

The Value of Character Education in Batik Ambarawa

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ABSTRAK

Education develops in harmony with the times with increasingly diverse methods and forms of education such as character education whose goal is to shape a person's character into a human being who has virtue values in him, education has existed since humans exist in the world as a natural form to educate their offspring to become human beings. better. Character education is obtained from the family, the community and at school. This study discusses batik as an object or medium in the application of character education, batik which contains philosophical values / teachings of human life that have existed as ancestral heritage in the form of motifs that have values containing messages in them. In this study, we will examine Ambarawa Batik with the values that exist in visual symbols as a medium for character education in society. The purpose of this study is to describe the educational value of Batik Ambarawa, focusing on motifs with meaningful visual symbols on Batik Ambarawa motifs. This study uses a qualitative method of visual semiotic theory to analyze the meaning of batik combined with character education theory. So that the results in the study are an elaboration of the meaning of batik motifs that can be used as a medium for character education

Keywords: values, character education, batik, Ambarawa,

1. INTRODUCTION

As a nation and country with cultural diversity, Indonesia has various forms of cultural products that have educational institutions and aspects in various forms, as is the case with Javanese batik motifs which initially developed in a Javanese palace environment which is full of philosophy as a way of life for its people. The development of batik is also in line with humans, batik is not just a patterned cloth but also a visual language containing messages from every visual symbol that is displayed.

Art and culture-based character education is important for the formation of a person's character that grows and develops according to talent and environment, technological developments and globalization are associated with mental degradation factors since the Reformation period, the fading of mental spiritual awareness, ethics, aesthetics, conscience and characterization are the result of practical knowledge pragmatic. Education is not only given in formal schools but also through family, environment, community but also through art and culture. Ambarawa batik is a reflection or reflection of society, the environment, and everyday life. The Ambarawa Batik motif has a meaning from each of the symbols made, especially the symbols contained in the Ambarawa batik pattern originating from cultural acculturation, of course, become the hallmark and identity of the Ambarawa people. As Prawirohardjo (2011) said that batik motifs contain meanings in the form of: expressions, metaphors, imagination, prayers, teachings, and hopes.

Therefore, it is necessary to interpret the visual meaning in Batik Ambarawa so that people understand and understand the meaning implied in it, not just a motif that is beautiful to the eye but also understanding and even a view of life. If viewed from an aesthetic point of view, batik is a work of art that is used as an object of knowledge that has everything related to problems of form, function, and beauty. Aristotle (in Gie, 1997) reveals that the object of study of aesthetics is a matter of beauty. Another study with aesthetic studies was conducted by Salma, (2012:1-8) entitled Aesthetic Study Design of Batik Sleman "Semarak Salak" which explains the visual meaning of the symbols of the Semarak Salak batik motif which reflects the splendor of life in Sleman in the form of earth's fertility, prosperity of life, and welfare that is just and equitable for all its citizens in a culture of sustainable noble traditions. As in Handayani's research (2018) which discusses Cirebon batik in terms of changes in form, meaning and function with an aesthetic approach as one of the theoretical approaches.

Similar studies that examine the visual aspect as the object include; Morning afternoon batik and 'Javanese Hokokai' have also been studied by Purnomo (2018) and Sutriyanto & Kristanti (2014).

Research on symbolic meaning was carried out by Kudiya, (2016:277-284) with the title "Symbolic Meaning of the Ornamental Diversity of Cirebon Batik Pegajahan" explaining Pegajahan Cirebon batik from a symbolic narrative based on visual elements that contain the attitudes of the Syattariyah teachings, community behavior (Keraton) Cirebon, a form of local wisdom in the form of visual narratives in the form of motifs. As in Mulyanto's research (2018), the development of batik motifs with new ideas by taking ideas from the archaeological site in Sangiran carried out by the Jalidin batik industry in Sragen can reflect the very diverse development of batik. Other studies reveal the development of batik not only in the visual aspect but also in technique, as in the research conducted by Pamela (2019) on Batik Owens Joe Bekonang using contemporary batik techniques with a combination of dyeing and dabbling techniques with various fashions that are currently developing in the market.

