

SANGIRAN ANCIENT SITE AS A BATIK MOTIF IDEA AT "LIANASARI" CRAFTSMAN IN KLIWONAN VILLAGE, SRAGEN REGENCY

Muhammad Syafi¹ and Gunadi²

^{1,2} Visual Arts Education Program, Faculty of Languages and Arts, Universitas Negeri Semarang, Indonesia

Corresponding author:

Muhammad Syafi'

muhammadsyafix234@students.unnes.ac.id

Received: 21 January 2025

Revised: 14 May 2025

Accepted: 14 May 2025

Published: 31 May 2025

Abstract. Sangiran Batik is a cultural heritage from ancestors originating from Sragen Regency, Central Java. The Sangiran Batik motif is inspired by various prehistoric discoveries at the ancient Sangiran site which has been recognized by UNESCO as a world cultural heritage. However, the general public's knowledge about Sangiran Batik is still minimal and not many craftsmen make it because the Sangiran Batik motif is classified as an old motif. However, there are also craftsmen who are aggressively developing batik motifs inspired by the Sangiran ancient site, namely the "Lianasari" Production House. This research aims to describe the development of batik at the "Lianasari" Production House and analyze the application of the Sangiran ancient site as a batik motif. The research method used is a qualitative descriptive research approach technique with data collection through observation, interviews, and documentation, as well as data analysis which includes data collection, data reduction, data presentation, drawing conclusions, and verification. The research results show that the development of batik at the "Lianasari" Production House reflects the cultural heritage of local craftsmen and the creativity of batik craftsmen in Kliwonan Village represents the rich history and natural surroundings. "Implementation of the Sangiran ancient site as a batik motif in the Production House" There are 4 Lianasari motifs, namely ancient ivory elephant motifs, ancient humans, ancient elephants and ancient tigers. Various innovations have been carried out in an effort to introduce Sangiran Batik to the wider community, such as marketing in various sectors and developing motifs into modern patterns.

Keywords: Batik, Implementation, Motif, Sangiran ancient site

1. Introduction

Batik is a noble cultural heritage of the Indonesian Nation that has been recognized by UNESCO. UNESCO (United Nations Educational, Scientific and Cultural Organization) designated batik on October 2, 2009, as Indonesian Cultural Heritage (intangible cultural heritage). Since then, October 2nd has been commemorated as National Batik Day (Sanjaya & Yuwanto, 2019). Batik is a cultural tradition that has been deeply rooted and has long evolved within Indonesian society (Fifiyanti & Gunadi, 2025). The existence of batik is known throughout Indonesian society, especially in Central Java, particularly in the *priyayi* (noble) circles such as the *kraton* (palace) / sultanate located in Solo and Yogyakarta. Batik in the *kraton* area is not just writing without meaning, but rather batik is often associated with *tapa brata* (asceticism) and the spiritual experience of its creator. The brief history of batik in Solo and Yogyakarta began when Panembahan Senopati (the first king of the Mataram Kingdom) often performed *tapa brata* (asceticism) on the southern coast, and from this activity arose the inspiration for making the *lereng* (slope) motif, commonly known as the *parang* motif, which is a characteristic of Mataram Kingdom Batik (Wulandari, 2011). Subsequently, to preserve the batik culture, many communities, through their regional governments, have made batik a local

identity of their region. One of the regions in Central Java that preserves batik culture as a local identity is Sragen Regency.

Sragen is a small regency in Central Java, precisely in the Solo Raya area. Sragen Regency has become one of the largest batik production centers in Central Java after Surakarta and Pekalongan. The early development of batik in Sragen Regency was influenced by the rapid progress of the batik industry in Surakarta City, because in the past many residents from Sragen Regency worked in the batik industry of Surakarta City. When working on batik, artisans from Sragen who worked in the batik industry of Surakarta City brought their batik work home to Sragen, and from this condition, significant batik development occurred in Sragen Regency. This also triggered the creation of batik motifs with new designs that more strongly emphasized the distinctive visual aspects of the region, so that batik motifs would be more varied and to advance batik in Sragen Regency. The opportunities for developing batik motif designs are still wide open considering the abundant local potential in Sragen Regency (Nurkholifah, 2021). Sragen Regency is a batik-producing region in Central Java that is less known because its artisans historically focused on producing fabric sheets that were then marketed under famous batik brands from other cities (Tyas & Damayanti, 2018).

Sragen Batik is currently experiencing rapid development, which can be evidenced by the production and sale of distinctive Sragen batik in Central Java. The batik industry in Indonesia has indirectly emerged since the existence of the batik tradition in the archipelago. After experiencing ups and downs in its development, the batik industry has continued to exist until now (Nurkholifah, 2021). Sragen has contributed to the preservation of batik culture by highlighting existing local potentials such as nature (flora and fauna), culture (humans and their behavior), and history. In relation to history, there are many historical sites in Sragen Regency, one of which is the Sangiran ancient site.

Sangiran is a prehistoric site located 15 km north of Solo City, in the Sragen and Karanganyar Regencies, Central Java Province. This site has an area of approximately 56 km² and stores many prehistoric remains in the form of remnants of human, animal, and plant life (Sugiarti et al, 2019). Fossils of ancient humans, fossils of flora and fauna, artifacts, and data on soil layers deposited naturally no less than 2 million years ago are a source of scientific knowledge to understand past life. Due to these advantages, UNESCO designated the Sangiran ancient site as a World Cultural Heritage site no. C. 593 in 1996 under the name The Sangiran Early Man Site (Widianto & Setiawan Bimas, 2011). Based on this uniqueness, the author was interested in choosing Sragen Regency as the research location.

