

# Symbolic Meaning Analysis of Ciwaringin Batik Motifs on the Strengthening Project of the Pancasila Student Profile (P5) for Elementary School Students

Ayu Try Lestari, Nailah Tresnawati  
Universitas Swadaya Gunung Jati  
[nailah.tresnawati@ugj.ac.id](mailto:nailah.tresnawati@ugj.ac.id)

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## Abstract

The international community has recognized batik as a cultural heritage originating from Indonesia through UNESCO. Batik represents a nation's culture with distinctive motifs that carry unique and symbolic meanings. The purpose of this research is to analyze the symbolic meanings of the Ciwaringin batik motifs in the context of the Strengthening the Profile of Pancasila Students (P5) Project in primary schools. The research method employed is qualitative descriptive to gain a profound understanding of the symbolic meanings of Ciwaringin batik in the context of the Pancasila Student Profile Strengthening Project (P5) in primary school students. The research objects consist of five Ciwaringin batik motifs: Pecutan, Yusufan, Tebu Sekeret, Gribigan, and Pring Sedapur. The findings indicate that the patented motifs such as Pecutan, Yusufan, Tebu Sekeret, Gribigan, and Pring Sedapur carry valuable lessons, teaching character education that includes faith and piety in the one and only God, noble morality, global diversity, mutual cooperation, independence, creativity, and critical thinking. These principles of character education can be applied in broader life and society.

**Keywords:** : Symbolic Meaning, Ciwaringin Batik Motif, Character Education



## By Authors

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## Introduction

Batik is a cultural heritage of the nation characterized by unique and symbolically meaningful motifs. Various types of batik from the archipelago, visualized in the form of motifs, always carry their own meanings <sup>1</sup>. Batik is a traditional fabric pattern representing a valuable heritage and icon for certain countries <sup>2</sup>. The international community has recognized batik as a

<sup>1</sup> Afni Miranti et al., "Representasi Pendidikan Karakter Berbasis Kearifan Lokal Dalam Motif Batik Wahyu Ngawiyatan Sebagai Muatan Pendidikan Senirupa Di Sekolah Dasar," *Jurnal Basicedu* 5, no. 2 (January 29, 2021): 546–60, <https://doi.org/10.31004/basicedu.v5i2.763>.

<sup>2</sup> Daud, N. M., Abdullah, S. R. S., Hasan, H. A., Ismail, N. I., & Dhokhikah, Y. (2022). Integrated physical-biological treatment system for batik industry wastewater: A review on process selection. In *Science of the Total Environment* (Vol. 819). <https://doi.org/10.1016/j.scitotenv.2022.152931>.

cultural heritage originating from Indonesia through UNESCO. However, the general condition of Indonesian society nowadays reflects a crisis of self-identity as Indonesian citizens. Here, the crisis refers to a decline in responsibility, manners, loss of respect, fading culture, diminishing tolerance, bullying, and a loss of creativity that contributes to conflicts in society<sup>3</sup>. Therefore, batik education is essential as it can enhance one's identity as an Indonesian citizen and foster love for the homeland<sup>4</sup>.

However, in reality, batik education is still rarely introduced in the field of education, especially in primary schools. According to Suryanti, the lack of knowledge about batik in schools can hinder the preservation of Indonesian cultural heritage and make it lose ground to foreign cultures. As time passes and human life evolves, many cultures fade in society, leading to a crisis of cultural loss<sup>5</sup>.

One phenomenon resulting from the crisis of self-identity as an Indonesian citizen is a recent case where a second-grade elementary school student became permanently blind after being stabbed with a meatball skewer by her senior<sup>6</sup>. This situation reflects a moral crisis. The moral crisis occurring in Indonesian society, from educated individuals to political elites, indicates that character education and the religious teachings provided in schools and universities do not seem to have an impact on changing a person's behavior<sup>7</sup>. This realization emphasizes the need to strengthen character education because it serves as the main asset in the 2013 curriculum that must be implemented in formal educational institutions at all levels<sup>8</sup>.

With the current curriculum, the Ministry of Education and Culture has incorporated the Strengthening the Pancasila Student Profile Project as one of its visions and missions, as outlined in Regulation No. 22 of 2020 on the Strategic Plan of the Ministry of Education and Culture for 2020-2024<sup>9</sup>.

The Pancasila Student Profile, according to the Decision of the Head of the Board of Standards, Curriculum, and Educational Assessment No. 009/H/KR/2022, consists of six points: 1) Believing in and Devoting to One Almighty God and Having Noble Manners; 2) Independent; 3) Creative; 4) Cooperative; 5) Critical Thinking; 6) Global Diversity. These six points aim to shape the character education of students in line with Pancasila values<sup>10</sup>. Several themes in the Pancasila Student Profile, such as local wisdom, are often used in elementary school learning. Through this theme, it is expected that students can cultivate curiosity and information acquisition skills through

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<sup>3</sup> Alya Malika Fahdini, Yayang Furi Furnamasari, and Dinie Anggraeni Dewi, "Urgensi Pendidikan Karakter Dalam Mengatasi Krisis Moral Di Kalangan Siswa," 2021.

<sup>4</sup> Aan Widiyono, "IMPLEMENTASI KARAKTER CINTA TANAH AIR MELALUI MENGGAMBAR MOTIF BATIK DI SEKOLAH DASAR," vol. 38 (JUNI, 2022).