Therefore, this study will examine Ambarawa Batik which is also the result of work born of local wisdom and as a reflection of society and the environment in Ambarawa District and Semarang Regency which makes batik as an identity and at the same time contains virtue values that can be applied as a medium of character education. . Thus this research refers to the program for Strengthening Character Education (PPK) by the government which is regulated in Permendikbud No. 20 of 2018 concerning Strengthening Character Education. Strengthening Character Education aims to implement the National Movement for Mental Revolution (GNRM) contained in Presidential Decree No. 87 of 2017 which contains changes in the way of thinking, behaving, and acting for the better. (Budhiman, 2017:3). There are KDP main values, among others; religious, nationalist, independent, mutual cooperation, integrity. This requires educational institutions to prepare students scientifically and personally.

This study aims to reveal the meaning contained in the Ambarawa Batik motif based on the symbols and visual elements in it, to discuss the work of art, the aspect of beauty is the main aspect. With the theory of aesthetics and semiotics, it will produce meaning and philosophy which will later be associated with educational values that will shape human character.

2. METHODS

This research was conducted in 2018 in Poncol Hamlet, Jambu Village, Jambu District, Semarang Regency at the Ambarawa Batik production site. The Ambarawa batik industry is a creative product that produces and develops classic Ambarawa batik motifs. The subject of this research is the Ambarawa Batik community led by Desi Deria. This community often participates in several exhibitions and cultural events as an effort to educate the history and motifs of Ambarawa Batik. Batik Ambarawa produces batik using combination techniques, for example, a combination of stamping and writing techniques. While the objects of this research are four kinds of Ambarawa batik motifs which include: Ceplok, Tambal, Lung-lungan, and Peksi (bird) motifs. The selection of these four motifs is considered to represent the entire Ambarawa batik motif and has differences in visual aspects and meaning. The data collection techniques used in this study were observation, interviews, and documentation. The collected data is then analyzed, discussed, interpreted. method of analysis in the form of: 1) aesthetics, which includes lines and planes; 2) semiotics, using the theory of denotation and connotation of signs from Roland Barthes, so as to produce a picture of the meaning of the Ambarawa batik motif; 3) Value of Character Education The study of meaning is a form of identity strengthening and is useful as character formation, this is in accordance with the PPK (Strengthening Character Education) program of Minister of Education and Culture No. 20 of 2018. The method of aesthetic and semiotic analysis chosen is in accordance with the main goal in art research, as expressed by Rohidi (2011), namely to understand the meaning that implicitly shows its shape in the work under study. The method of analysis in this study is described in the table below:

Table 1. Analysis Method

Aesthetics		Semiotic	
Lines	Batik	Connotations	Batik
Shape	Ambarawa Motifs	Denotation	Ambarawa Motifs
↓			
Ambarawa Batik of Ambarawa Batik Motifs			
↓			
Value of Character Education			

3. RESULTS AND DISCUSSION

History of Ambarawa Batik Motifs

Ambarawa Batik motif is an invention of the Ambarawa Batik Community from the Dutch Tropen museum which stores various kinds of Indonesian cultural products, one of which is the Ambarawa batik motif. Inside the museum, there are 83 identities written with Ambarawa batik, from 83 identities there are several motifs in them. The following is a web display of the museum that can be accessed from the page <https://collectie.wereldculturen.nl/#/query/d57b7148-fe5e-4a14-9232-0a87fe5ca770> :

