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Form And Symbolic Meaning Of The "Subama Batik" Batik Motif, Bajing Kulon Village, Kroya District, Cilacap Regency.

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Abstract

Batik is a cultural heritage that has deep aesthetic and symbolic value. This research aims to analyze the form and symbolic meaning of batik motifs produced by "Subama Batik", which is located in Bajing Kulon Village, Kroya District, Cilacap Regency. Subama Batik has various unique motifs and is rich in local wisdom values. This research uses a descriptive qualitative approach with data collection techniques through observation, interviews and document study. Data analysis uses data reduction, data presentation, drawing conclusions, and verification. Based on the research results, it was found that (1) The motifs produced by "Subama Batik" were inspired by flora, fauna, natural objects and life around the environment of Bajing Kulon Village, Kroya District, Cilacap Regency. The motifs created include Jambu, Ngasem, Laptu, Cassava, Nusakambangan, Srandil, Turtle, Bamboo, Wijayakusuma, Lotus Flower, Mangrove, Hibiscus, Jellyfish, Nusakambangan Pola, Garuda Wijayakusuma, and Marine Biota motifs. (2) Every batik motif produced by "Subama Batik" has a distinctive shape and has a deep symbolic meaning, related to the culture, history and life of the surrounding community. (3) "Subama Batik" motifs, such as the Jambu motif, Ngasem motif, Laptu motif, and others, contain messages about togetherness, tolerance, historical values, and local wisdom passed down from generation to generation. This symbolic meaning is reflected in the shapes and other elements in batik, which reflect the harmonious relationship between humans, nature and local culture.

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INTRODUCTION

Indonesia has a variety of unique cultures that attract the world's attention, including batik. many foreign tourists learn and appreciate Indonesian culture. as Indonesian people, we must love and understand more the meaning and value of local wisdom in culture, such as batik. Art as part of culture is created and developed to meet human needs (Syarif & Kurniawati, 2018) . Every nation certainly has its own culture, including Indonesia. Batik is one of the cultural heritages owned by Indonesia and needs to be preserved by the Indonesian people. Batik is included in Indonesian culture which has been officially designated by UNESCO on October 2, 2009, as a *Masterpieces of the Oral and Intangible Heritage of Humanity* (Wulandari, 2011) . The word "Batik" when written using Javanese script means " *ngembat* titik-titik" or "rambating titik-titik" Javanese people usually call it "Mbhatik" which is writing wax or malam that forms a motif on plain cloth using a canting (Mashadi *et al.* , 2015) . Na'am, (2023) stated that the name batik comes from the word " *Ambatik* " which means to draw, appeared when the Galuh and Pakuan Padjadjaran kingdoms still stood, namely in the 10th-14th century AD.

Batik in Indonesia has been around for a long time and has survived until now, because batik has been around for a long time, of course batik has various types, motifs, patterns and designs. These various types are produced according to the elements or potentials in the areas that form them. Batik producing areas in Indonesia include Java Island, such as Solo, Yogyakarta, Pekalongan (Pangesti, 2017) . In addition to these areas, Cilacap Regency is also one of the batik producing areas in Central Java, the results of Cilacap batik, for example, are the Wijayakusuma batik motif (Vahrina *et al.* , 2020) . Batik in Cilacap is included in the type of coastal batik, because the manifestation of the motif and its arrangement are outside the Keraton batik rules (Mukaddam, 2017) . Based on research conducted in 2017, the Cilacap batik motifs depict many of the natural wealth in Cilacap Regency, such as the Srandil, Mangrove, Teluk Penyu, Kembang Teratai, Nusakambangan, Wijayakusuma, and Marine Biota motifs (Mukaddam, 2017) .

Cilacap as a batik producing area has a batik industry such as Subama Batik , which contributes to preserving and developing Cilacap batik. Each batik motif has a main component , usually taken from the potential of the region, flora, or typical fauna , which is drawn

decoratively or realistically . Apart from displaying beauty, these motifs also have symbolic meanings and values that they wish to convey to the wider community.