<sup>5</sup> Kenny Kenny and Mieke Choandi, "RUANG BUDAYA GLODOK, ANTARA BERHUNI, BUDAYA DAN ADAPTASI," *Jurnal Sains, Teknologi, Urban, Perancangan, Arsitektur (Stupa)* 3, no. 1 (May 30, 2021): 497, <https://doi.org/10.24912/stupa.v3i1.10780>.

<sup>6</sup> Amalia Suci Rahmadani et al., "PSIKOEDUKASI UNTUK MENCEGAH PERILAKU BULLYING PADA SISWA-SISWI SD MUHAMMADIYAH 3 GRESIK 'SAY NO TO BULLYING,'" 2023.

<sup>7</sup> Nandia Pitri, "NILAI PENDIDIKAN KARAKTER DALAM MOTIF BATIK INCUNG" 5, no. 3 (2022): 203–10, <https://doi.org/10.31764>.

<sup>8</sup> Jairoh Rakmawati, Dpd Santi, and Dan Khomarruzaman, "Karakter Siswa Kelas IV Sekolah Dasar Di Kota Cirebon," *Jurnal Ilmiah Pendidikan Dasar* 3, no. 2 (2020): 154–65, <https://doi.org/10.33603/v3i2.4321>.

<sup>9</sup> Dhira Romadhonna, Putri Satriyani, and Nuansa Bayu Segara, "Relevansi Nilai-Nilai Kearifan Lokal Pada Batik Gedog Untuk Menumbuhkan Profil Pelajar Pancasila Pada Pendidikan IPS Di Kabupaten Tuban" 3, no. 1 (2022): 33–46.

<sup>10</sup> Fauziah Mas'ula Soffa et al., "Peningkatan Kreativitas Siswa Dengan Pelatihan Pembuatan Tas Batik Ecoprint Di SD Negeri Playen III," *Jurnal Abdi Masyarakat Indonesia* 3, no. 3 (April 16, 2023): 921–30, <https://doi.org/10.54082/jamsi.773>.

cultural exploration activities <sup>11</sup>

Based on this background, one local wisdom that can be used as a character education in the Strengthening the Pancasila Student Profile Project (P5) is batik. Previous research by <sup>12</sup> regarding the character education values in incung batik motifs stated that philosophically, this batik depicts the character of the Kerinci community and teaches how noble individuals should behave towards others and the creator. <sup>13</sup> also researched batik motifs associated with character education, stating that the wahyu ngawiyatan batik motif contains values such as religious, tolerance, creativity, independence, curiosity, love for peace, and environmental concern. Therefore, in this study, batik education needs to be introduced to elementary school children, especially in regions with batik potential, such as Cirebon, to ensure continuity and preservation.

One example of batik in Cirebon is Ciwaringin batik. The aim of this research is to analyze the symbolic meaning of Ciwaringin batik motifs in the context of the Pancasila Student Profile Project (P5) for elementary school students. Ciwaringin batik motifs have complex and bold styles <sup>14</sup>. Some examples of Ciwaringin batik motifs that have meaning in character education, based on research <sup>15</sup>, include the "sekar jagad" motif, symbolizing diversity. An advantage of Ciwaringin batik is the use of Natural Dyes (ZPA), derived from natural sources such as roots, bark/wood skin, leaves, flowers, and fruit, as well as fruit skin waste<sup>16</sup>. Therefore, besides introducing culture, Ciwaringin batik contributes to environmental preservation by using waste as natural dyes.

## Method

This research employs a qualitative approach to gain a profound understanding of the symbolic meaning of Ciwaringin batik in the context of the Strengthening the Profile of Pancasila Student (P5) Project for Elementary School Students. The study utilizes a qualitative descriptive method as a research design that emphasizes the analysis of inductive thinking processes. Data is collected through observation, interviews, and document analysis related to Ciwaringin batik and the Strengthening the Profile of Pancasila Student (P5) Project. The approach used in this research is hermeneutics. Hermeneutics is a philosophical discipline that involves the study of interpreting meaning by examining, interpreting, or translating <sup>17</sup>.

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<sup>11</sup>Nikita Hoiron Nisak, Olivia Ayu Wulandary, Nadya Agustina Putri, Ihda Amalia, Depi Ratnasari, & Widya Trio Pangestu. (2023). *IMPLEMENTASI PROJEK PENGUTAN PROFIL PELAJAR PANCASILA BERMUATAN KEARIFAN LOKAL TERHADAP KETERAMPILAN SISWA KELAS IV SDN SOCAH 3*.

<sup>12</sup> Pitri, "NILAI PENDIDIKAN KARAKTER DALAM MOTIF BATIK INCUNG."

<sup>13</sup> Miranti et al. (2021)

<sup>14</sup> Susi Machdalena et al., "Motif Batik Ciwaringin Sebagai Identitas Budaya Lokal Cirebon," *Panggung* 33, no. 1 (2023), <https://doi.org/10.26742/panggung.v33i1.2476>.

<sup>15</sup> Aditya Aditama, Putri Hk, and Desi Wulandari, "Analisis Makna Motif Batik Ciwaringin Cirebon," *Seminar Nasional Seni Dan Desain*, no. September (2019).

<sup>16</sup> Tresnawati, N. (2018). Pembelajaran Sains Berbasis Kearifan Lokal dalam Upaya Peningkatan Konservasi Lingkungan pada Mahasiswa PGSD di Batik Tulis Ciwaringin Cirebon. *Al Ibtida: Jurnal Pendidikan Guru MI*, 5(1). <https://doi.org/10.24235/al.ibtida.snj.v5i1.2603>.