In an effort to preserve batik, there is one batik artisan who developed the Sangiran ancient site as an idea in making batik motifs, namely the "Lianasari" Production House located in Kliwonan Village, Masaran Sub-district, Sragen Regency. This research aims to describe the development of batik at the "Lianasari" Production House in Kliwonan Village, Sragen Regency. Explain and analyze the implementation of the Sangiran ancient site as a batik motif at the "Lianasari" Production House in Kliwonan Village, Sragen Regency.

Development is an effort/activity by exerting energy and thought, work, livelihood, sustenance, activities in the field of trade, industrial activities, and so on (KBBI, 2019). Development is also defined as a change resulting from a person's maturation process in learning over a certain period, driven by surrounding environmental factors. Change begins when a person faces their environment, related to changes in their own attitudes and behavior. In essence, nothing can escape the changes that occur, including community groups

(Trilaksono, 2020). Meanwhile, business development is a process of business stages over a certain period. When we cannot develop a business well, our company will go bankrupt; conversely, if we develop a business well, we can become entrepreneurs who make profits (Magfuroh, 2023).

Implementation is an action to achieve goals that have been set by a person's decision (Cristianingsih, 2020). Actions aim to transform these decisions into operational patterns and strive to achieve major or minor changes according to the decisions that have been made. Implementation is essentially an effort of understanding that occurs after a program is carried out (Mulyadi, 2015:12). Implementation is also defined as a process of applying ideas, concepts, policies, or innovations in practical actions so as to have a positive impact such as changes in knowledge, skills, and values and attitudes (Mulyasa, 2010:173). Implementation is an activity of mutual adjustment and is also an engineering system (Magdalena et al., 2021).

Etymologically, batik comes from the Javanese language, namely *amba* which means wide, broad, cloth, and *titik* which means *matik* (the verb to make a dot), then developing into the term batik which means connecting dots to form a certain image on a wide/broad cloth. Batik also has another meaning, which is an activity related to making certain dots on *mori* cloth. Batik in Javanese is written as *bathik*, referring to the Javanese letter *tha* which means a series of dots forming a certain image (Wulandari, 2011:4).

According to Hamzuri (1981) in his book "Classical Batik," batik is defined as a painting or image on *mori* cloth made using a tool called a *canting*. Batik is the process of drawing on *mori*, cotton, tetoron, silk, etc., by coating the uncolored parts with wax. Then, the waxed cloth is dipped into the desired dye and dried. This process is repeated for each color used (Haryono, 2019).

Previous research has explored the potential of the Sangiran Ancient Site as a source of batik motif ideas and strategies for their implementation and preservation (Hermanto, 2024; Maryono et al., 2015). Additionally, the concept of local identity in batik has also been studied (Rizali & Sudardi, 2019). However, there appears to be a research gap focusing specifically on the current implementation of batik motifs inspired by Sangiran, particularly from the perspective of a specific artisan or production house within Sragen Regency. Furthermore, an in-depth analysis of the development and characteristics of the specific motifs realized by a local craftsman, such as "Lianasari" in Kliwonan Village, and how these motifs contribute to the local identity of Sragen, has seemingly not been extensively explored. This research has the potential to provide a case study of how a local batik artisan in Sragen is currently engaging with the historical and cultural significance of the Sangiran Ancient Site to create unique batik motifs, offering a more profound understanding of the implementation process and its connection to local identity compared to broader strategic or conceptual explorations.

Based on the main issues studied, this research uses a descriptive qualitative approach. Descriptive research is used by the author to obtain information from informants in the form of oral or written notes from the informant's interactions/experiences and is carried out naturally (in real or unmanipulated conditions) (Soendari, 2012). The description here must present an interpretation (a person's perspective), not just a presentation of facts observed in the research (Alwasilah, 2002:171).

The focus of this research is on the development of batik at the "Lianasari" Production House and the implementation of the Sangiran ancient site as a batik motif at the "Lianasari" Production House. The primary data sources are the Lianasari Production House and the

Sangiran ancient site. Meanwhile, the data collection methods in this research use observation, interviews, and documentation. This research emphasizes source triangulation because to test the credibility of the data, information obtained from several research data sources is checked. Then, the data analysis techniques used are data collection, data reduction, data presentation, and drawing conclusions and verification.

2. Results and Discussion

This research is located at the Lianasari Production House, Dusun 1, Kliwonan Village, Masaran Sub-district, Sragen Regency.

2.1 Profile of Lianasari Production House, Kliwonan Village

"Lianasari" Production House is a home-based batik business that manages various kinds of batik that incorporate modern batik art elements of the present day. Its creation is not bound by specific rules, ranging from the arrangement of motifs and colors to its production. This business has been managed for approximately 40 years by Mas Bambang's family, passed down through generations, with the assistance of 5 employees and artisans from Kliwonan Village. "Lianasari" Production House provides various types of batik and a wide range of materials used.

