

Local Wisdom Values of Batik Semen Gede Sawat Gruda and its Relevance to Character Education

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Abstract—Semen Gede Sawat Gruda is one of batik motifs originated from the palace of Yogyakarta sultanate. The sawat batik motif of Yogyakarta style possesses the meaning of prayer and hope that the person wearing it is blessed with protection in life. This is a qualitative research with semiotic approach. The data in this study were obtained by using observation, interview, documentation, and combination techniques (triangulation). The Semen Gede Sawat Gruda motif embodies local wisdom values of human life. By studying the cultural values in batik motifs, the Yogyakarta style's sawat could be implemented in character education. Character education is needed, as it is one of the pillars in Indonesia's national development.

Keywords—*local wisdom, batik, semen, sawat, garuda, character, education*

I. INTRODUCTION

Indonesia has a vast cultural diversity which contains many local wisdom values. According to Alwasilah [1], these local wisdom values yield deliberative education, i.e. every society attempts to translate fundamental ideas related to the nature of knowledge and values. The values of local wisdom would be meaningful to social life if they could become orientations and reference materials in maintaining and creating harmonious social relations. Local wisdom values also have strategic function to instill characters. Exploring and reinvesting the values of local wisdom through education could be an effort to build the spirit of nationalism and could also function as a filter from the impacts of globalization.

One of Indonesian cultures which contains noble philosophical values and is use in people's life is batik. Batik is one of Indonesian cultures which has been established as masterpieces of the oral and intangible heritage of humanity since October 2nd, 2009 [2]. The establishment has encouraged to explore and introduce philosophical values of batik to a wider community. Batik, as one of Indonesia's national cultures, surely must be passed down and taught to generations of people through education.

Every community safeguards its culture through a cultural system built by the community. Therefore, the highs and lows of cultural values depend on how the community maintains and applies their cultural value system. Value system, including cultural values, are guidelines adopted by every member of the community, especially in attitude and behavior. It also becomes a benchmark to determine and

observe how individuals and groups act and behave. Value systems could be considered as standard norms in social life. The values believed and accepted by individuals are internalized in every behavior, also known as local wisdom.

Batik has high artistic value; a combination of art and technology, therefore batik can attract attention not only due to the results, but also the manufacturing process [3]. Batik products could not be separated from the development of design and technology that affect the diversity of the products. Rapid development of batik and the growing batik craft industry also affects the characteristics of the existing batik products in each region. The motifs and colors in batik indicate the identity of origin area of the batik and the philosophical values contained within.

The rapid development of batik influences the development of motifs that varied according to their origin, i.e. batik from Yogyakarta or Surakarta would be different from coastal areas such as Madura, Lasem, and Banyumas. As stated by Anindito [4], the variety of patterns and colors of batik are influenced by various foreign influences. Initially, batik had limited variety of motifs and colors, and some motifs could only be worn by certain people. Meanwhile, coastal batik absorbed various external influences, such as foreign traders and, at the end, the invaders. Bright colors, like red, were popularized by the Chinese. European colonists also took an interest in batik, and the result was patterns of previously unknown flowers (such as tulips) and objects carried by invaders (buildings or horse carriages), including their favorite colors such as blue. Traditional batik retained its style, and is still worn in traditional ceremonies, because usually each motif has its own symbol. Yogyakarta has the characteristic of *soga* (shades of dark brown), blue, black and white colors. Whereas the coastal areas use diverse colors such as red, blue, green and others.

Batik is one of the noble cultural products in Javanese culture, as it contains the foundations of Javanese cultural philosophy that refer to spiritual values and self-purification, as well as viewing human beings in the context of orderly, harmonious and balanced harmony of the universe. Not only possessing artistic values, batik also contains the value of local wisdom that is closely related to the value of philosophy believed by the wearer. The motif of batik contains noble values, expressing good prayers for the wearer which is symbolically visualized through various motifs in batik cloth. It contains philosophical values that influence the cultural system, ways of thinking, morals,

social systems and manners. As a cultural product, batik is positively correlated with a concept of life. The concept of life, which later became a guideline and view of the community's life, internalize that a good life is a peaceful and spiritual life for individual, as part of the environment, as part of the universe, and always maintaining the sustainability, peace and beauty in *jagadcilik* (microverse), *jagadgedhé* (macroverse), and *jagadagung* (universe) created by the Almighty God [5].

