

The Symbolic Meaning of Batik Wonogiren Development Motives and the Relevance of Character Education

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Abstract: Wonogiren Batik is one of the most valuable Javanese cultures. Batik Wonogiren According to its history of creation, is included in the Kraton Batik category. As a form of culture, Batik Wonogiren, can be placed as a cultural text that can be read to reveal the symbolic meaning contained in accordance with space and time from the viewpoint of understanding. This research was conducted using qualitative techniques of data and descriptive analysis using the hermeneutic approach. This study using the Theory of Semiotics from Charles Sanders Peirce, which aims to answers the symbolic meaning that exists in the Wonogiren Batik motif of development. Then the symbolic meaning that has been answered the will be Analyzed its implications for character education According to the nine pillars of Ratna Megawangi.

Keywords: *character education, symbolic meaning, Batik Wonogiren*

Introduction

Indonesian Batik has been around since the days of the Ancient Mataram in the form of batik primitive and very popular in the eighteenth century or early nineteenth century. Until the twentieth century, all produced batik is batik. But still, there are many differences of opinion on the origin of the history of Indonesian batik by some historians.

Batik began to grow in Majapahit empire and the spread of Islam on Java island. Initially, batik is limited only by the patricians. Then it used by the king and family and his servants. Finally, batik was brought out by the servants of the palace (Anwar, Supadi, Rahab, and Afuan, 2013 : 305).

NJ Krom in Supriono (2016: 42), arts and crafts batik has long been known in India. An example is the batik art developed in the Coromandel Coast. According to Krom, from India, the arts and skills of batik were brought to Indonesia via trade. A similar opinion was also expressed by GP Rouffaer in Supriono (2016: 42), according to the batik technique was first brought to Indonesia from the South India region. He further , batik technique was probably introduced from India or Sri Lanka in the 6th century or the 7th.

Prof. Dr. RM Sutjipto Wirjosuparta in Supriono (2016: 49), invalidates the previous opinion, that before the advent of Indian culture, the Indonesian people have to know the art and skill of creating batik fabrics such as Toraja, Flores, Halmahera, and Papua. Keep in mind that these areas are not areas that are influenced by Hinduism or Buddhism. It is also reinforced by the opinions JLA Brandes (Dutch East Indies cultural experts) in Supriono (2016: 49), who said before the influence of Indian culture to Indonesia, the archipelago has had 10 original cultural elements one of which is the art and skill to make. Therefore who expressed the opinion that Indonesian Batik originated from India into question, and concluded that batik is a traditional cultural product originating from Indonesia. Batik industry in Indonesian, which produces a distinctive cloth that characterizes the culture of the nation of Indonesia (Nurwandi, 2019 :262).

Batik is a fabric dying method using wax to create patterns and designs (Rinawati, 2018 : 1). Batik is Indonesia's culture that has been recognized worldwide. Batik is a work of visual art made of textile material. Indonesians wear batik as a regional identity, where every motive that

exists contains a value of life in social life (Purnamasari, 2017 : 31). Characteristic motifs and ornaments Batik Wonogiren who have philosophical meaning-making part of the cultural heritage which should be preserved and developed. According Supriono (2016: 76), in Wonogiri Batik tradition was originally introduced by courtiers Mangkunegaran commonly referred to Kanjeng Wonogiren 1910s. Of thought and her hand created various motifs later called Batik Wonogiren. Batik Wonogiren eventually become one of the identity and characteristics of community pride Wonogiri. Batik and development center came from the District Tirtomoyo Wonogiren, Wonogiri.

Based Wonogiri Regency Decree No. 431/03/501/1993 in Supriono (2016: 77), batik Wonogiren standardized trademark in the form of patterns *Bledak*, *Dasaranjene* (amber), *Sekaran* (painting flowers), and *Babaran* (sketch) broke. However, to maintain the existence of Batik Wonogiren, now has created motives for developments such as the Wayang motifs and plant motifs (*alas-alasan*) with a variety of colors, as has been stated by Mrs. Sri Lestari one batik craftsmen and agents of history in the development of Batik Wonogiren that Batik Wonogiren derived from Batik Kraton Surakarta, only distinguishing if Batik Surakarta has a dominant color is white, while the Wonogiren Batik has a characteristic that is yellow-brown color, then every Wonogiren Batik fabric are crushed or *remukan* streaks.

According to the results of interviews with Mrs. Sri Lestari, decoration batik Wonogiren development contains a message of hope to be conveyed. Seen from the ornament, batik Wonogiren an expression which declared a state of nature and the environment from Wonogiri. According to him, the emergence of Batik Wonogiren has existed since 1960, but at the end of 1980 Batik Wonogiren in crisis, so the development of Batik Wonogiren be a slow year thereafter. Then in 2005, Mrs. Sri Lestari back pioneered by establishing the batik industry in his home, he decided to approach the batik artisans and empower people Tirtomoyo to spend leisure time with batik activities. Batik- batik created after 2005 is due to the types of batik development to maintain the existence of Batik Wonogiren in the community and young people, Mrs. Sri Lestari hope in their hands, batik production still rolling. And in their hands anyway, later batik cultural heritage still presented in the hands of the people of Indonesia Wonogiri.