The types of batik available at "Lianasari" Production House are *batik tulis* (hand-drawn batik), *batik cap* (stamped batik), and *batik printing*. In addition to batik fabric and batik clothing, "Lianasari" Production House also offers various types of accessories and clothing such as *blangkon* (Javanese traditional headwear), tunics, *jarik* (traditional Javanese cloth wrap), dresses, blouses, cardigans, *daster* (Indonesian house dress), and others. The batik motifs available are quite diverse with many choices, making it easier for consumers to select the batik fabric they are looking for. However, the characteristic batik motifs at "Lianasari" Production House are the *parang* motif and the *kawung* motif.

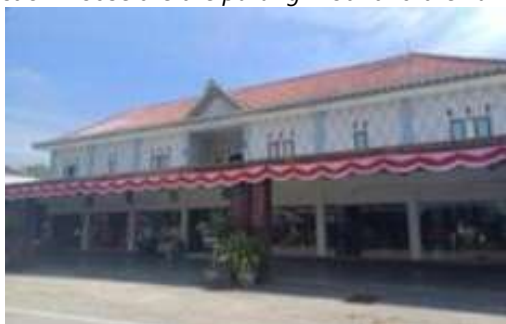


Figure 1. Lianasari Production House in Kliwonan Village

Source: Personal Documentation 2024

2.2 Condition of Facilities and Infrastructure

The batik business of the "Lianasari" Production House that the author researched is located in Dusun 1, Kliwonan Village, Masaran Sub-district, Sragen Regency, on a land area of 426 m² with several rooms and facilities such as a reception area, living room, batik artwork display area (clothing stand hangers, *gawangan* (wooden frames for hanging batik), mannequins, sample tables, and storage shelves), as well as a packing room.

2.3 Development of Batik at "Lianasari" Production House

"Lianasari" Production House is a home-based batik business. To understand the development of the batik produced there, the author has a different perspective from the development theory explained by Trilaksono (2020).

Since its inception, Mas Bambang's family has been directly involved in traditional batik art. Starting in the 1980s, his family were artisans from Kliwonan Village who tried their luck as batik sellers by distributing batik to various large batik production centers in Surakarta City. Mas Bambang's family used to be batik artisans from the batik industry in Surakarta City and then brought their work home to Sragen. It wasn't just Mas Bambang's family, but most of the surrounding residents did the same, so that Masaran and Plupuh Sub-districts became major batik industrial centers in Sragen Regency. "Lianasari" Production House was established around the early 1990s, initially as a small production house which gradually grew into a fairly large production house in the area after several renovations.

Initially, "Lianasari" Production House only served batik distribution to some of its regular batik sellers. Then, over time, this production house tried its luck by establishing its own sales outlet, so that in addition to serving distribution to various regular batik sellers, they also served sales of various batik at their home. In its journey, "Lianasari" Production House also experienced several obstacles in sales and marketing, but in the last 5 years or so, its business has become smoother due to intensive production of printed batik and innovations in *batik tulis* and *batik cap*. Basically, the batik sector in Sragen Regency is centered in Kliwonan Village and Pilang Village, which are known as *batik girli* or *pinggir kali* (riverside batik) because of their location around the Bengawan Solo River. This nickname was given by the surrounding community and spread to various regions, thus becoming the nickname for the distinctive Sragen batik production center located in Masaran and Plupuh Sub-districts.

According to the source person, the existence of the batik center in Kliwonan Village plays an important role in the lives of the local community. The main reason is that the growth of the batik industrial center in Sragen Regency is concentrated in the Masaran and Plupuh Sub-districts, and one of the villages that pioneered batik activities in the area is Kliwonan Village. The Sragen Regency Government has made various efforts to support the sustainability of the batik tradition so that it does not become extinct. One of these efforts is conducting batik-making training and providing various conveniences for SMEs (Small and Medium Enterprises), especially those with batik businesses. The surrounding community learns through community groups guided by the Sragen Regency government. These activities are held in various sub-districts in Sragen Regency by providing batik SMEs and batik-making training activities held every two weeks, online batik guidance, and routine meetings of all batik entrepreneurs in Sragen Regency. These various activities are expected to preserve and maintain the sustainability of batik culture in Kliwonan Village so that it continues to innovate in a very rapidly developing era, thus inspiring and providing a positive example for areas outside Kliwonan Village, especially the community in Sragen Regency.

Innovation is carried out by Mas Bambang as the owner of "Lianasari" Production House in advancing his business by conducting various batik exhibition activities, online sales on various digital platforms, and distributing batik to several batik sales outlets. Batik exhibitions serve as a forum for disseminating/promoting batik artwork from various batik production houses throughout Indonesia, especially "Lianasari" Production House. These exhibition activities are usually held in big cities such as Surabaya and Bandung. The batik artwork displayed at these exhibition events is usually taken from the *batik tulis* type, while *batik cap* and *batik printing* are usually only used as complements to make the artwork more attractive.

Online sales are carried out with the aim of making it easier for consumers to buy batik products sold at "Lianasari" Production House. In addition, online sales also make it easier for Mas Bambang to promote batik products available at "Lianasari" Production House throughout Indonesia. In carrying out

his actions, Mas Bambang uses various digital platforms, namely WhatsApp, Instagram, Facebook, and TikTok. Previously, sales on the TikTok application used the live streaming method with a host for the event.