"Subama Batik" Kroya in 2017 had 7 motifs, namely Srandil, Mangrove, Teluk Penyu, Kembang Teratai, Nusakambangan, Wijayakusuma, and Biota Laut motifs, each of which has its own philosophy (Pangesti, 2017) . The batik motifs created by "Subama Batik" are the potential of the Cilacap area which is famous for the beauty of its islands (Pangesti, 2017) . In addition to these motifs, Subama Batik also has *Ngasem* and *Laptu* motifs, which are inspired by the names of areas in Kroya District. Although the visuals of these motifs have been studied, their symbolic meaning and local wisdom values are not yet widely known.

This research focuses on the form, symbolic meaning, and local wisdom values contained in the "Subama Batik" hand-drawn batik motif. So that with this research, the author can dedicate the experience and knowledge that has been obtained for the benefit of the wider community.

Batik

According to general theory, the word 'tik' means to drop a liquid or substance onto a motif or design that has been made on the cloth to be dyed (Adam, nd) .

The word "Batik" when written using Javanese script means " *embracing* dots" or " *rambating* dots". Javanese people usually call it "Mbhatik", which is writing wax or malam that forms a motif on plain cloth using a canting (Mashadi *et al.* , 2015) . Batik can also be called the activity of applying wax to a design that has been made on top of it and then coloring the parts that are not covered by the wax. To obtain different colors, the dyed cloth is re-coated with wax, different colors are produced through repeated dyeing.

Batik is the art of drawing on cloth to be used as clothing (Elliott, 2013). According to Hamzuri (in Setiawan, 2012) Batik is a painting or drawing on plain cloth using a tool called a canting. Then, it is covered with wax and colored with batik dye. According to Prawiro (in Hermawati *et al.* , 2022) batik is made of cloth that is etched with liquid wax using a tool called a canting, so that the cloth has a very artistic pattern.

Batik as a work of art is seen from the perspective of materials, techniques, creation process, meaning and symbols, as well as various socio-cultural, economic and environmental aspects (Kurniawati, 2017) .

Symbolic Meaning

Based on the Big Indonesian Dictionary (2008:1008) (in Dewi, 2015) meaning is the meaning, intention, and understanding in linguistic form. While symbolic is a symbol, emblem. According to Poerwadarminta (1976) (in Saed & Lodra, 2022) meaning is the meaning or intention (of a word). While *symbol* means symbol or emblem, *symbolic* means as a symbol. According to Dewa and Rohmadi (2008) (in Saed & Lodra, 2022) meaning is an abstract concept of human experience, but not an individual experience.

Based on the opinions above, symbolic meaning is a sign that has a meaning in it, used to remember, recall, or tell something to someone without words. Parmono (1995) stated that the symbolic meaning of batik is the main point of a pattern which is the center of the design, so that the meaning of the sign, symbol or emblem behind the batik motif can be revealed.

Batik as a cultural heritage contains local wisdom values that are interesting to study in terms of the forms, motifs and ornaments that form it. The batik motifs in Cilacap, especially "Subama Batik", are mostly monumental in nature and come from nature and its surrounding environment. The motif is the imagination of the creator of the motif or batik artist. When a batik motif is created, it contains meaning, visual beauty, and values of goodness that are expected to be a guideline for the community. Each batik motif has a symbolic meaning. These meanings show the depth of understanding of local values found in the areas that formed them so that these local values still persist.

METHODS

This study uses a qualitative descriptive research method with the aim of providing the most accurate description possible and explaining the form, symbolic meaning, and values of local wisdom contained in the "Subama Batik" batik motif of Bajing Kulon Village, Kroya District, Cilacap Regency.

This research was conducted on batik craftsmen "Subama Batik" located on Jalan Betet RT03/08, Bajing Kulon Village, Kroya District, Cilacap Regency.