But the reality is now increasingly recognized batik by the young Wonogiri community. Young kids today tend to be reluctant and embarrassed to wear batik clothing. Although batik has been recognized by UNESCO as a cultural heritage of Indonesia, but the younger generation can not keep and develop the valuable legacy that this boast. Therefore, it needs to be implemented actions to increase public knowledge about batik, especially the younger generation and addressing the educational efforts to build character and pride in Indonesia, which has worldwide. Therefore, research on Batik Wonogiren required to uncover meaning in the present context.

Method

This research was conducted with qualitative research methods and techniques of descriptive analysis using a hermeneutic approach. In this study, using the semiotic of Charles Sanders Peirce, who used to answer the symbolic meaning contained in Wonogiren Batik motif development. Then, from the symbolic meaning already missed its implications will be analyzed by nine pillars of character education of Ratna Megawangi.

The research was conducted in the village Tirtomoyo, Rt.1 RW.10, District Tirtomoyo, Wonogiri. Reasons to conduct research in the area is due to the District Tirtomoyo a milestone

in the emergence of Batik Wonogiren with the resulting product has a characteristic that the staining technique and style that is not owned by the company batik in other areas.

Sampling on the results of batik products Wonogiren in District Tirtomoyo done selectively election and consider certain aspects due to time constraints. In this case, some samples were taken from Batik motif development Wonogiren to analyze the symbolic meaning and its implications for character education.

Results and Discussion

Wonogiren Batik motif symbolizing Development

Batik as a national product that contains Indonesian cultural values (Pradhikta, Dyanningrum, 2018: 1). While according to Guntur (2019 : 374), Batik is identical to traditional art Java, both in the palace and environment ordinary people. Wonogiren batik motif batik product development is featured in Wonogiri. The batik fabrics have diverse colors, but does not eliminate the hallmark of Batik Wonogiren that is remukan.

In a preferred embodiment Wonogiren Batik motif development, the symbolism used is a consciousness that is formed through the motifs and colors. Java community has a view on keblat papat kalima pancer, those views related to the process of creation of the world by God. According to Endraswara (in Pitana, 2010: 134-135) that before the world was formed, have no sound first, the magical voice. Then created light, then light it is created fire, earth, air, and sea. Of fire used as lust, land used as a body, used as a breath of wind, water used as a spirit. Qiblah direction starting from the east. The east is the beginning of the qibla, which is a symbol of brotherhood, towards the south as a symbol of the blood (red), as a symbol navel west, and north symbol placenta. God gives directions as the twin brother of man.

Wonogiren Batik motif in development, when seen from the decoration and color, it would appear that there are elements in it. Elements contained in Wonogiren batik fabric motif development can be delivered via (1) the relationship between color and winds, (2) the relationship of color and ornamentation, which refers to keblat papat kalima pancer. Susanto (1973: 173, 283) states the following relationship.

- East depicted with white color, which symbolizes the element of wind (air). This element is a virtuous character that brings good nature (humane).
- South depicted in red, which symbolizes the element of fire. The element has a grumpy character, but when it can be controlled would be a brave character.
- West depicted in yellow, which symbolizes the element of water, if not controlled would be a liar character, but if it can be controlled will be an honest character.
- North depicted with black color, which symbolizes the element of earth. If it can not be controlled would be the character of insolence, but if it can be controlled will be a lasting nature.

Semiotics analysis Charles Sanders Peirce on Wonogiren Batik motif Development

The process of marking processing on Peirce follows the relationship between the three points of the representative (R) object (O) –Interpretant (I) (Syaiful Rachman, 2019: 1516). Sources idea creation Wonogiren motif derived from the state of nature and culture Wonogiri. Wonogiri natural state, mostly forest with a pattern that contains natural images that include animals, foliage, and flowers, and views of the culture, the art of Wayang Wonogiri have also made Wayang motif development. All the motifs filled with dots and dashes.



Figure 1. Batik Motif Development Wonogiren, natural motifs as a sign (sign)
(Source: Survey, 2019)

Analysis Objects Wonogiren Batik motif Development

Batik motif development Wonogiren composed of interwoven elements that make up the decorative motifs of nature. This nature motif consisting of foliage and flowers, then there is a square-shaped ornament geometric field filled with lines and dots.

Batik overall color dominant with amber and black. Then there are also white, red and green. The black color appears on the background color plant motifs and is also on a square field. Amber found in almost all the trappings. Then there are green and red colors on the leaves, while the white color found on the flowers and dots.