<sup>17</sup> Ashadi Ashadi, "MÉTODE HERMENEUTIK DALAM PENELITIAN SINKRETISME BENTUK ARSITEKTUR," 2017, <https://www.researchgate.net/publication/321307291>.

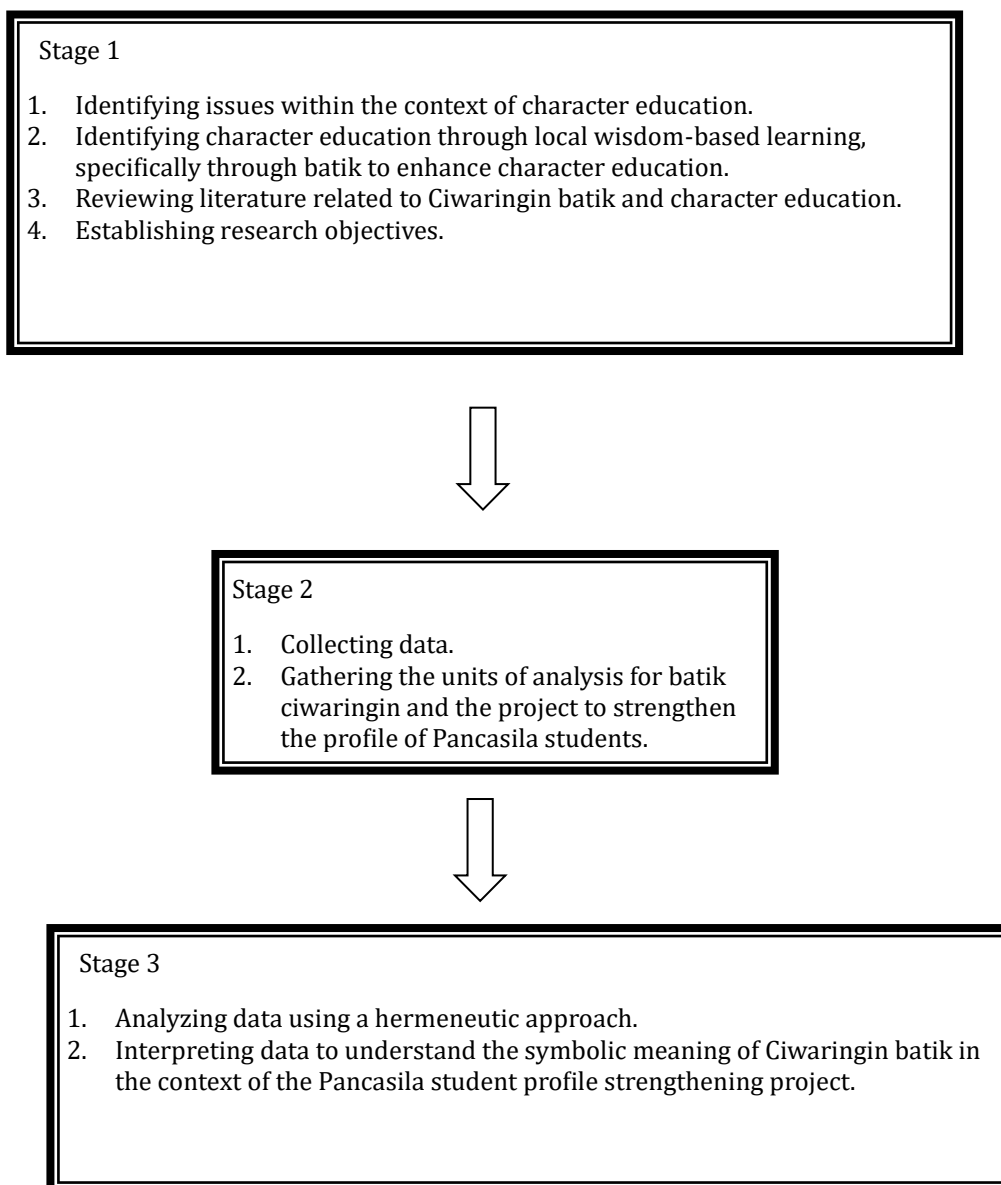


Figure 1 Research design

The research was conducted in the village of Ciwaringin, Cirebon Regency, West Java, involving a batik showroom from "Flora Boutique." The research instruments used by the researcher were interview instruments, observations, and literature reviews. Interviews were conducted with the owner of the batik showroom, Mr. Fathoni, to identify several typical batik motifs from Ciwaringin along with their symbolic meanings. Observations were carried out to determine the detailed forms of Ciwaringin batik motifs. Additionally, a literature review was conducted to explore the connection between symbolic meanings and the Pancasila Student Profile Strengthening Project (P5).

The research was conducted for one month, from November 1st to November 30th, 2023, in the village of Ciwaringin, Cirebon Regency, West Java. Semi-structured interviews were carried

out, covering predetermined questions to be given to the interviewees to ensure their responses were in line with each other. The researcher employed strategies as an interviewer through procedures in the interactive and reflective data collection process. Subsequently, an observation was made regarding the Ciwaringin batik motifs by examining which motifs were related to the Strengthening Student Pancasila Profile (P5) Project guided by the interviewees. Finally, the activities were documented using a camera as evidence of the observation results, and a literature review was conducted to explore the symbolic meanings of batik in relation to the Strengthening Student Pancasila Profile (P5) Project.