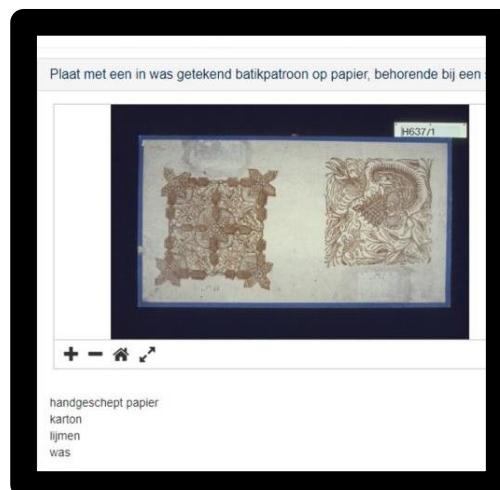


Figure 1. Display of Batik Ambarawa in the web museum

On the page there are various ornaments, motifs, patterns, batik patterns with a description of Batik Ambarawa 1867. Batik Ambarawa cannot be separated from the history and activities of the people in Semarang Regency because Ambarawa is also part of Semarang Regency, batik in Semarang has existed since the 19th century or previously, there were several types of batik motifs in the form of sarongs (Roojen, 2001:84). At that time Batik Semarang was used by all people, both the lower, middle, and upper classes. The motif is dominated by plant ornaments or cement and lung-lungan, but in the form of a sarong with a tumpal head decoration. In other areas this term is commonly known as the head of tumpal, shoots of bamboo shoots or highlights (Kusrianto, 2013: 220).

The creation of various motifs of Ambarawa Batik in Semarang Regency actually came not only from China and Java, but also from Indo-European descent In Semarang in 1840-1860, in the book Dutch Batik written by Veldhuisen (1993) which mentions figures such as Carolina Josephina von Franquemont and Carolina Catharina van Oosterom in 1817–1867. In its development, batik of Dutch descent refers to batik works that are intended as a business in the form of industry. Dutch batik can be recognized from European motifs such as flowers. Or now referred to as Patria's Batik Bouquet (2016).

After receiving some information from various sources, Desi Deria and her colleague Mahfud Fauzi, who at that time served as Pamong Budaya Semarang Regency and artist Rengga Dumadi, continued to study, produce and introduce Batik Ambarawa to the public through various activities under the auspices of the Ambarawa Batik Community. The Ambarawa Batik Production House is located in Poncol Hamlet, Poncol Village, Jambu District, Semarang Regency, according to information from sources who produced batik in Ambarawa around 1965, but after that there were no more successors. However, after the Ambarawa Batik community, Ambarawa Batik production began to rise and be sustainable.

Batik Ambarawa was recorded in a book written by P. De Kat Angelino who at that time served as Inspector of the VOC Manpower Office with the title *Batik Rapport Deel II Midden - Java*, which was published on June 25, 1931. In his book, Angelino revealed Ambarawa as one of the largest batik centers in Indonesia. Central Java. with the existence of 8 factories that produce batik with stamp and write techniques. The book mentions 3 types of batik produced in Ambarawa, including *Blauwe Batik* (blue batik), *Kelengan Batik* (black batik) and *Bangbangan Batik* (red batik). The number of batik production in Ambarawa is recorded as 60 - 80 kodi every month.

This opinion was also expressed by Raffles (1830). Prior to 1900, the north coast batiks still referred to the *Vorstenlanden motif*. The coloring used is also not so varied. as in the batik production of Indo-Dutch and Chinese entrepreneurs, they still use the *bang biron* and *kelengan* colors. According to Desi, in her research, Ambarawa batik had triumphed in the 1927-1930s era, Desi said that Angelino's writing at that time had eight factories with eight shops. Desi said that the finishing and coloring work on Batik Ambarawa was carried out in another city. such as red or *bangbangan* done in Pati, blue or *biron* in Temanggung, and black or *Kelengan* done in Ponorogo, batik production at that time every month could at least send two carriages. but after Japan entered Indonesia, batik production stopped and no more deliveries.

With Angelino's writing related to the report on Batik activities in Ambarawa which shows evidence of the glory of Ambarawa as a batik center, this is the background behind the Ambarawa Batik Community by making several activities in the form of Seminars, Exhibitions and Trainings with the theme of Ambarawa Batik as a form of preservation and education for the community.

Characteristics of Ambarawa Batik Motifs

Classical/traditional Javanese batik motifs are influenced by other cultures, if viewed from their influence, the influence of Chinese culture can be seen in the motifs used which have their own characteristics compared to classical/traditional batik with Hindu, Buddhist and Islamic influences which have been accepted as traditional motifs. , agrees with that Mahfud Fauzi as a member of the Ambarawa batik community reveals the characteristics of the Ambarawa Batik motif which is an acculturation of Solo, Yogya, and Chinese cultures. The motifs that are influenced by Chinese culture can be seen in the morning and afternoon motifs, the *Banji motif*, the *mega cloudy motif* which is the hallmark of Cirebon and Pekalongan batik. In terms of color, Chinese batik uses bright colors such as green, blue, red, yellow Dwi Kurnia Rini (2013). The following is one of the Ambarawa batik motifs that combines a variety of cultures:

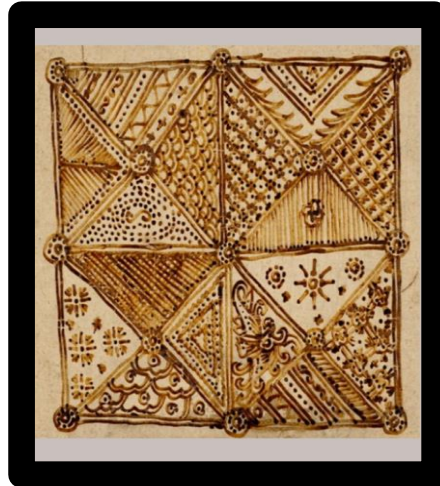


Figure 2. Tambah Ketupat Batik Motifs

The motifs above are as a whole a patchwork pattern found in classic Solo and Jogja batik motifs, in the patchwork pattern there are various motifs such as gringsing, udan lyris, ceplok, and truntum. The difference with classical batik is that there is a stylized hong / phoenix bird that is typical of Chinese culture, and there is a mangor flower stylized on the diagonal pattern barrier. The various Ambarawa motifs that have been produced by the Ambarawa Batik Community are as follows:

- 1) Ceplok pattern, has the characteristic of the main motif arranged infrequently and sometimes alternating to create a rhythm, for example, the Ceplok Tanjung motif is a stylization of a cape flower, a type of lotus, water lily, or in Latin *Nymphaea Lotus L.*
- 2) **Patch pattern** (*Tambah*), diagonally shaped like picture 2, each side contains a different motif, these patterned batik motifs include: Patch Ketupat Motif
- 3) Lung-lungan pattern means vines (shrubs). Motive These patterned batiks include: Lung Sapit Urang motif
- 4) Peksi (bird) pattern is a pattern with bird stylized, this patterned batik includes: Hendol-Hendol Peksi Motif

In addition to the patterns that have been produced, the Ambarawa batik motif has other patterns, such as wayang, the new klinting dragon. With the formation of the Ambarawa Batik Community which aims to open history, publish, educate as a form of preservation of cultural products that must be passed on to the next generation.

The Meaning of Ambarawa Batik Motifs

Each batik motif consists of an arrangement of object shapes, compositions and proportions (Ari Wulandari, 2011: 111). as well as Ambarawa Batik motifs in the form of ornaments or stylization as a form of visual symbol. Part of the batik ornament is in the form of deformative and stylistic forms originating from flora and fauna, and several other forms through a series of transformation processes that are developed into ideas, Setiawan (2015).

As an example of the symbolism on classical batik cloth by someone who is purified or glorified, to show quality, strength or degree (Sariyatun 2012: 56), the motifs arranged in batik motifs are actually not only visual elements but also contain messages. (Siswomiharjo, 2011: 2-3), for this reason it is necessary to study the motifs in Ambarawa Batik which are analyzed and classified based on the patterns that appear in the preparation of the motifs and the elaboration of the meanings in the following table:

Table 2. Analysis of Ambarawa Batik Motifs

Motifs	Visual Analysis and Meaning
Ceplok Tanjung Motifs	The Ceplok Tanjung motif is a stylization of a cape flower, a type of lotus, water lily, or in Latin <i>Nymphaea Lotus L.</i> - Stylized

Motifs**Visual Analysis and Meaning**

lotus flower as a representation of plants in Lake Rawapening - Lotus flower according to Javanese people is believed to be Humans are born as creatures with beauty and beauty. perfection that requires a desire or desire to develop in a more advanced direction, to achieve wealth for the achievement of a goal

Tambal Ketupat Motifs

The Tambal Ketupat motif contains a combination of geplok, Huk, gringsing, nitik, and udan lyris ornaments. Patch means fixing things that are broken. With the philosophy of humans must always improve themselves towards a better life. Ketupat in Javanese means Kupat or is a combination of words from ngaKu-lePaT which means admitting wrong, ketupat is often served on big days in the tradition of apologizing for Eid al-Fitr. The intricate weaving of coconut leaves represents human error. However, the contents of the ketupat are white rice, a picture of the cleanliness and purity of the human heart after forgiving each other.