Sugiyono (2005) stated that data in qualitative research is obtained in the form of words, sentences, body movements, facial expressions, charts, pictures and photos. With this explanation, the content of this qualitative

research is words from various quotes, images to strengthen the research presented in the report. The data to be taken in this study is a description of the form of the batik motif "Subama Batik" Bajing Kulon Village, Kroya District, Cilacap Regency, symbolic meaning and local wisdom values implied in the batik motif. Primary data in this study were obtained directly from "Subama Batik" through observation, interviews, and document studies. Secondary data was obtained through websites and research journals relevant to batik, batik forms, batik subama, symbolic meanings of batik, and local wisdom values.

The data sources in this study are Mrs. Faida as the owner of the batik "Subama Batik", Mr. Saryono as the Head of Bajing Kulon Village, as well as journals, articles, and books that are relevant to this study. The results of interviews with the owner of batik "Subama Batik", document studies, research documentation and documentation from the Subama batik craftsmen.

According to Soehartono (in Setiawan, 2012) data collection techniques are methods used to obtain data for research from people who have been designated as samples.

This study uses several techniques in collecting data, namely observation, interviews, and document studies.

Data analysis techniques according to Sugiyono (2005) are the process of systematically searching for and compiling data that has been obtained from interview results, field notes, documentation and other materials by organizing data into categories, breaking it down into units, synthesizing, compiling and selecting data that needs to be used and making conclusions so that it is easier to understand, and the findings can be communicated to others.

According to Nasution (2023) At the time of collecting data directly in the field in qualitative research, an analysis of the answers during the interview has also been carried out, if the answers are not satisfactory, the researcher will continue the questions again until data is obtained that is considered credible. Miles and Huberman (in Nasution, 2023) state that qualitative data processing methods or techniques can be carried out in three stages, namely data reduction, data display, and conclusion drawing/verification.

Data analysis in this study was carried out qualitatively descriptive with the stages of data reduction, data presentation, and inductive conclusions. The data from interviews, observations, and documentation were sorted to find relevant themes about the form of motifs,

symbolic meanings, and the value of local wisdom. The data is then presented in a descriptive and visual narrative in the form of motif images, equipped with an in-depth interpretation that relates the findings to the theory of symbolism (Parmono, 1995), so that a comprehensive understanding of the research findings is obtained. Validation is carried out through technical triangulation by comparing the results of interviews, observations, and documentation studies to obtain consistent findings; member checking by asking for confirmation of the results of the interpretation from the main informant; as well as team discussions to agree on an objective interpretation of the data, so that the results of the research can be accounted for academically and relevant to the local cultural context.

RESULTS AND DISCUSSION

Batik in Indonesia has been around for a long time and has survived until now, because batik has been around for a long time, of course batik has various types, motifs, patterns and designs. These various types are produced according to the elements or potential that exist in the area that forms them. Cilacap as one of the batik producing areas certainly has batik industries that have contributed to preserving and developing Cilacap batik, one of which is the batik craftsman "Subama Batik".

Batik Profile "Subama Batik" as a Batik UKM in Bajing Kulon Village

Cilacap batik has developed since the Dutch colonial era, brought by followers of Prince Diponegoro who fled to Banyumas. During the Diponegoro War, batik was used as a secret code in war strategy. After the war ended, batik art developed in Cilacap, including in Kroya District, where *Subama Batik* was founded .



Figure 1. UKM "Subama Batik" Kroya

(Source: <https://google.com>.)

History of Subama Batik

Subama Batik was founded by Mr. Munir and Mrs. Faida in Bajing Kulon Village, Kroya, Cilacap. The name Subama Batik was taken from the combination of their children's names : Sukma, Balqis, and Marla. Initially, this business only marketed Pekalongan batik before finally starting to produce its own batik on November 5, 2013. The establishment of Subama Batik aims to preserve and develop Cilacap's unique batik.

