

Study of the Value of Yogyakarta Batik Character and Its Implementation in Learning Batik in Vocational School

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Abstract—Identify the study of character values in the meaning of Yogyakarta batik motifs and describe the implementation of character values through the Yogyakarta batik vocational school. This type of research is qualitative research and Research and Development (R and D). The subject of the product trial was 15th grade accounting students at Putra Tama Vocational School, the subject of product testing was 15 students. The subjects of the use trial were students of class XI Textiles of SMK Negeri I Kalasan, the trial subjects used as many as 50 students. Data collection uses interview guidelines, documentation, observation. The research data were analyzed using qualitative descriptive analysis techniques with quantitative data using the Wilcoxon test. 10 Yogyakarta batik selected from the study of written data sources, book reviews and interview results can be implied to have meaning that can be embedded in daily life and can improve students' character with percentages as follows: Batik machete barong (+ 6.25%), *Gurda batik* (+ 21.47%), *Kawung batik* (-6.69%), *Sido Asih batik* (+ 17.76%), *batik Slobok* (+ 1.22%), *batik Truntum* (+11.54 %), *Grompol batik* (+ 1.22%), *low-rise batik* (+ 1.22%), *patched batik* (+ 0.69%), *Pamilutho batik* (+ 19.81%).

Keyword—value, character, learning, batik.

I. INTRODUCTION

Batik is one of the cultural heritages that is undoubtedly a valuable cultural heritage of the Indonesian people. This was proven by the award given by the United Nations Education Scientific and Culture Organization (UNESCO) on September 28, 2009 and officially recognized the award on October 2, 2009 in Abu Dhabi, United Arab Emirates. The award contained "The Representative List of the Intangible Culture Heritage of Humanity" which means that batik is a cultural heritage not objects such as oral culture, performing arts, customs and celebrations [1]. The batik culture inherited from ancestors with high artistic value is part of the daily lives of Indonesian people. Every work of batik produced is meaningful and has a philosophy that is deep and integrated with the order of life in society. Batik is an art that is integrated in the ornament form or decoration produced through the process is closed by night and covered with

coloring agents. Which has many symbols and the meaning of each motif? The meanings and symbols of each batik motif have a character that can reflect the local wisdom of the people of their time. The character reflected in each motive also shows the high character of the supporting community and character becomes the most important thing in a human being. Through human characters, they can build themselves into human beings who are dignified and moral and uphold human values in society. Being a human with character requires a process of education both family, community environment and one of them is through school. In addition, subjects in schools that elevate character values to build students' identities into moral human beings and high character are cultural arts that are unique, meaningful and useful for students' developmental needs and provide an aesthetic experience in the form of expression and creative and appreciation activities. Batik subjects. Batik subjects are given from the education level to the upper level of high school / vocational school. The goal of education has the same goal, namely to try consciously and planned in realizing a learning atmosphere through the learning process so that active students develop their potential to have spiritual strength, self-control, self-personality, intelligence, noble character, and skill in building themselves in community. The level of education can accelerate someone to immediately work and entrepreneurship, raise and develop their own area. Batik as the basis for forming the character of students can improve patience skills and economic and social insight, students raise the meaning of the symbols contained therein. The education level that specifically promotes batik as the main lesson is Vocational High School (SMK), a school that basically equips students in mastering knowledge that refers to the potential of the surrounding area and one of the regional potentials that cannot be separated from learning in the Special Region of Yogyakarta. SMK Negeri 1 Kalasan applies classical Yogyakarta batik as a priority in learning.

The rest of this paper is organized as follow: Section II presents Yogyakarta batik motif. Section III describes research method. Section IV presents the results on the study of Yogyakarta batik character values. Section V describes

learning batik implementation in vocational schools. Finally, section IV concludes this work.