The data analysis was conducted using the Miles and Huberman model. Sugiyono<sup>18</sup> explains the Miles and Huberman model as follows:

1. Data Reduction, The data reduction process involves summarizing, selecting key elements, focusing on significant aspects, and identifying patterns and themes. In this case, the researcher selected batik motifs and focused on batik motifs that could be associated with the Strengthening the Student Pancasila Profile Project (P5).
2. Data Presentation, Data presentation involves organizing a collection of information that allows for drawing conclusions and facilitating further actions. In this case, the generated data is summarized in the form of a table.
3. Drawing Conclusions or Verifying Data, Drawing conclusions is the final stage in the data analysis process. It involves interpreting the significance of the presented data.

## Research Results and Discussion

Ciwaringin batik is one of the typical batiks of Cirebon. From field interviews with Mr. Fathoni, it was revealed that the origin of Ciwaringin batik can be traced back to Ki Madamin from the village of Babakan. He returned from studying batik in Laseman in the 18th century, and thus, Ciwaringin batik was born. Within the realm of Cirebon batik, thousands of Cirebon batik ornaments have been created, enriching hundreds of batik ornaments beyond the city of Cirebon. This is because artisans in the Cirebon region also produce various patterns and decorations of batik outside the Cirebon area<sup>19</sup>.

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<sup>18</sup> Lili Sururi Asipi, Utami Rosalina, and Dwi Nopiyadi, "The Analysis of Reading Habits Using Miles and Huberman Interactive Model to Empower Students' Literacy at IPB Cirebon," *International Journal of Education and Humanities* 2, no. 3 (2022), <https://doi.org/10.58557/ijeh.v2i3.98>.

<sup>19</sup> Komarudin Kudiya and Miranda Risang Ayu, "Data Identification of Cirebon Batik West Java Source of Strength Geographical Indication," *Kosmik Hukum* 20, no. 2 (August 22, 2020): 104, <https://doi.org/10.30595/kosmikhukum.v20i2.6954>.



Figure 2 Interview activity

In general, batik is a traditional Indonesian art involving the process of dyeing fabric using wax to resist color in specific areas of the cloth. Batik and patterned fabric are not the same, as patterned fabric refers to cloth with a specific design or pattern without necessarily involving special techniques like batik, even though the pattern on the fabric may resemble batik. Therefore, not all fabrics with batik patterns can be considered batik. Batik Ciwaringin has distinct characteristics compared to Trusmi batik, including the following:

1. Avoidance of living creature shapes. The main pattern in creating Ciwaringin batik motifs is a series of leaves and flowers processed in a particular way. This is due to Ciwaringin's association with Islamic values, as it is known for its Islamic boarding school environment. Therefore, motifs resembling living creatures, such as birds, will have parts obscured using a series of leaves or flowers. Stylization efforts of flora (leaves and flowers) are undertaken to create desired fauna motifs, avoiding realistic visualizations. It can be concluded that the main pattern in creating Batik Ciwaringin motifs is a refined arrangement of leaves and flowers<sup>20</sup>.
2. Avoidance of empty spaces. Ciwaringin batik motifs strongly avoid empty spaces and tend to have full patterns, symbolizing gratitude for the fertility of nature and the happiness of life given by the Almighty in the creation of batik fabric. To fill these empty spaces, additional elements called "isen-isen" are added. Isen refers to additional forms of dots, lines, and combinations of dots and lines as embellishments to the basic batik shapes. Isen enriches and becomes a distinctive feature of each batik motif. Isen is often challenging to distinguish from the basic batik motif. The process of adding isen in batik is one of the factors contributing to the creation of self-affinity as a crucial fractal characteristic<sup>21</sup>.

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<sup>20</sup> Nanang Ganda Prawira et al., "Coastal Batik Ornament Design : Aesthetic Analysis and Meaning of Batik Ornaments in Ciwaringin Cirebon, West Java," *Interdisciplinary Journal of Asia Pasific Arts Journal Homepage LEKESAN: Interdisciplinary Journal of Asia Pasific Arts*, vol. 3, 2020, <http://jurnal.isi-dps.ac.id/index.php/lekesan>.

<sup>21</sup> Agus Priyono and Ariesa Pandanwangi, "Application of Turtle Graphics to Kawung Batik in Indonesia," 2020, [www.ijcc.net](http://www.ijcc.net).

3. Simplicity of form. Ciwaringin batik is an interior batik that has developed within the culture of Islamic boarding school communities, untouched by the traditions of coastal and palace batik. It is characterized by avoiding living creatures, using simple designs, and not carrying symbolic meanings as seen in palace batik [Click or tap here to enter text.](#). This simplicity in form is a result of the batik-making technique using a "canting" to create motifs (nglereng), add decorations to fill empty areas (isen-isen), and cover fabric spaces (nembok).
4. Use of natural dyes. Apart from its motif characteristics, another distinctive feature of Ciwaringin batik is the use of natural dyes. Natural dyes have advantages, such as being safe for health, environmentally friendly in the production process, not polluting the environment, and not requiring imports <sup>22</sup>. The natural dyes used for coloring Ciwaringin batik come from waste materials. Examples include waste from mango tree bark, mangosteen peel, rambutan peel, mahogany wood bark, tegeran, and secang. The process involves boiling mango tree bark or rambutan peel for over 7 hours until the color appears, then filtering and placing it in a container. After that, the batik dyeing process is repeated <sup>23</sup>.