Condition of Subama Batik Facilities and Infrastructure

The physical condition of the "Subama Batik" business premises is a single building that is integrated with the owner's house. This building consists of five areas that are used according to needs. The first area, the front is used as a terrace. Entering the inside, there is a batik gallery that also functions as a place to display batik works and also to sew batik cloth. In the middle of the building, there is an area for the batik process using the writing technique. Furthermore, the back is used for batik using the stamp technique, screen printing technique, and coloring. At the very back there is a concrete tub and a large yard, which is used for the dyeing and drying process of batik cloth after going through the coloring and washing stages.

"Subama Batik" has been equipped with various types of equipment ranging from traditional to modern equipment to support the entire batik production process. The equipment includes canting, pans and stoves as a medium for heating wax or malam, as well as a *rack* that functions as a support for the cloth during the batik process and several other equipment such as a *waterglass machine*, and an *electric mixer machine*. The machines can be seen in pictures 2 and 3.



Figure 2. *Waterglass Machine* " Subama Batik"

(Source: Documentation by Subama Batik)



Figure 3. *Electric Mixer Machine "Subama Batik"*
(Source: Documentation by Subama Batik.

Structure of Subama Batik Motif Form

1. *Jambu Motif*



Figure 4. Batik *Jambu Motif*
(Source: Researcher Documentation 2024)

The Jambu Batik Motif is a floral motif inspired by distilled water guava fruit. Created by Subama Batik in Bajing Kulon Village, this motif not only represents the shape of guava but is also inspired by its benefits. This motif consists of two main elements : the main motif , in the form of three guavas on one stalk, and the supporting motif , in the form of three guava buds with decorative patterns. The details of the motif are beautified with *isen-isen patterns* such as *cecek-cecek*, *cecek sawut*, and *galaran*.

2. *Ngasem Motif*



Figure 6. Batik *with Ngasem motif*
(Source: Researcher Documentation 2024)

The Ngasem motif is a floral motif inspired by

the tamarind tree, including the fruit, leaves and flowers. The main motif is an oval tamarind fruit with a wavy surface, while the supporting motifs are small oval leaves and dotted flowers. The arrangement of the motifs is not symmetrical, reflecting the natural growth of the tamarind tree. *Isen-isen patterns* such as *cecek-cecek* enrich the details. The name *Ngasem* is taken from the Ngasem Kroya Intersection, a place that inspired its creator, Mrs. Faida, as an iconic symbol of the area.

3. *Laptu Motif*



Figure 8. *Laptu Motif Batik*
(Source: Researcher Documentation 2024)

Batik Motifs Laptu is a combination of floral motifs and natural objects, created by Mrs. Faida to immortalize the Tugu Field as the identity of Kroya District. The main motif consists of the sharpened bamboo monument and the Wijayakusuma symbol of Cilacap City , while the supporting motifs are plants. Wijayakusuma. *Isen-isen patterns* such as *cecek* and *sawut* used to fill empty spaces, with decorative patterns through a stylization process that simplifies the shape of the monument and the wijayakusuma plant . The name Laptu is taken from the Tugu which is the icon of Kroya District.

4. *Singkong Motif*



Figure 11. *Singkong Motif Batik*
(Source: Researcher Documentation 2024)

The Cassava Batik Motif is a combined floral motif inspired by cassava plants in Bajing Kulon Village. This motif has undergone stylization, simplifying its original form. This batik consists

of the main motif , namely cassava leaves arranged freely with varying sizes, as well as supporting motifs . Included in the non-geometric motif, the pattern is decorative with *isen-isen* such as *cecek-cecek*, *galaran*, *blarak sak imit*, and *cecek sawut*.