II. YOGYAKARTA BATIK MOTIF

Exploring the history of batik life in Yogyakarta from time to time experienced ups and downs. Beginning of batik or batik activities carried out in the palace, batik is a job that has the value of higher education for the court ladies. The work of batik has exemplary in practicing patience, perseverance, neatness and at the level of understanding the philosophy of life. Batik as a clothing material referred to in the book Padmapoespita in [2] illustrates that batik skills include skills that must be mastered by girls at that time, in addition to another skills knowledge. The Dutch colonial period when the rule of the Surakarta *Sunanate* and the Sultanate of Yogyakarta was still in power, batik motifs were adjusted to their functions, which were used in ceremonies and daily activities. Batik that is worn during ceremonies has a classical motif and becomes a prohibited motive that cannot be worn at any time or by other people. While the motifs that are worn everyday are usually simple motifs that have no profound meaning and philosophy. Yogyakarta Batik Palace grows and develops on Javanese cultural philosophy which refers to the spiritual values of human purity in an orderly, harmonious and harmonious context. Yogyakarta's manners in the palace environment were greatly affected in the making of batik. The way of thinking towards the realization of a clear, orderly and formal form and the relationship between the main features and decorative styles in the process of making batik [3]. The magnitude of character education reflected in the palace culture of Yogyakarta through the philosophy of batik, provides an illustration of the high character values of every ancient society as evidenced by the manners of life in the palace. The high value of Yogyakarta batik characters can be used as a medium to build the character of students, especially vocational students.

A. Yogyakarta Batik Motive as Student Character Development

The presentation of 10 Yogyakarta batik motifs reflects the lives of the people of Yogyakarta is in the Table I below:

TABLE I. THE PRESENTATION OF 10 YOGYAKARTA BATIK MOTIFS REFLECTS THE LIVES OF THE PEOPLE OF YOGYAKARTA

No.	Motive	The meaning contained	The value of forming national character
1	Parang Barong	Wisdom	Fair, trustworthy, responsibility
2	Gurda	Deity	God's love and truth
3	Kawung	Humanity	Good, kind, honest and disciplined
4	Sido asih	Love	Affection
5	Slobok	Empathy	Care for the social, care for the environment
6	Truntum	Family	Respect and courtesy
7	Grompol	Togetherness	Democratic and cooperation

8	tumurun Revelation	Hope	Religious
9	Patch	Tolerance	Tolerance and peace of mind
10	Pamilutho	Unity	Spirit of nationality

The implementation of batik learning through symbolic meaning of batik and characters can be chosen according to the research area in Yogyakarta Vocational School. The selection of batik motifs reflects the lives of the people of Yogyakarta, which is reflected in the symbol of batik motifs that have been chosen.

B. Planting Character Values

Character education is emphasized in exemplary, the creation of environment and habituation through science and conducive activities, thus being seen, heard, felt and done by students can shape character. Exemplary and refraction are the main educational methods of creating a climate and culture and a conducive environment is also very important. To help students' character, a variety of methods are needed as follows: assignment, habituation, training, learning, direction, exemplary [4]. The method has a big contribution in the formation of student characters. Habit assignment is accompanied by an understanding of the philosophical foundations so that students will work on assignments with awareness and understanding, caring and high commitment. Character education is not just teaching which one is wrong. Character education is an effort to instill good habits so that students are able to behave and act on the values that have become their personality.

III. PROPOSED METHOD

This section presents the proposed method.

C. Types of Research

This type of research is qualitative and development research (Research and Development). This qualitative research is a type of qualitative descriptive research that describes the symbolic meaning of Yogyakarta batik. Methods of data collection, namely interviews, observation and documentation. So that the purpose of this qualitative research is to describe the empirical reality behind phenomena in depth, detail and systematically to collect, process and infer data, with certain methods in order to seek the answers to the problems at hand. The qualitative descriptive approach in this research is the implementation of empirical reality, namely the meaningfulness of the life of batik user communities with the theory of batik symbolic meaning using descriptive methods.

D. Population and Samples

The population in this study is a generalization consisting of subjects and objects that have certain qualities and characteristics set by the researcher to be studied and concluded [5]. This research population is vocational high

school or vocational school in Yogyakarta. Experimental research samples were 30 or 15 per group. According to Gay and Diehl in [6] the minimum experimental sample is 15 subjects per group. The research trials at Putra Tama Vocational School in Bantul were 15 students consisting of 4 male students and 11 female students. Based on the experimental sample it can be concluded that this study used a sample of 50 students consisting of 7 male students and 43 female students. The sample was taken at SMK Negeri 1 Kalasan, so research with a sample of 50 had fulfilled the requirements in the study.