Based on field research results and data analysis, five Ciwaringin batik motifs have been patented: pecutan motif, yusufan motif, tebu sekeret motif, gribigan motif, and pring sedapur motif. These motifs are associated with the Strengthening Profile of Pancasila Student (P5) project, as seen in Table 1-5.

Table 1 Analysis of the pecutan batik motif


Motif	Symbol analysis	Meaning
	<ul style="list-style-type: none"> <li>- Wavy lines as a symbol of acceleration.</li> <li>- Curved leaf patterns following the lines and ending like a whip.</li> <li>- Dots as fillers in the empty spaces in the acceleration motif as a</li> </ul>	<p>The term "pecutan" has the meaning that in the past in Ciwaringin, a kyai or teacher used a whip for his students. This whip was given to students if they made a mistake. This was done to encourage students to be more diligent in their studies, work, and efforts, and of course, to become better individuals. As mentioned by <sup>24</sup>, in his research, the purpose of giving a whip to students who break the rules is to instill a sense of fear in the students so that they can improve themselves in the future.</p>

Figure 3 Pecutan batik motif

<sup>22</sup> Edi Eskak and Irfa'ina Rohana Salma, "KAJIAN PEMANFAATAN LIMBAH PERKEBUNAN UNTUK BAHAN PEWARNA ALAMI BATIK," 2020.

<sup>23</sup> Desrizal, Iva Mas Uva, Eva Ariati, & Endah Fantini. (2023). Digital Marketing and Marketing Communication Strategy at Ciwaringin Cirebon Batik Umkm as a Challenge in Technological Development. *Indonesian Journal of Contemporary Multidisciplinary Research*, 2(6), 1055–1068. <https://doi.org/10.55927/modern.v2i6.6475>.

<sup>24</sup> Muzayyanah (2023)

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symbol of  
balance in life.

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The connection of symbolic meaning in the pecutan motif of batik Ciwaringin to the Strengthening Project of the Pancasila Student Profile is as follows:

1. Believing and fearing the one and only God and having noble morals: As its name suggests, the whip motif signifies the command to believe in and fear the Almighty God. In that era, the whip was used by Kyai Ciwaringin to admonish or remind his students to be obedient to the Almighty God and to have noble morals.
2. Global diversity: The use of the whip in the past may reflect a strict approach to shaping character and discipline. In the context of global diversity, this can be interpreted as an effort to teach students about tolerance, respecting differences, and upholding unity in diversity.
3. Cooperation: The concept of the whip used to admonish students who engage in misconduct can be interpreted as a collective action to create a good and peaceful environment. This reflects the spirit of cooperation in maintaining order and security together.
4. Independence: The whip in Ciwaringin batik reflects wisdom in admonishing and educating. This can be linked to the value of independence, where each individual is expected to control themselves and take responsibility for their actions.
5. Creativity: Through the experience of admonishment, students can learn to think creatively in solving problems and avoiding mistakes that may result in sanctions. This process can stimulate the development of creativity in understanding and solving problems.
6. Critical reasoning: The whip can provide opportunities to stimulate critical thinking skills. Students can understand the consequences of their actions, evaluate decisions, avoid recklessness, and develop critical thinking to prevent errors in the future.

Table 2 Analysis of the yusufan batik motif


Motif	Symbol analysis	Meaning
	<ul style="list-style-type: none"> <li>- A cascade of jasmine flowers and trailing leaves symbolizes radiating beauty.</li> <li>- The prominent navel (protruding center) represents a symbol of central point or focus.</li> <li>- The 'cloves' pattern symbolizes prosperity.</li> </ul>	<p>Based on its symbols, this motif symbolizes radiating beauty and also represents prosperity, making it the center of attention. The meaning of the Yusufan motif likens it to Prophet Yusuf, symbolizing nobility, handsomeness, greatness, and beauty. According to his story, as narrated in <sup>25</sup>, when the wife of Al-Aziz instructed Prophet Yusuf to appear before the women who were cutting fruit, upon Yusuf's appearance, they were astonished and amazed by his noble handsomeness and perfect beauty. This caused them to unconsciously injure their hands due to their admiration for Prophet Yusuf. They mistakenly thought they were cutting food and fruits that were in their hands. Therefore, it is expected that anyone wearing this batik motif will appear more charismatic.</p>

Figure 4 Yusufan batik motif

The connection of symbolic meaning in the yusufan motif of batik Ciwaringin to the Strengthening Project of the Pancasila Student Profile is as follows:

1. Believing and fearing the one and only God and having noble morals: The Yusufan Ciwaringin batik motif symbolizes strength, handsomeness, greatness, and beauty. This can be related to the values of belief and piety because Prophet Yusuf himself in the Islamic religious story is a figure obedient to God and possesses noble character. Wearing this batik can serve as a reminder to live a life with faith, piety, and noble character.
2. Global diversity: The beautiful batik motif depicting beauty can be interpreted as a symbol of the diversity and meaningfulness inherent in each individual. In the context of global diversity, students are expected to appreciate and understand differences and be open-minded towards cultural, linguistic, and religious diversity at a global level.
3. Cooperation: The batik motif representing the handsomeness and greatness of Prophet Yusuf can be seen as an inspiration for collaborative efforts. Individuals are encouraged to

<sup>25</sup> Putra Ikhlas, Uin Imam, and Bonjol Padang, "The Role Model of Prophet Yusuf as a Youth According to Wahbah Al-Zuhaili," *Takwil: Journal of Quran and Hadith Studies*, vol. 1, 2022, <https://ejournal.iainkerinci.ac.id/index.php/takwil/index>.

feel motivated to contribute to activities that build and support each other, following the example set by the story of Prophet Yusuf.