The marketing of batik products from "Lianasari" Production House is located in the Surakarta area, precisely at BTC Mall (Beteng Trade Center) located on Jl. Mayor Sunaryo, Kedung Lumbu, Ps. Kliwon Sub-district, Surakarta City, distributing batik to several sellers in the Laweyan Market area in Surakarta City, and also distributing batik to sellers in Jakarta City. Batik distribution activities to sellers are carried out when there are new batik motifs from "Lianasari" Production House, then his side sends several samples of these batik motifs virtually to various sellers who have collaborated with Mas Bambang in Surakarta City and Jakarta City. Meanwhile, the place in BTC Mall is a shop owned by Mas Bambang's family.

At the beginning of its establishment, the majority of batik motifs available at "Lianasari" Production House were typical Solo batik motifs such as the *Parang* Batik motif and the *Kawung* Batik motif. This was based on the fact that the majority of the community in the Kliwonan Village area were batik artisans from Solo City.



Figure 2. Motif Parang

Source: Personal Documentation 2024

Sangiran Batik motifs have not been widely created at the "Lianasari" Production House due to the lack of public interest in wearing Sangiran Batik and the public's view/stigma that Sangiran Batik is only used for official government attire in Sragen Regency, so it is rarely used by the general public in daily activities. Another factor is the limited production of Sangiran Batik at various batik businesses around Sragen Regency and the lack of development/innovation of batik motifs sourced from the Sangiran ancient site by various batik businesses, which makes the general public view Sangiran Batik as old-fashioned batik. Therefore, "Lianasari" Production House produces several batik motifs sourced from the Sangiran ancient site as an effort to empower the distinctive batik of Sragen Regency.

2.4 Implementation of the Sangiran Ancient Site as a Batik Motif at "Lianasari" Production House

The implementation of the Sangiran ancient site as a batik motif at "Lianasari" Production House differs from Mulyadi's theory (2015). The implementation of the Sangiran ancient site as a batik motif at "Lianasari" Production House is as follows:

2.4.1 Inspiration from the Shape of Ancient Elephant Tusks

According to Mas Bambang, the owner of "Lianasari" Production House, the creation of batik motifs is inspired by the Sangiran ancient site located in Kalijambe Sub-district, Sragen Regency, with the primary source being ancient elephant tusk fossils. Ancient elephant tusk fossils have long been an icon of the Sangiran ancient site. Since the site's initial establishment, the use of this icon can be seen at various entrances leading into the Sangiran ancient site in the form of ancient elephant tusk monument statues, thus inspiring Mas Bambang to try to develop motifs related to these elephant tusk fossils.



Figure 3. Ancient Elephant Tusk Fossil

Source: *Personal Documentation 2024*

2.4.1.1 Transformation of Inspiration into Batik Motif

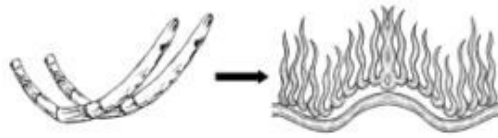


Figure 4. Sketch of Ancient Elephant Tusk into Batik Motif

Source: *Personal Documentation 2024*

In the first sketch, it encompasses two ancient elephant tusks that have become brittle with age, forming what looks like fractures and cracks on the tusks, adding to the impression of the past. Furthermore, the second sketch includes several arrangements of upward-soaring curved lines that form an elephant tusk but have undergone a deformation stylization, meaning a new shape has been created while the original shape's characteristics are still clearly visible. The two curved lines below the elephant tusk pattern also represent the elephant tusk itself, which is larger and extends from right to left. Several strokes on the right and left sides of the sketch emphasize the impression of ancient elephant tusks.

2.4.1.2 Aesthetics of the Ancient Elephant Tusk Batik Motif



Figure 5. Ancient Elephant Tusk Batik Motif Fabric

Source: *Personal Documentation 2024*

The ancient elephant tusk motif is one variant of the Sangiran Batik motif found at the "Lianasari" Production House, featuring a fauna motif as its main element. The intrinsic elements of this batik motif encompass the visual depiction of the deformation changes of ancient elephant tusks at the Sangiran ancient site. The pattern of the ancient elephant tusk batik motif is inspired by the icon of Sragen Regency, namely the "Tugu Gading" (Tusk Monument), which has been inaugurated by the local government and is usually located in strategic areas easily visible to people. For the batik fabric, a dark blue base color is used to convey an elegant impression, while the cream color with a slight pink mixture and some black strokes on the ancient elephant tusk motif symbolize solidity and emphasize the base color impression of bone. Behind the elephant tusk motif, there are several whitish-brown dots to

enhance the aesthetic value/beauty of the batik fabric. For the *parang* motif color, it is a combination of several colors from the ancient elephant tusk motif, such as blue, cream, black, and pink, adding to the impression of harmony.

As for the extrinsic elements of the ancient elephant tusk batik motif, they are as follows:

a) Cosmological in Nature

The deformation changes of the Sangiran ancient elephant tusk into a batik motif and the addition of the *parang* motif ornament on the batik fabric are the result of acculturation of local culture with the unique history found in Sragen Regency, thus having diverse characteristics. The ancient elephant tusk motif teaches about the strength/solidity of nature in life because we all come from nature and will surely return to nature upon death. This batik motif also provides a lesson about the greatness of history created by the one and only God. Meanwhile, the *parang* motif is evidence of the Javanese people's respect for their ancestors, especially the people in Sragen Regency.