For the people of Yogyakarta, batik possesses philosophical values applied in daily life such as social norms and characters. For instance, the typical Yogyakarta *sawat* batik has the meaning of prayer that the people wearing it would get protection in his life [3]. The *Semen Gede Sawat Grudabatik* has *soga* or dark brown color which is associated as a warm, bright, natural, friendly, calm, and humble color. The value of local wisdom in *Semen Gede Sawat Gruda* could be implemented in character education.

In the foundation of the educational curriculum philosophy, it is stated that education is aimed for developing intellectual intelligence and academic brilliance through education of scientific disciplines. Education aims to build a life of the present and future that is better than the past, with a variety of intellectual competencies, communication skills, social attitudes, awareness, and participation in building a better life for the people and the nation. Based on these two philosophical foundations, Indonesia would prosper if the nation has a quality society in terms of mentality, spirituality and intellectuality.

To support the development, character education is an important pillar in the life of the nation and the state. Character building is essential in shaping human beings to have good intellectual, social, and spiritual skills. In instilling character at schools, all components of education must be involved in accordance with the Pancasila and the culture of Indonesia. The character of the nation needs to be molded to show the identity of Indonesian people.

Character building could be carried out through various aspects, such as religion, education, science, technology, and culture. One means of character building is culture-based education. Culture has been used as a philosophical foundation in the education curriculum. As stated in Indonesian Law 20 of 2003 regarding the national education system, education is rooted in national culture to build the life of the nation in the present and in the future, and learners are the inheritors of creative national culture. From these two philosophical foundations, it is emphasized that education, including character building, must be based on culture because it contains value of local wisdom applicable as a philosophy of life.

The importance of education based on cultural values could be embedded through the art of batik, based on the belief that cultural heritage is a component of education that can foster a sense of belonging and respect for one's own culture. Classical batik motifs, such as the Yogyakarta's *sawat* motif, are symbols that contain guidance and order in human relations with god, society and natural environment. Cultural values could be used as a bulwark against globalization and play a role to strengthen characters.

In accordance with the background of the study, this research aims to explore the values of local wisdom contained in *Semen Gede Sawat Gruda*. The local wisdom values in *Semen Gede Sawat Gruda* batik are implemented in character education.

The rest of this paper is organized as follow: Section III describes proposed research methods. Section IV presents the obtained results and following by discussion. Finally, Section V concludes this work.

II. RESEARCH METHODS

This is a qualitative research with semiotic approach. Semiotics is the study of sign; how the function of the sign and the production of the meaning of existing signs can convey information which make it a means of communication [6]. Sign is something that represents or describes something else (in the mind of someone who thinks about it). In qualitative research, the instrument of the research is the researcher itself. Data are collected from various settings, methods, and sources [7]. In this study, the data were obtained by using observation, interview, documentation, and combined techniques (triangulation).

III. RESULTS AND DISCUSSION

A *Batik in the Culture of Yogyakarta's Society*

Batik is the art of painting on top of a cloth with *malam* (wax) as protective layer to produce decorative motifs [8]. The word batik refers to the technique of making patterns, by using canting (traditional tool) or stamp, and dyeing cloth using hues of color by blocking material with wax (*malam*) which is applied on the fabric to prevent the coloring agents from dyeing certain areas. In English, this technique is known as wax-resist dyeing. Therefore, batik cloth is a fabric that has decorative paintings or patterns made with canting and stamp by using the *malam* as a color-resistant material.

Batik, as a beautiful handcraft, has various advantages. Aside of being a craft, batik could also be used as a guide and guidance for daily life due to the meaning of the symbols conveyed in it [9]. From the opinions above, it can be concluded that the notion of batik is an art of writing or painting on clothing material in the form of coloring patterns by scribbling the wax on a cloth by using tools such as canting, brush, and stamp as a cover to secure the color of the dyeing, and finally to remove the wax by dipping it in hot water.