5. **Nusakambangan Motif**



Figure 14. Batik *Nusakambangan* motif

(Source: Researcher Documentation 2024)

The *Nusakambangan* Batik motif is a combination of floral and natural motifs, inspired by the Penitentiary on *Nusakambangan* Island and *Benteng Pendem Cilacap* . This motif has undergone stylization to simplify its original form. The main motif is a simplified prison cell , while the supporting motif is a hanging water spinach plant . The pattern is decorative with *isen-isen cecek-cecek* and *galaran* . The name *Nusakambangan* is taken from the island in the waters of *Cilacap* which inspired this motif.

6. **Srandil Motif**

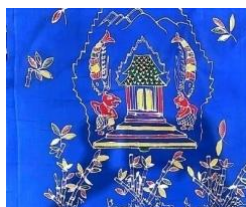


Figure 16. *Srandil Motif* Batik

(Source: Researcher Documentation 2024)

The *Srandil* Batik motif is a combination of flora, fauna and natural motifs , inspired by *Mount Srandil* in *Cilacap* . This motif has undergone stylization to simplify its original form. The main motif is a *wayang* mountain containing hills, gates, shrimps, and the *wayang* characters *Semar* and *Petruk* . The supporting motif is the *pethuk* bamboo tree which are lined up at the bottom. The pattern is decorative with *isen-isen cecek*, *cacah gori*, *cecek sawut*, and *galaran* .

7. **Penyu Motif**



Figure 19. *Penyu* Motif Batik

(Source: Researcher Documentation 2024)

Turtle Batik Motif is classified as a fauna motif , inspired by the turtle as the sea icon of *Cilacap* Regency. This motif only has one main motif , namely the turtle shape that has been simplified through stylization . This motif has no *isen-isen* to fill the empty parts and has a decorative pattern . The name *Turtle* is taken because this animal lives and thrives in the *Cilacap* sea.

8. **Bambu Motif**



Figure 21. *Bambu* Motif Batik

(Source: Researcher Documentation 2024)

The *Batik Bambu* motif is a combination of flora and fauna , inspired by bamboo trees that have many uses. Stylization is used to simplify the original form. The main motif is bamboo plants , while the supporting motif is a phoenix . The pattern is decorative with *isen-isen cecek-cecek*, *cecek sawut* , and *sawut* . This motif was created as a reminder to preserve the existence of bamboo trees.

9. **Wijayakusuma Motif**



Figure 24. Batik with *Wijayakusuma* motif

(Source: Researcher Documentation 2024)

The Wijayakusuma Batik Motif is a floral motif inspired by the wijayakusuma flower , the icon of Cilacap Regency. Its shape has undergone stylization to simplify its original appearance. The main motif is the wijayakusuma flower , while the supporting motifs are the wijayakusuma tree that stretches and the Cilacap Monument . The pattern is decorative , displayed freely , without rules like palace batik. *The isen-isèn* used include *sawut* and *cecek-cecek* .

10. **Kembang Teratai Motif**



Figure 27. Batik *Kembang Teratai* Motif

(Source: Researcher Documentation 2024)

Lotus Flower Batik motif has a free and asymmetrical shape , but remains beautiful. Included in the decorative pattern , this motif is decorated with additional elements to beautify the design. The lotus flower is simplified and stylized without losing its original form, while the fish serves as a supporting motif . *The isen-isèn* used include *cecek* and *sawut* .

11. **Mangrove Motif**

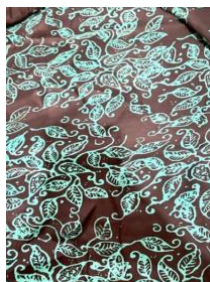


Figure 29. *Mangrove* Motif Batik

(Source: Researcher Documentation 2024)

The Mangrove Batik motif includes floral motifs , inspired by the mangrove forest in Kampung Laut, Cilacap . The form has been stylized to simplify the original appearance. The main motif is the mangrove plant , while the supporting motifs are leaves and sea water arranged in an orderly manner. This motif is free but still beautiful , including non-geometric motifs with decorative patterns and *isen-isèn blarak sak imit* and *cecek* .