Interpretation Wonogiren Batik motif Development

Ornaments foliage and flowers are included in natural motifs have meaning the middle world, the world where humans live place. If it is associated with *keblat papat kalima pancer* according to Susanto (1973) ornamental foliage and flowers depicted with the earth element, namely a place where humans and other living creatures. Earth has meaning when the character is controlled properly, it will cause the nature of good and virtuous, but if the character is not controlled properly, it will cause anger. This illustrates that people in life have two sides of good and bad, therefore *pancer* task is to control the bad qualities that exist in humans. The shape of the circle at the points (*cecek*) has a central meaning or wholeness, associated circular shape symbolizes the unity that exists.

Colors contained in batik ornament also has meaning, that the black color that appears in the background of ornaments have meaning earth. Earth is a living human being who has the anger and the nature of virtuous, it depicts two human nature that can not be separated, therefore *pancer* task is to control the vices of man. Then the yellow-brown color that appears in almost all batik ornament that has meaning, if such properties can be controlled then the yellow color has a meaning of honesty, but if nature can not be controlled then the yellow color has meaning lies.

The red color found on leaf ornaments have a meaning temper, but if these properties can be controlled, it will have the meaning of courage in human beings. The green color found on the leaf symbolizes fertility and peace. While the white color contained in points (*cecek*) and the flower has a meaning that is holy, meaning that perfect nature of human beings that is the nature of virtuous bring like.

The conclusion that can be drawn from this interpretan is, that humans have four qualities in him, which is the divine nature (white color), temper (red), lying nature (yellow), and the nature of anger (black). Therefore man as *pancer* should be able to control and balance the four properties there is in him.

Table 1. Design and Symbolic meaning of Batik Wonogiren Development Motives

No.	Sign	Object	Interpreted
1		Ornaments of leaves and flowers, yellowish-brown, green, red, and white, and there is a black color on a batik background.	Ornaments of leaves and flowers and black color depict the elements of the earth which has the meaning of <i>aluwamah</i> / greedy if it can be controlled will cause good character. Yellow depicts honesty and lies, red is bad temper and courage, and white has a sacred or good meaning.
2		The ornaments are square in shape and there are circular shapes in them, brown and white.	The circle shape symbolizes the world above and is centered on God.
3		Square shaped ornament, black and white.	black has a greedy meaning, white has a sacred meaning (describing two sides of human nature, good and bad).

Meaning Values Character Education in Wonogiren Batik motif Development

Character education is an education that develops the character in a person that has a value and is able to apply these values in our daily lives. According to Aynur Pala (2011 : 23), Character education is a national movement that fosters ethical, responsible and caring young people by modelling and teaching good character. While according to Widyahening dan Nugraheni (2016 : 179), Character education can be obtained from theme and message.

Programs of character education are focused on social, emotional and personal development. In character education programs, children learn to respect themselves, respect others, be responsible, cooperate with others, be able to solve problems, be honest and be trusted (Tannir and Al-Hroub, 2013: 47). Through an emphasis on universal values that we all share. According to Ratna Megawangi (2007) nine pillars of character contained in Wonogiren Batik motif Development meanings are as follows.

Love of God and the universe and its contents

Wonogiren batik motif in the sense of development that illustrates one of human nature that has the nature of the Godhead. Education characters that can be captured from the meaning of the love of God, then in the form of batik decoration Wonogiren consisting of ornament plants,

describes the state of nature in Wonogiri. Embodiment ornament plant in Wonogiren batik is a form of the depiction of the love of nature.

Responsibility, discipline, self-reliance

Responsibility, discipline, and self-reliance is also a depiction of the meaning Wonogiren motif, which is included in the qualities of human beings. Additionally in batik making required an enormous responsibility to get it done even if the process takes a long time and steps.

Honesty

The meaning contained in the motif Wonogiren also describes the nature of honesty embodied in the yellow color of batik cloth.

Respectful and polite

These properties also illustrate the significance of the motif Wonogiren, which is the manifestation of the nature of virtuous, the human disposition manifested in black (earth) in which these properties are properties that can be controlled by humans (*pancer*).

Affection, caring, and cooperation

Humans who live on earth, always in need and share with others. Earth where human life is realized in black on the motif.

Confident, creative, work hard, and never give up

The process of making batik takes a long time that these motives have values in life, it requires hard work and creativity.

Kind and humble

Good and humble is the opposite of arrogant nature and anger, it is also a manifestation of the black color on a motif which kind and humble nature is the embodiment of nature in man which can be controlled.

Tolerance, love peace and unity

Tolerance can be grown by combining the colors in batik, causing sensitivity to others. Batik is a high culture of Indonesia, whose motifs depict the culture and natural conditions, economic, political and Indonesia that can lead to a sense of national unity.

Conclusion

Wonogiren batik motif is an expression that describes the development of the state of nature and the environment from Wonogiri. Symbolic meanings that exist in the motif seen from the form of ornaments and colors that appear on batik cloth. Within the overall motif revealed that humans have four qualities in him, which is the divine nature (white color), temper (red), lying nature (yellow), and the nature of anger (black). Therefore man as *pancer* should be able to control and balance the four properties there is in him. No symbolic meanings on Wonogiren motif can also be implicated in the values of character education for the values of character education that by Ratna Megawangi contains elements of human-forming properties.

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