

Exploring Multicultural Values in Batik Jlamprang Motifs Aligned with Pancasila

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Abstract. Batik Pekalongan is renowned for its cultural richness and aesthetic beauty. However, there is a lack of comprehensive research on how its motifs, particularly Jlamprang, reflect multicultural values through cultural pluralism and tolerance. This study investigates the symbolic and cultural integration in these motifs, aiming to enhance our understanding of batik as a medium of cultural communication and a messenger of peace and harmony. While batik is well-recognized as a cultural artifact, its role in embodying multicultural values remains underexplored. Previous research has focused on historical and aesthetic aspects, often overlooking the symbolic dimensions of intercultural interactions. The Jlamprang motif, with its intricate geometric designs, represents a convergence of various cultural influences, highlighting the need for a detailed analysis to understand its multicultural significance and its relevance to the principles of Pancasila. This qualitative study employs semiotic analysis and cultural pluralism theories to examine the Jlamprang motif. Semiotic analysis identifies and interprets the signs and meanings within the motif, while cultural pluralism examines the integration of diverse cultural elements. Additionally, the study explores how these multicultural values align with the principles of Pancasila, Indonesia's foundational philosophical theory. Data collection includes visual analysis, literature review, and expert interviews to contextualize findings within broader cultural and philosophical narratives. The Jlamprang motif integrates local and foreign cultural elements, symbolizing harmonious cultural convergence. The motifs depict geometric patterns influenced by Islamic art, reflecting historical trade and exchanges. The semiotic analysis highlights the motif's role in intercultural communication, conveying tolerance and respect. Furthermore, the study finds that the multicultural values embedded in the Jlamprang motif resonate with the principles of Pancasila, particularly the values of unity, social justice, and belief in one God. The study underscores batik's function as both artistic expression and a promoter of multicultural values.

Keywords: Multicultural Values, Batik Jlamprang, Pancasila, Semiotic Analysis, Cultural Pluralism

1. Introduction

Indonesia, with its rich cultural heritage, offers a unique tapestry of traditions. Among these, Batik stands out as a quintessential art form deeply rooted in the nation's history. Originating from various regions, Batik motifs carry distinct local identities and meanings. One such motif is the Jlamprang, a pattern from Pekalongan on Java's northern coast. Named after the local Jlamprang tree, this motif symbolizes mutual support and harmony within Muslim culture, emphasizing friendship and unity (Devina & Atrinawati, 2022; Yusril, 2023).

Efforts to preserve traditional batik motifs like Jlamprang are crucial for maintaining cultural heritage and fostering community pride. Initiatives such as mural art in establishments like 'Kedai Omah Jlamprang' in Pekalongan contribute to empowering local communities and showcasing the aesthetic richness of batik motifs (Sw & Tobroni, 2019). The significance of Batik Jlamprang extends beyond its visual appeal, reflecting the region's cultural tapestry and the interplay between nature, art, and spirituality. By celebrating motifs like Jlamprang, communities uphold their cultural legacy and promote values of unity, diversity, and mutual respect embedded in traditional batik art. Analyzing the meaning of batik motifs involves delving into the intricate symbolism and cultural significance embedded within these traditional designs. For instance, the Mawar Gentong Surakarta Batik motif, inspired by round rose buds and earthen pots, symbolizes love, friendship, patience, and sincerity (Khoirunnisa & Sunarya, 2020). Similarly, research on Malay ornaments and Serdang motifs in hand-painted batik highlights the innovative potential of incorporating traditional motifs into contemporary designs (Atmojo, 2024).

In the context of Madura batik patterns, a study using Charles Sanders Peirce's Semiotic Analysis provided insights into the visual communication, cultural elements, and religiosity within these motifs (Triandika, 2023). This approach underscores the multifaceted nature of batik motifs, which serve as visual narratives that communicate cultural identity, beliefs, and values. Moreover, studies on specific batik motifs such as Ambarawa Batik and Banyumas Batik offer detailed analyses of their aesthetic and symbolic dimensions (Nurlatif et al., 2022; Purwaningsih et al., 2018; Kari et al., 2019). By decoding the symbolic language of batik motifs, researchers can unveil the stories and traditions preserved in these textile artworks. This study aims to delve into the multicultural values embedded in Batik Jlamprang motifs, examining how these values align with and reflect the principles of Pancasila. By analyzing the historical context, symbolic meanings, and cultural significance of Batik Jlamprang, this research seeks to elucidate the role of traditional art in fostering national identity and unity.