12. **Kembang Sepatu Motif**



Figure 31. Batik *Kembang Sepatu* Motif

(Source: Researcher Documentation 2024)

Kembang Sepatu Batik motif is a floral motif , inspired by hibiscus flowers and has undergone stylization. by simplifying the original form. The main motif is hibiscus , while the supporting motifs are leaves and small flowers arranged in an orderly manner. Included in the non-geometric motif , this motif has a decorative pattern with *isen-isèn cecek*, *sraweyan*, *cecek sawut*, and *blarak sak imit* .

13. **Nusakambangan Pola Motif**



Figure 36. Batik Nusakambangan Pola

(Source: Researcher Documentation 2024)

Nusakambangan Batik Motifs Patterns include floral, fauna, and natural motifs , inspired by Nusakambangan Island . The shapes have undergone stylization by simplifying the original form . The main motifs are Nusakambangan Island and prison , while the supporting motifs are coral reefs and fish . This motif has a decorative pattern with *isen-isèn herangan*, *cecek*, *cecek sawut*, *blarak sak imit*, and *sisik melik* .

14. *Garuda Wijayakusuma Motif*



Figure 39. Batik *Garuda Wijayakusuma* motif

(Source: Researcher Documentation 2024)

The *Garuda Wijayakusuma* Batik motif includes a combination of fauna and flora motifs, inspired by the Garuda bird as the national symbol and the *Wijayakusuma* flower as the symbol of Cilacap City. The main motif is the Garuda bird, while the supporting motifs are flowers and *wijayakusuma* leaves. Having a decorative pattern with *isen-isèn blarak sak imit* and *sawut*, this motif has undergone stylization to simplify its original form.

15. *Biota Laut Motif*



Figure 42. Batik *Biota Laut* Motif

(Source: Researcher Documentation 2024)

Marine *Biota* Batik motifs include fauna and nature motifs, inspired by Cilacap's marine life. The main motifs are shells and starfish, while the supporting motifs are coral reefs, waves, and seaweed. Having decorative patterns with *isen-isèn cecek*, *blarak sak imit*, and *cecek pitu*, this motif has undergone stylization to simplify its original form.

The Symbolic Meaning of the Subama Batik Motif

1. Symbolic Meaning of *Jambu* Motif

The *Jambu* Batik motif symbolizes family and social values. The three guavas represent the children of the owners of "Subama Batik", while

the fruit buds symbolize their childhood. The two leaf stalks represent the role of parents in raising and protecting. Overall, this motif reflects togetherness, harmony, and affection within the family.

2. Symbolic Meaning of *Ngasem* Motif

Ngasem batik motif symbolizes the journey of life and historical ties. The tamarind fruit reflects maturity, while the hanging leaves depict the various paths of life at the *Ngasem* intersection, Kroya. This motif teaches the importance of doing good and bringing happiness in seeking experiences.

3. Symbolic Meaning of *Laptu* Motif

Laptu batik motif symbolizes the struggle of the Kroya people. The sharpened bamboo monument reflects resistance against the colonialists, while *Wijayakusuma* symbolizes noble character. The name *Laptu* comes from "Lapangan Tugu," where the sharpened bamboo monument stands. This motif depicts the spirit of struggle for common prosperity and progress.

4. Symbolic Meaning of *Singkong* Motif

The cassava batik motif symbolizes independence and simplicity. Cassava reflects simple living, while its leaves symbolize resilience and independence. Inspired by cassava in Bajing Kulon Village, this motif teaches the importance of surviving and being useful to others.

5. The Symbolic Meaning of the *Nusakambangan* Motif

The *Nusakambangan* batik motif symbolizes the life of *Nusakambangan* Island. The prison and the kale plants reflect the beauty behind the spooky impression of the island. This motif teaches that there is always a good side to every situation and the importance of growing and developing well.