Batik serves several functions for the community, including those described by Handoyo [8], that one of the functions of batik is the sign of royal family's greatness and to be worn for tradition affairs such as birth, marriage, and death ceremonies. Consumers of batik were limited to certain circles and the orders came from noblemen and interested people who consider batik as clothing possessing cultural values. From this explanation, it can be concluded that batik was used as an identity that signifies the dignity of a person in the structure of society.

Karmila [10] explains that batik also functions as a long cloth, scarf, headband, bedding, blankets, materials for cloth, and decoration. In addition, batik is used as *dodot* (worn by the royal family) and *kemben* (batik cloth wrapped

around the torso). Batik comes in various forms and functions, depending on the needs of the community. The main function of batik is clothing materials, while its shape is adapted to the uses. In the course of its history, batik was used for the daily clothes of *keprabon* (nobility) and for *pasowan* (couples) as both men's and women's clothing, namely as *bebet*, *kamphuh* (*dodot*), *semekan* (*kemben*), shawl, *dhestar*, and sarong.

B Semen Gede Sawat GrudaBatik

Batik is distinguished into two types, *Keraton* and *Pesisiran*. *Keraton* batik is the type that grew and developed based on Javanese cultural philosophy which is referring to spiritual values and the way of looking human in harmonious and balanced context [11]. *Keraton* batik is also called *Vorstelanden*. *Vorstelanden* can also be interpreted as batik art found in kingdoms which during Dutch colonialism are called *Vorstelanden* and referring to the centric palace area in Java [12]. Yogyakarta Batik is classified as *vorstelanden* batik because it is a part of the centric palace area.

Several *keraton* archives show that there was a restriction in 1792 and 1798 towards usage of batik with *semen sawat*, *lar*, *cemukiran*, and *udanliris* pattern. Under Sri Sultan HB VII reign, pattern of *larangan* batik was emphasized on *huk* and *kawung* motifs [13]. Both motifs are more pointing out the *larangan* pattern because it contains leadership philosophical meaning. Other *larangan* motif besides those two motifs are *semen*, *udanliris*, *sawat*, *parang* and *cemukiran* [13]

Sawat motif from Yogyakarta has a distinct characteristic than *sawat* motif from other regions such as Cirebon and Pekalongan. According to Susanto [15] the primary structure of *sawat* motif from Yogyakarta is similar with *sawat* motif from Pekalongan which consist of two wings and a tail, or just two wings, however the parts that form *sawat* has changed its shape. The base point of *sawat* takes after plant, on *sawat* with two wings and the tail is shaped like a flower base, as well as *sawat* with two wings, where in one wing the shape resembles leaves or flower leaves, such as in *Semen Gede Sawat Gruda* motif.

Semen Gede Sawat Gruda originated from the words *Semen*, *Gede*, *Sawat*, and *Lar*. *Semen* means spring or grow, *gede* means big, *sawat* means wings, while *gruda* is garuda. This motif consists of *meru* (peak), animals, plants, strong trees, birds, and *gruda*. The symbolic meaning of *semen gede sawat gruda* motif can be explained by the elements contained in this motif. *Meru* represents the highest top of a mountain. Mountains in Javanese beliefs are places of gods, besides representing a mountain, *meru* also symbolizes earth or ground where every living thing spring forth [14]. Bird represents the ruler of upper world, ruler that controls the atmosphere, has noble character. *Gruda*, symbolizes crown, is the highest ruler or ruler of the universe and within which also symbolizes power and strength. So, it can be concluded that *semen gede sawat gruda* batik motif has a meaning that the wearer would have nobility and a prosperous as well virtuous life.



Fig. 1. Semen Gede Sawat GurdoBatik

From Figure 1 above, its color characteristics, *Semen Gede Sawat Gruda* is also different than *sawat* motif from coastal areas such as Cirebon and Pekalongan. Batik from hinterlands uses a simpler color than batik originated from north coast of Java. Batik from north coast of Java has bright colors and its color production is complex, while batik from hinterland such as from Yogyakarta and Surakarta usually only use blue, brown, black and white. [16]. Colors of this batik become symbols for cheerful, passionate, and angry emotions, as well as moral message. The colors of batik also show its origin. *Sawat* motif of Yogyakarta has its own characteristic such as *soga* or dark brown commonly associated with warmth, brightness, natural, friendly, calm, and modest. Philosophy values of color in *Semen Gede Sawat Gruda* batik motif is implemented in the society and becomes a life philosophy.