E. Data Analysis Technique

The descriptive method in this study is the mean, median, mode, maximum value, and minimum value. If the validity is calculated in the Pearson correlation by comparing the calculated t value, with the r table value, if $r \text{ count} > r \text{ table}$ (at a significance level of 5%) then the statement is declared valid. Reliability test is done by looking at the results of alpha α Cronbach, [5]. A questionnaire is said to be reliable or reliable if a person's answer to a statement is consistent or stable over time. Reliability testing in this research using alpha formula. The normality test in this study was carried out by making a scatter plot, then seen the scatter plot if the points that describe the sample follow a linear curve then the data is normal [8]. In addition, it can also see the probability of the Kolmogorov Smirnov test. If the results of the data are > 0.05 or 5%, then the tested data is normally distributed statistically. Likewise, if the value of $\text{sig.} < 0.05$, the data tested is not statistically distributed normally. Wilcoxon test in this study each sample has paired data, namely data before learning batik using batik symbolic meaning in the learning process and after using symbolic meaning of batik in the process of learning batik in SMK. The Wilcoxon Test function to determine the level of significance by comparing the value of $t \text{ count}$ with $t \text{ table}$ with a confidence level of 95% ($\alpha = 5\%$). You can also compare the probability value with a value of $\alpha = 5\%$ from the data tested.

IV. CHARACTER VALUE OF YOGYAKARTA BATIK

A. Parang Barong Batik



Fig. 1. Parang Barong Batik

Parang Barong Batik (see Figure 1) has the main motif symbolized by eagle and a motif that has a 45-degree slope with a dominant white color and has lines that are parallel to

brown and black. Parang barong comes from the word barong or lion. The word barong likens something big and grand is reflected in the size of the motive size on the fabric and is the motif that has the largest size of various machete motifs with an area of 8 cm [8]. Batik barong machete has the meaning of self-control from continuous business dynamics, wisdom in motion, and caution in acting. Batik barong machete namely *semic* and symbolic culture has meaning that a king is always careful in acting, wise in motion and self-control in continuous business dynamics. According to Lisbijanto [9] that the motif implied in the barong machete shows the eagle's head with a large beak that symbolizes each word the king's words must be correct. This grand motif is a motif worn only by the king at religious ceremonies. Batik parang barong is the main motive of all existing machete motifs with the philosophy that a king must be careful in his words and act by controlling himself in the lead must always remember the limitations he has, so that batik barong illustrates that a ruler must always prioritize the virtue of the people is not in the self of a king so this motive will foster the main leadership spirit for everyone who wears it by interpreting the batik motifs contained therein.

B. Gurda Batik



Fig. 2. Gurda Batik

Gurda batik (see Figure 2) symbolizes an eagle with wings and right with an odd numbered tail and the head of a stylized bird does not look like a living creature. *Gurda* Batik has a basic form of eagle inspired by Hinduism, namely the eagle vehicle of God *Wisnu* the preserver of wisdom, but it is displayed with Islamic nuances (forms of living things disguised). The basic form of the *Gurda* motif consists of the first three things that are symmetrically expanding wings, each with two to five wings, with both birds expanding with an odd number of feathers arranged like cones. Third is the form of abstractive symbols from the body of birds or humans depicted with contour lines with sap. All of that is informed for beauty because according to the teachings of Islam it is forbidden to describe animate beings as a whole the form is disguised. *Gurda* batik which symbolizes a divinity (Hinduism) that has been transformed as a symbol of the source of life in Islam containing prayer and hope of someone [8]. *Gurda* batik is the meaning of prayer from parents when children get married, it implies the hope that life as a husband and wife partner is carried out with noble mind and

character. The use at the time of the wedding batik motif is worn by the bride's parents

C. Batik Kawung



Fig. 3. Batik Kawung

Batik *Kawung* (see Figure 3) has the shape of dots which are on the right, left, front and back sides like the fruit of a *kaling* with dominant brown and white colors. The symbol on batik *kawung* can be interpreted as a form of a form which has a specific purpose in declaring things that are not visible which are manifested from four circles with a central point also symbolizing someone who is accompanied by his assistant "*sangkan paraning dumadi*". 2011: 14). The purpose of the creation of the *kawung* motif is based on a sense of "worship" that is prostration, educating to be patient, careful, diligently diligent in doing and acting in a good manner [10]. Based on the above, it can be concluded that batik *Kawung* has a symbol that can show a transcendent symbol that cannot be understood literally, but it contains symbolic aspects of the philosophy of life and the concept of life and harmony of the world and the *akirat*. The concept of "*kiblat papat limo pancer*" as a Javanese philosophy is related to the awareness of lust which is the basis of human character which is divided into four wind directions namely "*lawuamah*" which symbolizes the manifestation of wanting to invite humans to kill and cruelly have black symbols with earth elements. "*Supiyah*" invites people to worship the luxury of the world with a yellow symbol symbolizing the element of air, "*amah*" wants arrogant political direction with a symbol of red as an element of fire, "*mutmainah*" invites people towards worship with a symbol of white with water.