b) Symbolic in Nature

The main motif and the supporting motifs in the batik fabric have a continuous meaning, symbolizing that the ancient elephant tusk is an important part of the world's evolutionary history found in Sragen Regency, and the *parang* motif is evidence of the Javanese people's batik cultural civilization, especially the people in Sragen Regency. The ancient elephant tusk motif has another meaning, which is to remind the community not to forget history and to continue preserving the distinctive local culture, because the ancient elephant tusk itself is an icon of Sragen Regency.

c) Philosophical in Nature

The meaning contained in the ancient elephant tusk batik motif teaches the importance of preserving culture and understanding the philosophy of social life. This is because, in the culture of the people in Sragen Regency, those who wear Sangiran Batik, especially the ancient elephant tusk motif, mean they have a sense of pride/love for the distinctive local culture because Sangiran Batik originates from Sragen Regency. Furthermore, the development of the ancient elephant tusk batik motif needs to be carried out because it helps preserve and introduce the Sangiran Batik culture to the general public, so that Sangiran Batik can continue to exist until now and can be worn by all ages.

2.4.2 Inspiration from the Shape of Ancient Humans

According to Mas Bambang, the owner of "Lianasari" Production House, the creation of batik motifs is inspired by the Sangiran ancient site located in Kalijambe Sub-district, Sragen Regency, with the primary sources being ancient human tooth and rib fossils. These two fossils are the main inspiration in the creation of the Sangiran batik motif developed by Mas Bambang because, according to him, these inspirational materials are rarely used as batik motifs in various batik production houses in Sragen Regency, thus making them an interesting source of inspiration for batik motifs to be developed.



Figure 6. Fossil of Ancient Human Tooth

Source: Personal Documentation 2024



Figure 7. Fossil of Ancient Human Rib

Source: *Personal Documentation 2024*

2.4.2.1 Transformation of Inspiration into Batik Motif

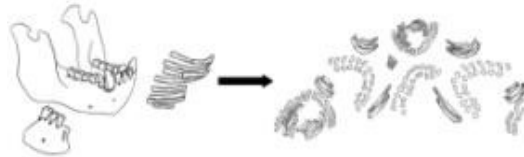


Figure 8. Sketch of Fossilized Teeth and Ribs of Ancient Humans Transformed into Batik Motifs

Source: *Personal Documentation 2024*

In the first sketch, there are two ancient human fossil objects: a fossilized jawbone with teeth, and a fossilized human rib. The jawbone fossil is still attached to the teeth, similar to humans in general, and there are fragments of other jawbones below it. The jawbone in the sketch is the lower jaw, and the important part taken to be a batik motif is the teeth. Meanwhile, the ancient human rib is taken from the front part, which is straight and curved.

The second sketch encompasses several arrangements of ancient human teeth and ribs that have undergone deformation stylization. The tooth motif is shaped like human teeth in general but with varying forms and arranged evenly in two sections, forming a curve. The number of rib segments is not very even, with some having 2, 3, or 4 overlapping segments. The arrangement of both is random; some are adjacent, while others are not adjacent to the ancient human teeth discussed earlier. The ancient human ribs have quite noticeable cracks, and the ends of the ancient human ribs form irregular points.

2.4.2.2 Aesthetics of Ancient Human Batik Motifs



Figure 9. Ancient Human Batik Motif Fabric

Source: *Personal Documentation 2024*

The ancient human batik motif is one variant of the Sangiran Batik motif found at the "Lianasari" Production House, featuring figurative motifs as its main element. The intrinsic elements of

this batik motif include the visual depiction of the arrangement of ancient human teeth and ribs that have undergone deformation stylization. The fossilized teeth are shaped like human teeth in general but with varying sizes and arranged evenly in two upper and lower sections with a determined distance, forming a curve. The number of overlapping rib segments is not very even, with some having 2, 3, or 4 segments, arranged close to the ancient human tooth motif discussed earlier.

The rib motif has prominent cracks, and both ends are pointed. Additionally, the batik fabric includes an additional *mega mendung* motif, which serves to enhance the aesthetic value and as an effort to preserve the distinctive Indonesian batik motif. The finishing touch consists of small dots (pointillism) around the ancient human bone motif and the *mega mendung* motif. The batik fabric uses a black base color to add an impression of strength and authority, while the mixture of cream and brown colors on the tooth motif, *mega mendung* motif, and small dots symbolizes purity and comfort. Furthermore, the mixture of brown and orange colors on the rib motif and some small dots around the *mega mendung* motif symbolizes creativity and freedom.

The extrinsic elements of the ancient human batik motif are as follows:

a) Cosmological Nature

The arrangement of ancient human teeth and ribs that have undergone deformation stylization signifies that humans are protectors of the natural world created by God Almighty. This is because the implicit meaning in the ancient human ribs and teeth themselves is that they are protectors of the various internal organs of ancient humans. Meanwhile, the addition of the *mega mendung* motif signifies fertility and the giver of life from God Almighty, as this motif symbolizes rain-bearing clouds that fertilize the natural world, thus both have a continuous meaning.

b) Symbolic Nature

The main motif, inspired by ancient human fossils, symbolizes that humans possess strength. This means that humans have the strength to face all things, are not afraid of the problems in front of them, and never give up in achieving something. Meanwhile, the supporting motif has the meaning of patience and tranquility, as this motif depicts a cloudy sky indicating that rain will fall and bring coolness, so a person is expected to remain calm when facing problems that occur.

c) Philosophical Nature

The implicit meaning in the ancient human fossil batik motif teaches the importance of life in the world in order to maintain/control human desires and anger. The ribs themselves are an important part of the human body that function to protect the heart from all external damage because everything we will do originates from our heart. When the heart wills, then the mouth speaks, so the teeth protect us from human anger itself. Meanwhile, the *mega mendung* motif is also continuous with protection, because in Javanese culture, cloudy skies are often considered guardians that protect against danger.

