) forms or the same one center or core. *Pancapat* means as traditional wisdom. *Pancapat* is a traditional wisdom in the philosophy of cosmology and life, state regulations, politics, and the economy as described below:

- *Keblat Papat Lima Pancer*. It means that wherever it is called, the four corners of the wind (*keblat*) are always in the middle of human beings.
- *Sedulur Papat Lima Pancer*. A traditional view of life that holds when a baby is born, he or she will always coincide with his or her four twin siblings, namely red blood, amniotic water, placenta, and diaphragm, which are believed to affect each other to a certain age.
- In the Mataram government, the king was assisted by four advisors, namely in the political-economic domain, defense, technological and spiritual fields. The State Government is divided into four regions, namely *Kutanegara*, *Negaragung*, *Mancanegara* and *Pesisiran*, along with the *Keraton* as the center of government.
- Human behavior is incarnated because of the four desires, namely *Mutmainah*, *Amarah*, *Aluamah*, and *Supiah* whereas good desires (*muthmainah*) are often in conflict with the other three desires [8].

E. Myth in *Kawung's* motifs

There are various *Kawung* motifs including *Kawung picis*, *Kawung bribil*, *Kawung sen*, *Kawung beton*, *Kawung prabu*, *Kawung putri*, *Kawung putro*, *Kawung ndil* and *Kawung geger*. *Kawung geger* a large-shaped *Kawung*, it contains *Kawung* inside, getting deeper into the smaller one [9].

This Batik motif is considered sacred and may only be worn by kings and their close relatives. This has to do with

historical events, namely the Ponorogo agreement in 1813, which divided the Sultanate into the Ngayogyakarta Hadiningrat Sultanate and the *Kadipaten* Pakualaman. The insight of the ancient Javanese emphasizes that the motives are purely geometric, like the *Kawung* pattern that contains enormous magical powers. Therefore, those who wear Batik of that pattern must also have the strength in themselves, or the power of *linuwih* in the Javanese language, to be able to compensate for the magical power in the motif. In addition, a high level of wisdom is still required because a large amount of power or strength is not accompanied by a balanced level of wisdom that can cause disasters [10].

The *Kawung* motif can also be interpreted as a drawing of a lotus flower along with four broken flower leaves. Lotus flowers symbolize longevity and purity. That is why we should be good humans/leaders. A wide variety of *Kawung's* motifs include *Ceplok*, *Truntum* and *Sidomukti*. One variation called *Tambal* is specifically intended for Brahmins and scholars. *Tambal Kitiran* has a wheel composition that symbolizes *darma* or *darma bakti* that will never be completed. *Corak tambal* is not only used by men, but also women. A supreme female regent official at the Palace, *Raden Ayu Sedahmirah*, wore a batik motif from the *Tambal*. This woman's regent was entrusted with the work of managing the property belonging to the Palace.

F. Wisdom values in traditional batik colors

The traditional *Kawung* batik motif is a batik motif with a geometric foundation along with a beautiful blend of dark and bright colors. According to the views and patterns of ancient Javanese culture, colors have certain symbolic meanings. Color is a symbol of human character in colors or five colors [7]. The colors of this motif include red, black, yellow, green, and white as symbols of lust, anger, *aluwamah*, *supiah* and *muthmainah*. The overall color or a sequence in color symbolizes a basis of human character that leads to angry lust, but if humans can control it, it will be a good power that symbolizes the wise, noble character, so that they will produce wise men.

G. Moral Education

Widjaja in the book *Dasar-dasar Pendidikan Moral* (Basics of Moral Education) states that moral is a good and bad teaching about actions and behavior (morals) [11]. Al-Ghazali in [12] suggests the notion of *akhla*, as a moral equivalent, as temperament (character) that remains strong in the human psyche and is a source of certain actions undertaken easily and lightly, without the need to think and plan. Meanwhile Daroeso in [13], formulates a more comprehensive moral understanding of the formal formula, as follows:

- Moral is a set of ideas about a behaviour or life behaviour with certain basic standards for a group of humans in a particular environment.
- Moral is a teaching about a good behaviour based on a particular view of life or religion.
- Moral is a human behaviour, which is based on the awareness that the necessity to achieve good things is in

accordance with the values and norms in the community or environment.