D. Motif of Sido Asih



Fig. 4. Motif of Sido asih

Batik *Sido asih* (see Figure 4) has three basic components, namely the wings of *gurdha*, phoenix, and tree of life arranged in a mirror with a white background and dominant brown

motif. The meaning of *Sido asih* batik is a motif derived from two syllables in Javanese, namely "*sido*" and "*asih*". "*Sido*" is interpreted as finished, or continuous and continuous. Whereas "*Asih*" can be interpreted as love. If combined with *Sido asih* batik can be interpreted as a symbol of human life full of love and affection so that it can reassure life in the world or in the hereafter. Batik *Sido asih* has the intention to live in marriage always full of love with the hope that humans develop a sense of mutual love and love among others. Motive batik is usually used by the bride during the ceremony "*Panggih*" or "Islamic marriage contract" that reflected the expectation that in the future when a householder's life shared affection will always grow up to the end of life in the Department of Industry and Cooperatives trade in DIY [8].

E. Batik Slobok

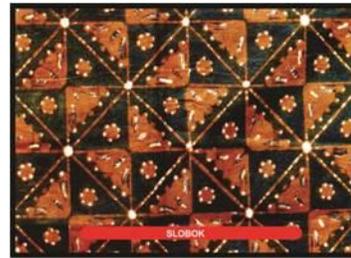


Fig. 5. Batik Slobok

Batik *Slobok* (see Figure 5) has a rhombus shape that crosses over with a black background with dark brown ornaments. Batik *Slobok* is a typical motif from Yogyakarta with the dominant colors of brown and black reflecting sadness or grief. *Slobok* means loose in the sense of being cast. The pattern in the *slobok* batik motif when observed is in the form of a propeller as an illustration of the rotation of life, at one time the cycle will stop and change direction in the sense of life to death (Central for Crafts and Batik, 2011: 8). The use of this motive is intended so that the family that is left sincere and who leaves is straightened the way to God Almighty. According to Lisbijanto in [9], this motif is usually used to cover dead bodies. In addition, batik *slobok* is also worn at the time of the king's funeral ceremony or the funeral of the relatives of the palace who died as a hope that the spirit can be accepted by the side of the Supreme Lord.

F. Batik Truntum



Fig. 6. Batik Truntum

Batik *Truntum* (see Figure 6) has the shape of a *tunjung* flower with eight petals that are white and have a black background with a combination of chocolate. Batik *Truntum* in etymology *Truntum* comes from the term "*Truntum-tuntum*" in Javanese language which means to grow again, (Central for Crafts and Batik, 2011: 21). *Truntum* means to always blossom and glow again, a motif that has the form of small flowers that are scattered. Batik *Truntum* has the meaning of loyalty that in the future for those who use it during marriage the two brides can live a harmonious life in marriage. This batik is worn by the parents of the bride at the ceremony or worn by the bride herself when "*ijab qobul*" or "*midodareni*". Wearing batik *Truntum* motifs are expected to love husband and wife more and more fertile like a star in the sky that endlessly lights up light and increasingly seen more and more scattered [8].

G. Gropol Batik



Fig. 7. Gropol Batik

Gropol batik (see Figure 7) has four flower petals that are interrelated between the ends and in the middle, there are circles. The dominant motif is reddish brown with a black background. *Gropol* Batik, which is used by the bride's mother at the time of the traditional wedding ceremony, in Javanese means to gather and unite [8]. *Gropol* symbolizes the hopes of the parents of a bride so that all the good things that will come together are meant to be sustenance, happiness, harmony, peace, for the two brides' families. Hopes to be achieved by all relatives and guests will gather so that the wedding runs lively and crowded. The emergence of hope is a form of mutual cooperation manifested by the whole family. People in ancient times were accustomed to doing something with cooperation, usually Javanese people called it the "*rewang*" that is if there were neighbors who were able to have neighbors, they would always help the program to run smoothly.