4. Independence: The Yusufan motif can also be interpreted as a symbol of independence, as in his story, Prophet Yusuf exhibited wisdom and skills that allowed him to be independent. The strengthening of the Pancasila student profile includes the value of independence, where each student is expected to have independence in thinking and acting.
5. Creativity: The batik motif reflecting beauty can stimulate creativity. In the context of the Strengthening Project of the Pancasila Student Profile, this batik can serve as a motivation to think creatively and generate new positive ideas to create beauty.
6. Critical reasoning: The batik motif representing the greatness of Prophet Yusuf can be linked to the ability to think critically. Students are expected to have handsomeness in evaluating information, greatness in analysis, and beauty in finding wise solutions to various problems.

Table 3 Analysis of the tebu sekeret batik motif


Motif	Symbol analysis	Meaning
	<ul style="list-style-type: none"> <li>- Sugarcane stalks arranged diagonally as a symbol that since the Dutch era, Cirebon has been one of the sugar-producing regions.</li> <li>- Floral patterns combined among the sugarcane as a blend of diverse natural elements.</li> <li>- Arrangement of leaves and</li> </ul>	<p>Based on the analysis of symbols, this motif carries the meaning of the availability found in nature. In ancient times, the Ciwaringin community faced economic challenges, with many being less fortunate. Rice was rarely consumed in that community. In their surroundings, sugarcane was the predominant crop. The residents would chew on sugarcane stalks to sustain themselves due to the lack of alternative food sources<sup>26</sup>. So, when it came time to break their fast or have a meal, sugarcane was what they consumed. The amount they consumed was not substantial, just a mouthful. Despite this, the community remained peaceful, harmonious, and grateful for what they had. Hence, the motif of a mouthful of sugarcane was created.</p>

Figure 5 Tebu sekeret batik motif

<sup>26</sup> Cory Vidiati et al., "Change Think Journal Tren Wisata Desa: Usaha Mengubah Wajah Desa Ciwaringin Menjadi Tujuan Wisata Unggulan Kabupaten Cirebon," *Change Think Journal* |, vol. 26, 2022.

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flowers as a  
combination  
with Yusufan  
motifs.

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The connection of symbolic meaning in the tebu sekeret motif of batik Ciwaringin to the Strengthening Project of the Pancasila Student Profile is as follows:

1. Believing and fearing the one and only God and having noble morals: Dependency on sugar cane as a food source in the Ciwaringin community can be linked to faith and piety. Facing economic limitations, they remain grateful and rely on God, appreciating every blessing bestowed upon them.
2. Global diversity: This motif can also depict the diversity and variety of humanity. Despite the Ciwaringin community's resource limitations, they coexist harmoniously with their surroundings. Students are expected to draw inspiration from this diversity to foster tolerance and appreciation for differences in the global environment.
3. Cooperation: In challenging conditions, the Ciwaringin community may have relied on mutual cooperation to overcome their limitations. This motif can teach students about the importance of working together and helping others, especially in times of difficulty.
4. Independence: Despite facing limitations, the Ciwaringin community must be self-reliant in utilizing available resources. The Sugar Cane motif can illustrate the spirit of self-reliance in facing difficult conditions.
5. Creativity: Faced with resource shortages, the Ciwaringin community may have demonstrated creativity by using sugar cane as an alternative food source. This motif can inspire students to be creative in overcoming challenges and finding solutions amid limitations.
6. Critical reasoning: Through the analysis of the Sugar Cane motif, students can be encouraged to think critically about the relationship between economic conditions, diversity, mutual cooperation, self-reliance, and creativity. They can develop critical thinking skills to relate these values to the global context and their own situations.

Table 4 Analysis of the gribigan batik motif


Motif	Symbol analysis	Meaning
	<p>- The lines arranged vertically and horizontally in a zigzag pattern, like a weave, serve as a symbol of lattice or the walls of ancient houses.</p>	<p>Similar to the sugarcane cart that signifies that the Ciwaringin community is mostly less affluent, in the past, specifically in the 1950s, building houses for the community did not involve the use of bricks. They could only construct houses using bamboo or bilik (woven bamboo panels). As mentioned by <sup>27</sup> in their research, during that era, bamboo was utilized as a construction material for residential buildings. Therefore, gribig (woven bamboo) became one of the human creations playing a significant role in constructing the walls of houses.</p>

Figure 6 Gribigan batik motif

The connection of symbolic meaning in the gribigan motif of batik Ciwaringin to the Strengthening Project of the Pancasila Student Profile is as follows:

1. Believing and fearing the one and only God and having noble morals: Gribigan as a motif in batik reflects the steadfast faith and piety of the Ciwaringin community in the One Almighty God. Despite potential material limitations, their lives are filled with spirituality and noble moral values.
2. Global diversity: Gribigan, as a symbol of the Ciwaringin community's past way of life, mirrors the diverse patterns of living and economic conditions. In the context of global diversity, these limited resources teach the values of tolerance and appreciation for differences, as each individual must adapt to the existing situation.
3. Cooperation: Gribigan or "bilik" as a form of Ciwaringin community homes reflects the spirit of mutual cooperation. In difficult conditions, they assist each other in building homes without walls. This aligns with the value of mutual cooperation in Pancasila, interpreted as cooperation and solidarity in building a shared life.
4. Independence: Despite using gribigan or bilik, the Ciwaringin community demonstrates independence by constructing their own homes without relying on external assistance. This reflects the value of independence, an essential aspect of Pancasila.
5. Creativity: The use of gribigan as a batik motif also reflects the creativity of the Ciwaringin community in creating solutions for their needs. This can serve as inspiration for students to develop their creativity in overcoming challenges and achieving goals.