C Local Wisdom Value of Semen Gede Sawat Garuda Batik

The term local wisdom is taken from *local genius* introduced first by Quartich Wales (148-149), meaning the abilities of local culture on dealing with foreign culture influence when those two cultures made contact [17]. Local wisdom is a knowledge device and practices on a good community originated either from previous generations or its experiences on dealing with environment and other society to solve the problems or difficulties faced in a good and kind way [18]. From the description above, therefore local wisdom can be understood as someone's ability to use his/her mind to act or behave as a result of assessment towards something, objects, or events that happened. As a term, wisdom is usually interpreted as wise and discerning.

As a noble cultural product, *Semen Gede Sawat Garuda* batik motif also has local wisdom contained in it. To dig in local wisdom contained within *Semen Gede Sawat Garuda* batik can be done through three aesthetic elements from Javanese culture. According to Sachari [19] Javanese Aesthetic is a unification between eastern culture as well as also Moslem culture, even also western culture on during colonialism. Characteristics of Javanese culture aesthetic are divided into three which are contemplative-transcendental, symbolic, and philosophical [19].

1) *Contemplative-transcendental*: Javanese people reveal beauty by a deep thinking (contemplation) and always contains meaning to glorify or revealing something. Their actions are influenced by many things, such as custom, culture, pakem (fundamentals), and religious or supernatural matters that are spirituality related (transcendental). *Semen Gede Sawat Garuda* Batik is

created not only as materials of clothing, but there is also prayer and hope so the wearer will be given protection and happiness.

2) *Symbolic*: Javanese people always use symbols to express something. Sunaryo [20] explains that the shape of ornaments has some function, which are pure aesthetic function, symbolic function, and constructive technical function. Pure aesthetic function is ornamental function to beautify the product visually, decorated so it becomes an artwork. Sawat batik on its creation is also used a symbol of Bataralndara’s weapon bajra as its main inspiration on creating its ornament. As explained by [3] the god Indara’s weapon is like a sharp-toothed snake with wings (Javanese: mawalar), which then translated into a batik cloth as a half wing in hope that the wearer will also get protection. Yogyakarta people also translated colors as a symbol, as explained by Prawira [21] as following Table I:

TABLE I. COLORS AS A SYMBOL

Color Main	Symbol Metal	Wind Direction	Feature Visual	Figure
White	Silver	East	Soft, smooth, death, pure	Semar, Hanoman,
Black	Iron	North	Dashing, strong, death	Kresna, Bima, Baladewa
Pink			Agile	Karna, Kresna, Srikandi
Dark red	Bronze	South	Rude, violent, hotheaded	Rahwana, Niwata, Kawaca
Golden	Yellow	West	Great, noble	Arjuna, Pandu, Srikandi
Green			Rather Agile	Nakula, Sadewa, Samiaji

From the explanations above it can be concluded that the usage of color *Semen Gede Sawat Garuda* batik which is dominantly brown and white means soft, smooth, and pure, those colors are referring to wayang characters such as Semar and Hanoman who are wise protector, savior, and noble, those characters inspired the choice of colors.

3) *Philosophical*: Besides its function as clothing, *Semen Gede Sawat Garuda* is also a manifestation of prayer and hopes contained on those motifs. Batik with sawat motif from Yogyakarta with half a wing taken from Dewalndara’s weapon contains prayer philosophy so the wearer gets happiness and protection. As explained by Wulandari [3], This Batralndara weapon is translated into batik cloth as a half wing in hope that the wearer receives protection.

Colors contained in *Semen Gede Sawat Garuda* batik reflects someone’s nature. Aside from adding artistic values to the batik cloth, the color application also contains purpose and objective. Batik with *sawat* motif from Yogyakarta dominated by brown and white contains philosophy values. White has positive characters, stimulating, bright, light, and simple, white symbolizes holiness, innocence, honesty, purity. White also symbolizes The Highest Power, symbol of light, victory, which defeats darkness [21]. White symbolizes an intimation from *mutmainah* lust, which comes from air element. Features from this kind of lust are holiness, honesty, devotion, mercy as well as persistence. In accordance with the impression of a white color that is holy, clean, pure,

peaceful, happy, and noble [4]. While *soga* or brown colors are associated with warm, bright, natural, friendly, calm, and humble colors.