H. Wahyu tumurun Batik



Fig. 8. Wahyu [tumurun] Batik

Batik *Wahyu* (see Figure 8) *tumurun* has three main motifs, namely peacock, phoenix bird and crown. The motif has a white background with ornament dominant in dark brown and black. *Wahyu tumurun* Batik has the first three main motifs of peacock motifs symbolizing the local symbol of Yogyakarta while in Solo motivated by phoenix birds because of the Chinese influence, the second motif in the form of a flying crown pattern which became the main motif symbolizing the philosopher's glory illustrates the hope that the wearers get abundant gifts from God Almighty this motive also illustrates the hope of the revelation or "mercy of grace" which is to get grace or the fall of revelation and be kept away from all the temptations of obstacles and obstacles [8]. The third motive is *Gurda* which likens the almighty. This motive implies the blessing of inner and outer life in a married life of harmony and harmonious happiness forever.

I. Batik Tambal



Fig. 9. Batik Tambal

Batik *Tambal* (see Figure 9) has a triangular shape that is intertwined between the edges forming a quadrilateral pattern with different ornaments each triangular shape with alternating colors of white and black background. *Tambal* batik means patching or repairing things that are damaged in the course of its life, humans must improve themselves towards a better life both physically and mentally. First, the *Tambal* motif is believed to be able to help heal a sick person by covering the sick person with a *Tambal* motif. Lisbijanto in [9] suggested that *Tambal* motives, which are interpreted as patching, are considered as healthy motives. Inspire pastor clothes made of patchwork fabric. This outfit is believed to avoid the adverse effects or starting reinforcements motif's Elain it is also meant a hope or a new spirit, a human life that is not infallible human beings must make up its act.

J. Pamilutho Batik



Fig. 10. Pamilutho Batik

Pamilutho Batik (see Figure 10) has the basic shape of an isosceles triangle pattern which is connected to a rectangular pattern each triangle pattern has different ornaments with a background that crosses black and white. Batik *Pamilutho* has its uses at the Javanese bride engagement ceremony which has philosophical value, namely adhesive. *Pamilutho* which means "pulut" or adhesive that has sticky properties in the sense that the couple feel kepilut or mutually bound to each other and have togetherness between the two parties who will hold the marriage. The *Pamilutho* motif of denotation stage which has a form that is mutually bound or related to each other shows togetherness that will always accompany both parties who want to get married (Central for Crafts and Batik, 2011: 7). The *Pamilutho* motif which has a variety of motifs that are interrelated and bind to one another becomes a complete motif in one batik cloth. Motives that provide an overview of the differences in motives, colors, different patterns that give rise to the beauty of the diversity of motives in it show cohesiveness and unity.

V. IMPLEMENTATION OF BATIK LEARNING IN VOCATIONAL SCHOOLS

The design validation stage is done by submitting a validation permit application with the results of the validator stating that functionally can be developed with the use of various custom events, and planting characters through batik must be built rationally and improving a few more precise words and batik characters should be reflected in multiple choice test questions. The design revision stage was carried out to improve the module's symbolic meaning of Yogyakarta batik in accordance with the results of validation. namely the addition of batik lessons in questionnaires and the addition of batik usage to traditional events on module material. The product trial was conducted at Putra Tama Bantul Vocational School in class X AK II students, which consisted of module, video and power point trials. Product revisions were carried out with collaborators, Mr. Anang Wijaya. the revised material is the power point and the method used in the research is the addition of image visualization of each batik motif and added discussion learning method in the elaboration of each symbolic meaning in batik. The usage testing phase is carried out at the State Vocational School I Kalasan on September 4 until October 9, 2017. At the trial stage is the stage where the research.

VI. CONCLUSION

This paper has presented a study of the Yogyakarta batik character value and its implementation in learning batik in vocational school. In summary, learning outcomes of batik using Yogyakarta batik motifs as learning material can be divided into two, namely written test results and practical test results. The results of learning batik using Yogyakarta batik as a source of learning in SMK Negeri 1 Kalasan using multiple choice questions as many as 30 items with a total sample of 50 students. As a result, 82% were declared complete and 18%

were declared incomplete while the practice test results were declared 100% complete. The analysis results revealed character formation through planting characters from barong machete batik + 6.25 %, *Gurdha* batik + 21.47%, kawaung batik - 6.69%, *Sido asih* batik + 17.76%, batik *slobok* + 1.22%, *Truntum* batik + 11.54%, *Grompol* batik + 9.42%, batik revelation + 15.8%, patched batik + 6.09%, batik *Pamilutho* + 19.81%. From these results it can be concluded that learning using the symbolic meaning of Yogyakarta batik can increase the character value of SMK students in Yogyakarta.

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