2.4.3 Inspiration from the Form of Ancient Elephants

According to Mr. Bambang, the owner of the "Lianasari" Production House, the creation of batik motifs is inspired by the Sangiran archaeological site located in Kalijambe District, Sragen Regency, with the ancient elephant as the primary source. The ancient elephant is one of the prehistoric animal discoveries at the Sangiran archaeological site, and fundamentally, ancient elephants hold many values of life in the world, one of which is the value of strength/firmness in the animal. Therefore, Mr. Bambang was inspired to develop a batik motif sourced from the head of the ancient elephant found at the

Sangiran Archaeological Site. According to him, the ancient elephant batik motif has begun to be abandoned by the community because it is considered an old batik motif. Mr. Bambang then tried to redevelop the ancient elephant motif with a new style so that it could be popular with today's youth and the general public.



Figure 10. Ancient Elephant

Source: *Personal Documentation 2024*

2.4.3.2 Transformation of Inspiration into Batik Motif

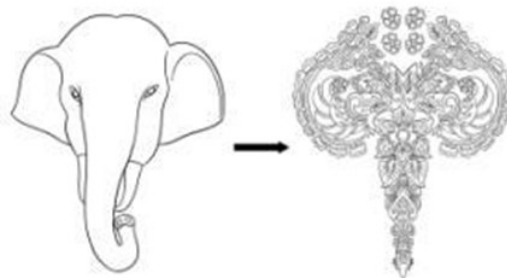


Figure 11. Sketch of an Ancient Elephant Head Transformed into a Batik Motif

Source: *Personal Documentation 2024*

In the first sketch, the ancient elephant is sourced from the shape of the ancient elephant's head found at the Sangiran archaeological site, characterized by a pair of large ears, a long trunk, and a pair of large tusks. Furthermore, the second sketch originates from the stylization of the ancient elephant's head into a new form encompassing several arrangements of plant ornaments such as leaves, branches, and flowers. This arrangement is made in such a way that all areas of the ancient elephant's head are filled with various plant ornament decorations. Various plant ornaments were chosen because they are very suitable for the batik motifs they create, so that the batik motifs look more lively and colorful. This sketch comes from the process of observing ancient elephants at the Sangiran archaeological site from various journals on the internet and suggestions from Mr. Bambang, the owner of the "Lianasari" Production House.

2.4.3.3 Aesthetics of Ancient Elephant Batik Motifs



Figure 12. Ancient Elephant Batik Motif Fabric

Source: *Personal Documentation 2024*

The ancient elephant motif is one variant of the Sangiran Batik motif found at the "Lianasari" Production House, featuring a combination of flora and fauna motifs as its main element. The intrinsic elements of this batik motif include the visual depiction of the ancient elephant's head at the Sangiran archaeological site, which has undergone stylization enrichment, creating a new, more decorative form, but the characteristics of its original form are still visible. Plant ornaments are used in the creation of the ancient elephant motif to make the motif look more lively and colorful. The plant ornaments here encompass arrangements of leaves, branches, and flowers, as well as various other additional ornaments arranged in such a way to form a stylization of the ancient elephant's head. The main form of the ancient elephant's head includes a pair of large ears, a long downward-pointing trunk, and a pair of large tusks. The ancient elephant batik motif fabric only uses 2 colors: black is used as the base color of the batik fabric, symbolizing an impression of strength and authority, while the golden brown color used on all the plant ornaments that form the ancient elephant's head symbolizes luxury and elegance.

The extrinsic elements of the ancient elephant batik motif are as follows:

a) Cosmological Nature

The stylization of the ancient elephant's head containing various plant ornaments represents a life in harmony with nature. This means that animals and plants can live in an orderly and mutually beneficial way, such as reciprocity between the two; for example, leaves are eaten by ancient elephants, and their manure serves as fertilizer for the surrounding plants. Meanwhile, the large ears of the ancient elephant represent the ability to hear the prayers of the world, because all hearing originates from the ears, so the larger the ears, the greater the possibility of hearing sounds.

b) Symbolic Nature

The main motif is the stylization of the ancient elephant's head, which symbolizes intelligence and wisdom, and a sharp understanding when taking steps forward. This means that the head is where the brain is located and also the place for thinking. Therefore, all understanding, intelligence, and wisdom in taking steps forward are certainly processed in the head first, so that we do not go in the wrong direction when moving forward.

c) Philosophical Nature

The ancient elephant batik motif has a philosophical meaning regarding the harmony that exists in nature between plants and animals. This is because the two are an

inseparable unity in life in the world and to maintain the food chain ecosystem so that the sustainability of life in the world is maintained. The ancient elephant batik motif also has a philosophical meaning about the pride of the community in Sragen Regency in their efforts to develop and preserve the Sangiran Batik culture, because the fossils found at the Sangiran archaeological site are mostly fossils of land mammals, especially elephants, and the tusks of ancient elephants have also become an icon in Sragen Regency.