6. Symbolic Meaning of *Srandil* Motif

Srandil batik motif symbolizes the relationship between nature and humans. The mountain reflects harmony, the gate as the gate of the real and supernatural worlds, and the shrimp depict the richness of the Cilacap sea. *Semar* symbolizes humans as belonging to the Creator, while *Petruk* teaches the importance of thinking before acting. The *pethuk* bamboo adds a mystical impression and symbolizes strength and resilience.

7. Symbolic Meaning of *Penyu* Motif

The Turtle batik motif symbolizes life on Turtle Bay Beach. The turtle represents strength and perseverance, while its shell symbolizes protection. This motif teaches that strength must be used to protect oneself and do good.

8. Symbolic Meaning of *Bambu* Motif

The Bambu batik motif symbolizes the balance between strength and beauty. Bamboo represents resilience, while the phoenix symbolizes elegance. This motif teaches that beauty must be accompanied by strength to face life's challenges.

9. The Symbolic Meaning of the *Wijayakusuma* Motif

The Wijayakusuma batik motif symbolizes the glory and pride of Cilacap City. The wijayakusuma flower represents victory and noble character, while the supporting motif reflects the glory achieved without demeaning others.

10. Symbolic Meaning of *Kembang Teratai* Motif

The Lotus Flower batik motif symbolizes beauty and balance in life. The lotus represents the elegance of women, while the fish symbolizes the harmony between nature and living things.

11. Symbolic Meaning of *Mangrove* Motif

The Mangrove batik motif symbolizes life and usefulness. Like mangroves that support the ecosystem, the best humans are those who benefit others.

12. Symbolic Meaning of *Kembang Sepatu* Motif

The Kembang Hibiscus batik motif symbolizes purity and beauty. This motif teaches that self-confidence opens up opportunities to develop and dare to try new things.

13. The Symbolic Meaning of the *Nusakambangan Pola* Motif

Nusakambangan batik motif The pattern symbolizes strength and adaptation. Mountains and coral reefs represent resilience, while fish symbolize wisdom in adapting. This motif teaches the importance of resilience and adaptability.

14. The Symbolic Meaning of the *Garuda Wijayakusuma* Motif

The Garuda Wijayakusuma batik motif symbolizes courage and glory. Garuda represents honesty and courage, while Wijayakusuma symbolizes glory and nobility. This motif teaches that honesty and courage are needed to achieve success.

15. Symbolic Meaning of *Biota Laut* Motifs

The Marine Biota batik motif symbolizes environmental awareness and freedom of life. Elements such as starfish, shells, seaweed, and waves reflect human freedom in living life.

The Value of Local Wisdom of Subama Batik Motifs

The local wisdom values reflected in the various batik motifs of Bajing Kulon Village reflect the principles of life that are upheld by its people. These values include togetherness and mutual cooperation, as seen in the Jambu and Laptu motifs; preservation of history and culture, as depicted in the Ngasem and Nusakambangan motifs; and humility and independence, as reflected in the Cassava motif.

In addition, motifs such as Srandil and Wijayakusuma reflect religious values and wisdom, while the Bamboo and Lotus Flower motifs teach about resilience and balance in life. The values of tolerance and social harmony are present in the Turtle and Mangrove motifs, while honesty, courage and creativity are seen in the Garuda Wijayakusuma and Marine Biota motifs. Overall, these batik motifs are not only a cultural heritage, but also function as a means of education and reflection of the noble values that continue to be maintained by the people of Bajing Kulon Village.

CONCLUSION

The batik motifs of "Subama Batik" Bajing Kulon Village are inspired by flora, fauna, nature, and the surrounding life. The motifs created, such as Jambu, Ngasem, Laptu, Cassava, to Marine Biota, have symbolic meanings that are closely related to human life and nature. The values of local wisdom in these motifs reflect the relationship between humans and others, nature, and God, such as the Mangrove motif which symbolizes tolerance, Nusakambangan which reflects wisdom, and Srandil which has religious values.

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