Sapit Urang Motifs

The Lung Sapit Urang motif is a stylized form, the deformation of a creeping plant (lung) that resembles sapit urang (shrimp). - Stylized shrimp as a representation of the animals in Lake Rawapening. Shrimp in lake Rawapening also represents one of the typical culinary delights in Lake Rawa Pening.

Motifs**Visual Analysis and Meaning****Peksi Hendol-Hendol Motifs**

Peksi which means bird illustrates that this motif contains ornaments of chicks to adults with open wings with round/fat bodies (Hendol).

The peksi which is meant in this motif is the ornament or stylization of the Huk bird, or the chicks that have just hatched and spread their wings, which are a symbol of effort/illustrating sincerity towards the will of God Almighty.

The Value of Character Education in Ambarawa Batik Motifs

The value of character education is not only on the Ambarawa Batik Motif but also on the actions of the Ambarawa Batik Community as a subject in this study. The discussion on the value of character education will be linked to Permendikbud No. 20 of 2018 concerning Strengthening Character Education (PPK), including the following:

- 1) Religious, Religious values in the Ambarawa Batik motif are reflected in all the meanings of the Ambarawa batik motifs which contain values and reflect obedient/obedient attitudes and behavior in carrying out the teachings of the religion that is the religion of the religion he embraces. he embraces, being tolerant, loves loving nature and always establishes a harmonious life among each other. This agrees with the opinion of Doellah (2002: 54) which states that batik is an activity full of spiritual value, because it requires concentration of mind, patience, and cleanliness of the soul based on a request to God Almighty.
- 2) Nationalist, Nationalist values are reflected in the form of appreciation, maintaining, and developing the nation's own cultural wealth, such as the Ambarawa batik motifs whose motifs are the result of the creation of ideas from various cultures and the diversity of local flora and fauna that contain values, mindsets,

mentality, cultural works and being able to appreciate the cultural richness of other nations so as to further strengthen the identity of the Indonesian nation.

- 3) Independent, independent attitude or belief in one's own abilities, strengths, talents, not depending on others is reflected in the existence of the Ambarawa Batik Community which independently preserves and produces various Ambarawa batik motifs.
- 4) Gotong royong, the value of Gotong royong is reflected in the Ambarawa Batik Community which always works together to fight for the common good for the wider community, as well as in activities aimed at introducing and educating about Ambarawa Batik which is in dire need of attention, because the existence of Ambarawa Batik is starting to be neglected in the community. in society.
- 5) Integrity. The value of integrity is shown by the Ambarawa Batik Community in aligning thoughts, words and actions that represent moral behavior towards the truth in preserving various Ambarawa batik motifs and can be rationally accounted for.

4. CONCLUSION

The Ambarawa Batik motif is an ancestral heritage that is almost forgotten by the next generation, therefore in an effort to preserve this heritage batik motif, the Ambarawa Batik Community studies and produces batik with patterns that have existed since 1867. Conservation efforts are carried out in the form of exhibitions and seminars held examine the history, motives and meanings contained therein. The meaning in the Ambarawa batik motif is in the form of virtue values that guide a person to become a virtuous character/personality. The Ambarawa batik motif is created from acculturation of different cultures, it reflects an attitude of respect and acceptance of differences/tolerance which refers to religious values, there are several flora and fauna ornaments contained in the Ambarawa Batik motif which refers to the environment around Ambarawa, it is a form of value. nationalists by maintaining and appreciating the nation's wealth, independent values, mutual cooperation and integrity can be drawn from the attitude of the Ambarawa Batik Community which is confident in its ability to continue to preserve and develop the Ambarawa Batik motifs. thoughts, words and deeds to fight for the common good. In this research, the writer cannot study the Ambarawa Batik motif as a whole, the writer hopes that this research can be a medium for character education for future generations as well as a reference for further research and can develop knowledge based on empirical facts about Batik Ambarawa.

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