Semen Gede Sawat Garuda batik also have a social function for the people who wear it. Batik for the people of Yogyakarta reflects the social structure in people’s lives. Batik serves several functions for the community, including those described by Handoyo [8], that one of the functions of batik is the sign of royal family’s greatness and to be worn for tradition affairs such as birth, marriage, and death ceremonies. Consumers of batik were limited to certain circles and the orders came from noblemen and interested people who consider batik as clothing possessing cultural values. Traditional use of batik, among others, is in a long cloth, sarong, *dodot*, shawl, headband, and *kemben* (bustier).

Batik is also used for character education, through government programs in the form of compulsory local content for Yogyakarta districts, batik is taught in schools. Batik learning is done through compulsory extracurricular activities, with a goal to instill the values of local wisdom contained within batik. Another goal is to provide life skills provision in the form of batik skills and entrepreneurship through batik craft, both from the aspect of production and marketing of batik products so that students are able to live independently.

D Semen Gede Sawat Garuda Batik for Character Education

Semen Gede Sawat Garuda batik is a cultural heritage that needs to be protected because it contains knowledge that can be implemented in the world of education to strengthen character learning. Character education is an important pillar in Indonesia’s national development. It is needed to shape the character of Indonesian people in order to have good intellectual skills, social skills and spiritual skills. In instilling character at schools, all components of education must be involved in accordance with the Pancasila and the culture of Indonesia.

Republic of Indonesia Law No. 20 of 2003 article 3 states that National Education is one of the goals of which is to instill character education in each student from religion, Pancasila, and culture. Character education includes: Religion, Honesty, Tolerance, Discipline, Hard Work, Creativity, Independence, Democracy, Curiosity, Nationalism, Love to the Country, Respect for Achievement, Friendliness, Communication, Peacefulness, reading affinity, caring for the environment, caring for social responsibility.

Character education can be divided into two, conceptually and operationally. Zuriah [22] explains the notion of conceptual character includes the following:

- A conscious effort to prepare students to become fully developed human beings with noble character in all their present and future roles.
- Efforts to establish, develop, improve and maintain behavior of students so that they are willing and able to carry out their life duties in harmony and balance (physically, spiritually and individually).

- Educational efforts to shape students become whole individuals who have noble character through activities of guidance, habituation, teaching and training. As well as exemplary attitudes

Schools are formal institutions as organizers of education and have an important role in improving human resources. Education in schools is expected to create Indonesian people with great qualities. The purpose of national education is so that the quality of a person is not only limited to cognitive, affective, psychomotor and spiritual level. Regarding character education nowadays, one way is through the integration of values contained in the Yogyakarta-style batik *sawat* motif. Given that learning about cultural values is a guided learning, the teacher must be able to design learning with the right method so that the message contained in the value of cultural wisdom can reach his/her students. The values that are in batik motif *sawat* Yogyakarta style that can be used for learning the characters are as follows:

1) Value of science

Batik does not only contain elements of art, but the sources of science are very much contained in batik products. As stated by Wulandari [3] batik has high artistic value; a combination of art and technology, therefore batik can attract attention not only due to the results, but also the manufacturing process. The use of science technology also contributes to the process of creating batik.

Other knowledge that can be obtained by studying batik is the types of color shades. As an Indonesian, of course, we should be proud of batik, because in batik we have a technology about color shades long before Europeans have the technology. As stated by Prawira [21] in fact Javanese people have been rich in knowledge of color shades and can be said to be original, then it is said that Javanese people have eleven kinds of colors namely: 1) *Abang* (light red), 2) *Dadu* (dark red), 3) *Ijo* (green), 5) Yellow, 6) *Wilis* (dark green), 7) Orange, 8) *Wulung* (dark green), 9) Blue, 10) *Deragan* (brown), 11) White, 12) *Soga* (dark brown). As stated similarly by Prawira in [21] said that the names specified by Javanese people are not even found in Indo-German.