<sup>27</sup> Hasbi Alamul Iman, & Syafi. (2023). *ANALISIS IKONOGRAFIS MOTIF BATIK GRIBIGAN TEGAL: Studi pada Kelompok Usaha Bersama Sidomulyo Pasangan Talang Tegal Abstrak Sejarah Artikel*. <http://journal.unnes.ac.id/nju/index.php/imajinasi>

6. Critical reasoning: Despite facing challenging conditions, the Ciwaringin community of that time needed to employ critical thinking to find the best solutions for building homes without walls. This reflects the value of critical thinking in Pancasila, teaching students to think critically and analytically.

Table 5 Analysis of the pring sedapur batik motif


Motif	Symbol analysis	Meaning
	<ul style="list-style-type: none"> <li>- A mound of bamboo symbolizing the abundance of bamboo trees in the surrounding area.</li> </ul>	<p>"Pring" means bamboo, and "sedapur" means many or abundant. At that time, around the residential area in Ciwaringin, there were many bamboo plants. This motif symbolizes unity, where the gathering of numerous bamboo, or sedapur, signifies strength when brought together.</p>

Figure 7 Pring sedapur batik motif

The connection of symbolic meaning in the pring sedapur motif of batik Ciwaringin to the Strengthening Project of the Pancasila Student Profile is as follows:

1. Believing and fearing the one and only God and having noble morals: Analogous to bamboo with numerous joints reflecting the strength arising from unity. Similarly, faith and piety in God can be likened to the "sedapur joints" that unite individuals in faith and noble conduct. Together, they form a spiritual and moral strength.
2. Global diversity: Bamboo with numerous joints can also be interpreted as a diverse society, as no two bamboo joints are exactly the same. In the context of global diversity, this motif signifies the richness and beauty that emerge when various cultures, languages, and backgrounds come together. This unity becomes a source of strength in facing global challenges.
3. Cooperation: This motif aligns well with the value of collaboration. Bamboo with numerous joints indicates that the greatest strength arises when all elements join and work together. Collaboration, like united bamboo, generates strength.
4. Independence: Although this motif is more focused on unity, the concept of numerous "sedapur" joints can also be interpreted as independent individuals who contribute to the whole. Each "sedapur" (individual) plays a crucial role in forming the strength of the group.
5. Creativity: Creativity is evident in the process of creating the batik pattern of "pring sedapur," depicting the beauty and strength of the united bamboo joints. In a creative context, this reflects the ability to create something beautiful and useful through collaboration and unity.

6. Critical reasoning: Analogous to "pring sedapur," this analogy can also teach students to think critically. They can be encouraged to understand how to critically organize and combine ideas (bamboo joints) to achieve better results.

## **Discussion**

Batik Ciwaringin reveals the deep cultural and historical significance embedded in its patterns. Several points elucidate the broader implications and insights that can be drawn from the mentioned characteristics. Firstly, it is influenced by cultural and religious factors. Batik goes beyond being just a piece of fabric; it has the ability to reflect various aspects such as traditions, cultural backgrounds, beliefs, lifestyle systems, nature, tastes, and more<sup>28</sup>. The dominance of plant motifs, especially leaves and flowers in Batik Ciwaringin, reflects the strong influence of Islamic values in the region. Research<sup>29</sup> suggests that Islam, being one of the world's largest and most influential religions, has deep connections with cultures worldwide throughout history. Islam serves not only as a religion but also as a crucial element in shaping cultural identity. In the Ciwaringin batik motif, the association of flora with fauna, such as birds, highlights the effort to enhance natural elements while adhering to religious principles. This unique approach distinguishes Batik Ciwaringin and emphasizes the integrity of cultural and religious elements expressed in its patterns.

Secondly, there is the symbolism of filled patterns. The avoidance of empty spaces in Batik Ciwaringin, symbolized by the dominance of filled motifs, carries profound meaning. The filled spaces in batik are known as "isen-isen." Isen or fillings can be lines, dots, or a combination of both, serving to fill the field in batik ornaments<sup>30</sup>. According to<sup>31</sup>, isen-isen is considered a complement to batik design, providing a different and unique impression. There are various types of isen-isen, including cecek-cecek, cecek sawut, rambutan, scales, and sirapan<sup>32</sup>.

Thirdly, the use of natural dyes is highlighted. The utilization of natural dyes derived from diverse waste materials such as mango bark and rambutan peel not only brings aesthetic uniqueness to Batik Ciwaringin but also reflects an environmentally friendly and sustainable artistic approach. The advantages of natural dyes lie in the variety and uniqueness of the colors they produce. The resulting colors are generally soft, providing a refreshing sensation to the eyes, and the color intensity feels soothing, creating a comfortable and secure feeling when worn due to their antioxidant content<sup>33</sup>. The commitment to using natural dyes promotes environmental

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<sup>28</sup> Elsa Nur Tiara and Syafii, "Eduarts: Jurnal Pendidikan Seni PROSES PRODUKSI, MOTIF DAN MAKNA SIMBOLIK 'BATIK BANGBANGAN BURUNG HONG' DI SANGGAR BATIK KATURA TRUSMI CIREBON," *Eduarts*, vol. 12, 2023, <http://journal.unnes.ac.id/sju/index.php/eduart>.