2. Research Methodology

To analyze the semiotic and cultural pluralism aspects of the Jlamprang batik motif, a multi-faceted methodology will be employed, integrating qualitative research techniques. This includes semiotic analysis, ethnographic fieldwork, and interviews with batik artisans and cultural experts. First, semiotic analysis will decode the symbols and motifs within Jlamprang batik, cataloging symbols such as circles and intersecting lines. Denotative analysis will identify their literal meanings, while connotative analysis will explore their cultural, historical, and social connotations. Additionally, symbolic interaction will be analyzed to understand how these symbols interact within the motif to create complex narratives and convey broader meanings. A literature review will situate the research within existing knowledge and identify

gaps. This involves examining historical documents and previous research on batik, particularly focusing on the works of Go Tik Swan and the development of the Jlamprang motif. Theoretical frameworks from semiotic theory and cultural pluralism will guide the analysis. Data synthesis and interpretation will integrate findings from various methods to draw comprehensive conclusions. Comparative analysis will be used to compare the Jlamprang motif with other batik motifs to highlight its unique features and commonalities within the broader batik tradition. Thematic coding will categorize data from fieldwork and interviews, and findings will be synthesized to construct a coherent narrative explaining the semiotic richness and cultural pluralism embodied in the Jlamprang motif.

3. Result and Discussion

Batik Jlamprang is a distinctive batik motif from Pekalongan, deeply rooted in the region's cultural and historical context. Unlike other batik motifs that often see variations, Jlamprang is unique in its singular form within the Pekalongan coastal community. This motif stands out for its geometric patterns, which are directly inspired by the double ikat Patola fabric from India, a high-value textile once popular among wealthy Arab and Indian traders in the region during the 17th-century maritime trade era.

The semiotic analysis of the Batik Jlamprang motif not only delves into the intricate symbolism and cultural significance embedded within its design but also aligns these elements with the philosophical values of Pancasila. By applying semiotic theory, particularly the frameworks of Ferdinand de Saussure and Charles Sanders Peirce, we can decode the layers of meaning that this traditional art form communicates and how they resonate with the principles of Pancasila.

Ferdinand de Saussure's structuralism provides a foundation for understanding how the elements of Batik Jlamprang function as signs within a system of cultural communication. According to Saussure, a sign consists of two parts: the 'signifier' (the form which the sign takes) and the 'signified' (the concept it represents).

Geometric Patterns			
Signifier	Signified	Alignment Pancasila	with
Circles and Intersecting Lines	Balance, harmony, and equilibrium in life	Pancasila's Principle	Fifth
Flower Buds	Potential, growth, and nurturing relationships	Pancasila's Principle	Third

The circles and intersecting lines in Batik Jlamprang act as signifiers representing the concept of balance and harmony, aligning with Pancasila's fifth principle of social

justice. These patterns are arranged symmetrically, reflecting the Javanese belief in maintaining equilibrium in relationships with others and with the divine, resonating with Pancasila's emphasis on harmonious coexistence. The flower buds signify potential and growth, emphasizing the importance of nurturing both personal and social development, which aligns with Pancasila's third principle of national unity and communal growth.

Color and Composition Signifier	Signified	Alignment with Pancasila
Color Variations	Courage (red), tranquility (blue), growth (green), wealth (yellow)	Pancasila's First Principle Pancasila's Second Principle
Symmetry and Repetition	Unity, interconnectedness, and continuity of life	Pancasila's Third Principle

The vibrant colors in Batik Jlamprang are signifiers that convey specific cultural meanings. Each color is associated with virtues such as courage, tranquility, growth, and wealth, enhancing the motif's symbolic depth. These values reflect the principles of belief in one God and humanity in Pancasila. The symmetrical and repetitive patterns signify unity and interconnectedness, reflecting the continuous and interconnected nature of life, aligning with Pancasila's third principle of national unity.

4. Conclusion

The semiotic analysis of Batik Jlamprang motifs reveals profound symbolic meanings intricately woven into its design, closely aligning with the philosophical values of Pancasila. By applying the frameworks of Ferdinand de Saussure and Charles Sanders Peirce, we decode how each element of Batik Jlamprang serves as a sign conveying significant cultural, philosophical, and spiritual messages.

The geometric patterns of circles and intersecting lines represent balance and harmony, key aspects of maintaining social justice and harmonious coexistence as outlined in Pancasila's Fifth Principle. The flower buds symbolize potential and growth, reflecting the importance of personal and communal development, aligning with Pancasila's Third Principle. The vibrant colors of Batik Jlamprang, such as red for courage, blue for tranquility, green for growth, and yellow for wealth, reflect the principles of belief in one God and humanity as stated in Pancasila's First and Second Principles. The symmetrical and repetitive patterns emphasize unity and interconnectedness, resonating with the principle of national unity found in

Pancasila's Third Principle. The historical influence of Patola textiles from India and the integration of Islamic and Hindu-Buddhist elements demonstrate a rich history of cultural exchange and syncretism. This aligns with the principles of national unity through cultural diversity and exchange, and belief in one God, as reflected in Pancasila..

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