2.4.4 Inspiration from the Form of Ancient Tigers

According to Mr. Bambang, the owner of the "Lianasari" Production House, the creation of batik motifs is inspired by the Sangiran archaeological site located in Kalijambe District, Sragen Regency, with the ancient tiger (*Panthera tigris trinilensis*) as the primary source. The discovery of ancient tiger fossils at the Sangiran archaeological site proves that the findings in Sangiran are not only ancient human fossils but also various other prehistoric discoveries. Thus, Mr. Bambang was inspired to enrich and develop batik motifs sourced from the Sangiran archaeological site so that consumers would not be bored with Sangiran batik motifs that are mostly sourced from ancient human fossils and ancient elephant fossils.



Figure 13. Ancient Tiger

Source: Personal Documentation 2024

2.4.4.1 Transformation of Inspiration into Batik Motif

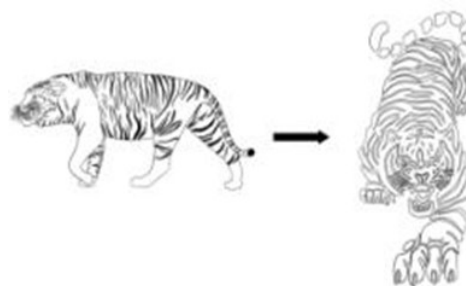


Figure 14. Sketch of an Ancient Tiger Transformed into a Batik Motif

Source: Personal Documentation 2024

In the first sketch, the ancient tiger is sourced from the overall body shape of the ancient tiger found at the Sangiran archaeological site. The ancient tiger has distinctive stripes on its body (dark lines on the tiger's fur that function as camouflage). The first sketch shows a side view, as if it is walking. Furthermore, the second sketch is made from a front view of the tiger with a face as if it is about to

pounce on prey, which can be seen from its facial expression, fangs, and the position of its paws with sharp claws extended. The stripes and the entire body of the ancient tiger use curved linear lines formed in such a way that they can create the desired motif.

2.4.4.2 Aesthetics of Ancient Tiger Batik Motifs



Figure 15. Ancient Tiger Batik Motif Fabric
Source: Personal Documentation 2024

The ancient tiger motif is one variant of the Sangiran Batik motif found at the "Lianasari" Production House, featuring fauna motifs as its main element. The intrinsic elements of this batik motif include the visual depiction of an ancient tiger facing forward in a pouncing position, accompanied by several fragments of earth surrounding the main motif on the right, left, and bottom. Furthermore, there are two traditional *kujang* weapons that have undergone distortion stylization (exaggerated changes in shape) on the right and left of the ancient tiger motif, as well as some additional plant ornaments around the bottom of the ancient tiger motif.

The pattern of the ancient tiger batik motif is not too complex because it only features the ancient tiger with fragments of earth being stepped on, as well as two traditional *kujang* weapons distorted by some additional root tendrils around them, and lastly, there are some additional plant ornaments below the main motif forming a repeating triangular shape. The batik fabric uses a black base color to add an elegant impression, white on the ancient tiger symbolizes freedom and purity, brown on the earth fragments symbolizes the fertility of the earth, and the mixture of brown and white on the *kujang* weapons and plant ornaments symbolizes an elegant and harmonious impression on the batik fabric.

The extrinsic elements of the ancient tiger batik motif are as follows:

a) Cosmological Nature

This motif depicts the ancient tiger as if in its natural habitat, signifying that all life originates from nature, which has been created by the Almighty. This means that everything in this world, whether animals, plants, or humans, was created by the Almighty, so we are taught to preserve and care for everything that exists in the world. Meanwhile, the traditional *kujang* weapon is a representation of the preservation of culture in the archipelago so that our children and grandchildren can see and participate in preserving the cultural heritage of their ancestors.

b) Symbolic Nature

The main motif is an ancient tiger pouncing on prey, symbolizing courage and strength. The meaning is that the tiger is at the top of the food chain and is never afraid of its enemies, even if its enemies are larger. Its courage and strength are able to defeat all its enemies, making it feared by other animals. The impression of bravery is also based on the supporting motif of the traditional *kujang* weapon, which adds an impression of firmness and fearlessness towards enemies, because the traditional *kujang* weapon itself is a sharp weapon used to protect humans from evil.

c) Philosophical Nature

The tiger batik motif teaches us about never giving up when facing problems. This means that everything, including problems themselves, must be fought so that the problem can be solved, instead of running away when facing problems, because if we run, the problem will not be solved but will instead multiply. Furthermore, the ancient tiger batik motif also teaches us about the importance of history in nature so that we must maintain a sustainable life ecosystem in the wild because if humans disrupt the ecosystem in the world, they will be affected.

3. Conclusion

Based on the results of the research discussion regarding "Sangiran Ancient Site as a Batik Motif Idea at "Lianasari" Craftsman in Kliwonan Village, Sragen Regency" which has been elaborated in the previous chapter. The development of batik at the "Lianasari" Production House reflects the cultural heritage from local artisans who worked in the city of Solo and then brought their work to their homes in Sragen Regency, thus spreading around Masaran and Plupuh Sub-districts. Furthermore, the creativity of the batik artisans in Kliwonan Village represents the richness of the surrounding history and nature. The implementation of the Sangiran ancient site as a batik motif at the "Lianasari" Production House has not been widely applied. Therefore, the author chose to explore 4 batik motifs inspired by the Sangiran ancient site that have been applied to batik fabric at the production house, namely the ancient elephant tusk motif, ancient human motif, ancient elephant motif, and ancient tiger motif. The innovations from the "Lianasari" Production House to advance and introduce Sangiran Batik to the general public include developing and producing several batik motifs sourced from the Sangiran ancient site, marketing through various digital platforms and offline stores in various locations, as well as distributing batik fabrics to various regions, and modernizing previous batik motifs. Sangiran Batik produced at the "Lianasari" Production House has characteristics identical to Sragen Regency and has a modern batik style. In addition, Sangiran Batik features decorations related to flora, fauna, and figurative elements. Each Sangiran Batik motif conveys different messages and meanings, possessing uniqueness and diversity in each work.