<sup>29</sup> Moh Teguh Prasetyo, "ISLAM DAN TRANSFORMASI BUDAYA LOKAL DI INDONESIA," *Jurnal Sejarah Peradaban Islam* 02, no. 02 (2023): 12–30, <https://doi.org/10.38073/batuthah.v2i2.1107>.

<sup>30</sup> Resfi Norma Kuwala and Zulfia Novrita, "RAGAM HIAS MOTIF BATIK TANAH LIEK DHARMASRAYA (Studi Kasus Di Kerajinan Batik Tanah Liek Citra)," *Gorga : Jurnal Seni Rupa* 11 (2022).

<sup>31</sup> Camelia, S. W. (2023). TANAMAN BUNGA KENANGA SEBAGAI IDE DASAR PENCIPTAAN MOTIF BATIK. *Sindoro Cendekia Pendidikan*.

<sup>32</sup> Maulidiyah, F. A., & Nashikhah, M. (2023). *Motif Batik Metamorfosa Dolly Dirumah Batik Putat Jaya Surabaya* (Vol. 5).

<sup>33</sup> Nuraeni, S., Fortuna Wahab, D., Latif, N., Armidha Laboratorium Perlindungan dan Serangga Hutan, N., & Kehutanan Universitas Hasanuddin, F. (2020). EKSPLOKASI PEWARNA DAN MOTIF ALAMI PADA KAIN SUTERA DARI VEGETASI HUTAN Exploration of Natural Colours and Motives from Forest Vegetation on Silk Fabric. *Perennial*, 16(1), 53–58. <https://doi.org/10.24259/perennial.v16i2.11504>

conservation and aligns with contemporary concerns about the impact of synthetic dyes. The use of synthetic dyes containing chemicals has negative effects on the environment, such as water and soil pollution from toxic and carcinogenic dyeing waste<sup>34</sup>.

Fourthly, it involves patented batik motifs. Copyright laws have undergone several changes, indicating a genuine effort by the government to protect batik creations through copyright. According to Article 1 of Law Number 5, it is stated that Batik art is a term found in copyright law<sup>35</sup>. The existence of patented motifs such as Pecutan, Yusufan, Tebu Sekeret, Gribigan, and Pring Sedapur provides insights into the historical and social context of Ciwaringin. According to research<sup>36</sup>, the patented batik motifs of Ciwaringin include Pecutan, Rajeg Wesi, Pring Sedapur, Yusufan, and Gribigan.

Fifthly, it relates to the educational values of character in batik motifs. Based on research<sup>37</sup> analyzing the values of Jetis batik motifs as a reinforcement of character education, motifs such as beras utah strengthen the value of hard work, while kebun tebu reinforces environmental care, and so on. Batik Ciwaringin motifs can also serve as educational tools, conveying moral values and life lessons. For example, the Pecutan motif teaches discipline and resilience, Yusufan emphasizes beauty and charisma, Tebu Sekeret conveys gratitude and creativity, Gribigan depicts community cooperation, and Pring Sedapur symbolizes strength through unity. These motifs can be used in educational settings to instill values and develop critical thinking among students.

## Conclusion

Batik Ciwaringin is not just a form of art but an expression of culture deeply rooted in the traditions and values of the Ciwaringin community. Avoidance of living beings, prioritization of full motifs, simplicity of form, and the use of natural dyes all contribute to the unique identity of Batik Ciwaringin. Patented motifs such as Pecutan, Yusufan, Tebu Sekeret, Gribigan, and Pring Sedapur narrate stories of faith, unity, resilience, and creativity within the Ciwaringin community. These characteristics not only make Batik Ciwaringin a distinctive form of batik but also serve as evidence of the richness and depth of Ciwaringin's cultural heritage. Furthermore, these motifs hold valuable lessons, imparting character education that includes faith and piety in one Almighty God, noble morality, global diversity, mutual cooperation, self-reliance, creativity, and critical thinking. The points in character education embody principles that can be applied in broader life and society.

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<sup>34</sup> A Chafidz and A.Y.D. Lestari, "Pengenalan Teknologi Ekstraksi Zat Warna Alam Untuk Pewarna Batik Di UKM Batik Tulis 'Kebon Indah', Bayat, Klaten," *Pengabdian Kepada Masyarakat*, 2021.

<sup>35</sup> Rahmi Ayunda and Bayang Maneshakerti, "PERLINDUNGAN HUKUM ATAS MOTIF TRADISIONAL BAIK BATAM SEBAGAI KEKAYAAN INTELEKTUAL," *Jurnal Pendidikan Kewarganegaraan Undiksha*, vol. 9, 2021, <https://ejournal.undiksha.ac.id/index.php/JJPP>.

<sup>36</sup> Loly Arni and Fajar Ciptandi, "Pengembangan Produk Umkm Batik Tulis Pewarna Alami Ciwaringin Cirebon Dengan Penggabungan Teknik Tritic," 2021.

<sup>37</sup> Yullia Susilaningtyas, Agus Suprijono, and M Jacky, "MAKNA SIMBOLIK DAN NILAI-NILAI MOTIF PADA MOTIF BATIK JETIS : KAJIAN ETNOPEDAGOGIK BUDAYA LOKAL UNTUK PENGUATAN PENDIDIKAN KARAKTER BANGSA SISWA KELAS IV SD," 2020.

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