By studying the scientific system contained in the batik motif *sawat* Yogyakarta style, it is then implemented on cultural learning, which is expected to strengthen the sense of pride in the nation's culture, love for the country, to be innovative and to increase knowledge.

2) Value of Spirituality

The Yogyakarta community in creating cultural products is closely related to the philosophical meaning that underlies the culture, such as batik motif *sawat* Yogyakarta-style. Such as the basis of the creation of batik motif *sawat* Yogyakarta-style that comes from the power of the god Indra. Dewa Indra has a weapon called *wajra* or *vajra* which means *tathit* (lightning). The weapon is used by throwing (Javanese: *nyawatke*). The shape of the god Indra's weapon is like a winged sharp-toothed snake (Javanese: *mawalar*). When thrown the weapon will emit a very loud and frightening sound. Albeit scary, the *wajra* brings joy in the form of rain. This Batra Indra weapon is translated into

batik cloth as a half wing in hope that the wearer receives protection [3].

From the description that has been explained the foundation in creating batik motif *sawat* Yogyakarta-style is an expression of gratitude towards Dewa Indra because it has given the joy of rain and protection. This expression of gratitude can be implemented towards character learning to strengthen students' spirituality towards God.

3) Value of Nationalism

Batik is one of Indonesian cultures which has been established as masterpieces of the oral and intangible heritage of humanity since October http://id.wikipedia.org/wiki/2_Oktober2nd, 2009 [2]. With this stipulation, batik is officially the indigenous culture of Indonesia that is recognized by the world and has the value of local wisdom in it. This form of determination provides a sense of confidence to the Indonesian people that the Indonesian culture is recognized internationally.

4) Value of Creativity

In the creation of its ornaments and colors, *Semen Gede Sawat Garuda* batik originated from using sources and symbols from social life in Yogyakarta. According to Susanto [15] the primary structure of *sawat* motif from Yogyakarta is similar with *sawat* motif from Pekalongan which consist of two wings and a tail, or just two wings, however the parts that form *sawat* has changed its shape. The base point of *sawat* takes after plant, on *sawat* with two wings and the tail is shaped like a flower base, as well as *sawat* with two wings, where in one wing the shape resembles leaves or flower leaves, such as in *Semen Gede Sawat Garuda* motif. From this description it can be concluded that the idea of creativity used in creating the motif comes from plants and flowers. Likewise, with the selection of colors used in *sawat* motif Yogyakarta style, the colors used are pure white and *soga* which have the meaning of being sacred, pure, happy, and cheerful. The value of the creativity of the creation of the *sawat* batik motif Yogyakarta style can be applied in character learning.

5) The value of perseverance, tenacity and patience

Semen Gedhe Sawat Garuda falls into the category of handmade batik, so that in the process of creating this type of batik we use canting to apply wax onto the surface of the fabric. The process of making batik using canting aside from requiring perseverance, thoroughness and patience also requires considerable time to achieve batik products that have good quality. From the value of the process of making it can be a learning material for students, if you want good results you need serious hard work and diligence, patience as well as perseverance in doing it.

What has been described is of course only a small sample of the noble cultural values contained in the *Semen Gede Sawat Garuda* batik. These values can be implemented in character education. The cultural values contained in batik is certainly not an outdated teaching, but it is a cultural richness that can be used as a basis for the philosophy of society. If the values contained in character education are well implemented, the next generation of

Indonesia will have a character that is in accordance with *Pancasila* and culture of Indonesia.

IV. CONCLUSION

Based on what was described, it can be concluded that understanding the usefulness of the cultural values of science contained in the *Semen Gede Sawat Garuda* batik is important in order to strengthen character. This is confirmed because the Yogyakarta-style sawat batik contains the noble teachings of good characters for life in the community, country, and state. If someone in his life applies cultural values then it will create a harmonious and balanced life between humans and God, leaders, and other humans, including in the universe. Character learning can be done in various ways, one of which is using cultural values contained in the *Semen Gede Sawat Garuda* batik motif. Character education is an important pillar in the life of the nation and state. Character education is needed to shape human beings to have good intellectual, social, and spiritual skills. In instilling character at schools, all components of education must be involved in accordance with the *Pancasila* and the culture of Indonesia.

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