H. The internalization of moral values as an affective process

Moral education is basically concerned with the process of moral internalization. If moral values are successfully internalized in a person, such values will guide one's attitudes and actions. Moral education or the internalization of moral values is the essence of character education. The nature of character education is nothing but the cultivation of moral values, both oral morality and politeness. Parkay, *et al.* in [14] suggest that the relation between learning values and moral reasoning is closely connect to the character education, as follows.

One approach of teaching values and moral reasoning is known as character education, a movement that stresses a development of student "good character". The internalization of moral values is a process of developing students' affective ability, an internal aspect that cannot be observed. Affective domains relate to feelings, emotions, pleasures, appreciations, attitudes, values, morals, characters, and so forth. The existence of overlapping concepts in describing the affective domain is viewed in Ringness's opinion [15] which states:

The affective domain includes all behaviors that relate to feelings and emotions, thus, as stated, emotions and preferences, appreciations, attitude and value, morals and character, and aspect of personality adjustment or mentality are included. The affective taxonomy, according to [15], covers five levels that hierarchically show the depth of affection, starting from the most superficial to the deepest levels, as stated below:

a) Receiving

- Awareness
- Willingness to receive
- Selected or controlled attention

b) Response

- Don't mind responding
- Willingness to respond
- Satisfaction in response

c) Valuation

- Acceptance of a value
- Choice of a value
- Commitment

d) Organizing

- Value conceptualization of a value
- Organizing a value system

e) Characterization by a value complex

- Generalized device
- Characterization

IV. CLOSING

Traditional batik has its roots in the regional culture that contains local wisdom messages and hopes towards a better

harmonious and prosperous life. Talking about the problem of traditional batik is like talking about the problem of values. The values are lifted from the process of acculturation of Javanese, Hindu and Islamic culture, as well as the influence of immigrants' cultures. In the life of Indonesian people, Batik becomes meaningful because the content has symbols in terms of motifs, colors and functions associated with rituals in cultural life. The symbolism in the traditional Batik contains moral teachings on how life is useful, good, right and beautiful, so that it becomes more meaningful.

Kawung traditional Batik is a national cultural heritage that has wisdom values to preserve. These wisdom values can be found in the symbolization of "motif", "color" and "name". *Kawung* traditional Batik is a result of arts of national culture, the ancestral heritage that has unique motifs, colors and functions. Traditional Batik has more symbolic and sacred values used as a complement to clothing at state ceremonies, religious ceremonies, or for the benefit of traditional ceremonies. The symbolic meaning of traditional Batik is implied and expressed in its motif and color, so that it can be determined the name of the area where the Batik originated, when, and for what purposes Batik motif is created.

As a complement to fashion, Batik is always present in all human activities both ordinary, ritual and custom. The symbolism of traditional Batik motifs contains the message and hope of how humans should do things, so that life becomes better, useful and meaningful. Judging from its function, Batik is a completeness in clothing that will always accompany everyday activities. Batik is used by people in a tiered life order. This can be seen from the batik motif used, people can see the status and position in the community group. Therefore, prohibited motives can only be used by certain groups and the community also understands not to wear Batik of the prohibited motif, because they are afraid of damnation (*kualat*). Batik of the prohibited motifs is only worn in traditional ceremonies, state and religious activities. The wearer has moral responsibility in accordance with the messages and expectations described in the motifs and colors of the prohibited Batik. The motif for this ban has now been modified, so that people can enjoy wearing it. The message or hope described in *Kawung's* traditional motifs leads to a superior, good and useful human being for society, nation and state in line with the basics of moral education in the Indonesian curriculum.

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