Declaration of Conflicting Interests

The authors state that there is no conflict of interest in the publication of this article

Funding Information

None

Acknowledgement

Thank you to all parties involved, especially the informants.

References

- Bahasa, P. (2019). *Kamus Besar Bahasa Indonesia (Edisi Kelima)*. Balai Pustaka.
- Cristianingsih, E. (2020). Implementasi kebijakan administrasi Kependudukan di kabupaten bandung. *Jurnal Ilmiah Magister Ilmu Administrasi*, 12(2).
- Fifiafianti, E., & Gunadi, G. (2025). Utilization of Tissue and Food Coloring in Batik Learning for Early Childhood Education (PAUD) Students. *Eduarts: Jurnal Pendidikan Seni*, 14(1), 1-14.
- Hamzuri. (1981). *Batik Klasik*. Djambatan.
- Haryono, S. (2019). Filsafat Batik. *Filsafat Batik*, 51. <http://repository.isi-ska.ac.id/3669>
- Hermanto, W. (2024). Strategi Implementasi Motif Batik Khas Sangiran Sebagai Upaya Pelestarian Situs Sangiran: The Implementation Strategy Of Batik Patterns From Sangiran As A Way To Preserve The Sangiran Site. *Jurnal Pendidikan Seni dan Industri Kreatif*, 5(1), 40-51.
- Magdalena, I., Salsabila, A., Krianasari, D. A., & Apsarini, S. F. (2021). Implementasi Model Pembelajaran Daring Pada Masa Pandemi Covid-19 Di Kelas Iii Sdn Sindangsari Iii. *Jurnal Pendidikan Dan Dakwah*, 3(1), 119-128. <https://ejournal.stitpn.ac.id/index.php/pandawa>
- Maryono, M., Sunardi, S., Laksmi, V., & Prilosadoso, B. H. (2015). Laporan Tahun I Penelitian Prioritas Nasional Masterplan Percepatan dan Perluasan Pembangunan Ekonomi Indonesia 2011-2025 (PENPRINAS MP3EI 2011-2025): Situs Purbakala Sangiran Sebagai Sumber Ide Pengembangan Motif Batik dalam Upaya Peningkatan Perekonomian dan Media Penguatan Kearifan Muatan Lokal di Kabupaten Sragen.
- Magfuroh. (2023). Perkembangan Home Industri Batik Tulis di Desa Wisata Kampung Batik Tulis Desa Babagan Kecamatan Lasem Kabupaten Rembang. *Journal Pendidikan Sejarah*, 4(1), 88-100.
- Mulyadi. (2015). *Implementasi Organisasi*. Gadjah Mada University Press.
- Mulyasa. (2010). *Implementasi Kurikulum Tingkat Satuan Pendidikan, Kemandirian Guru dan Kepala Sekolah*. Bumi Aksara.
- Nurkholifah, Y. (2021). Perancangan batik sukowati dengan ide fosil gading gajah Sangiran. *Kemadha*, 1, 37.
- Rizali, N., & Sudardi, B. (2019, August). Identitas Lokal dalam Batik Parang Sukowati. In *Prosiding Seminar Nasional Bahasa, Sastra, dan Seni (Sesanti)* (pp. 103-116).
- Sanjaya, F., & Yuwanto, L. (2019). Budaya Berbusana Batik pada Generasi Muda. *Mediapsi*, 5(2), 88-96. <https://doi.org/10.21776/ub.mps.2019.005.02.3>
- Soendari, T. (2012). Metode penelitian deskriptif. *Bandung, UPI. Stuss, Magdalena & Herdan, Agnieszka*, 17, 75.
- Sugiarti, R., Wanto, W., & Sutirto, T. W. (2019). Partisipasi pemangku kepentingan dalam mendukung revitalisasi aset wisata pusaka di Kawasan World Heritage Sangiran. *Cakra Wisata*, 20(2).
- Tyas, N. W., & Damayanti, M. (2018). Potensi pengembangan desa kliwonan sebagai desa wisata batik di kabupaten sragen. *Journal of Regional and Rural Development Planning (Jurnal Perencanaan Pembangunan Wilayah Dan Perdesaan)*, 2(1), 74-89.
- Trilaksono, A. (2020). Perkembangan Batik Tulis di Desa Klampar Kabupaten Pamekasan Tahun 2009-2017 Meridiana Eka Prasetyaningrum. *Journal Pendidikan Sejarah*, 8(1), 1-9.
- Widianto, H., & Setiawan Bimas, I. (2011). *Sangiran : Situs Prasejarah Dunia*. Balai Pelestarian Situs Manusia Purba Sangiran.
- Wulandari, A. (2011). *Batik Nusantara (Makna Filosofis, Cara Pembuatan, dan Industri Batik)*.