

## SEMIOTIC ANALYSIS BY CHARLES SANDERS PEIRCE ON THE LUMINTU BATIK MOTIF IN THE TRADITIONAL CLOTHING IN GAGRAK SEMARANG REGENCY

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**Abstract.** Semarang Regency is located between the mountains and the coast, so it has a variety of potentials that become the strength of the region. Starting from the natural potential of plantations and agriculture to its culture. One of the unique cultural heritages in Semarang Regency is Lumintu Batik with its motifs depicting the potential of the region. The main motifs, namely the New Klinting Snake and Gedongsongo Temple, are also motifs from regional plantation products. Lumintu Batik is a work of art that reflects the identity of Semarang Regency. This research aims to identify and analyze the semiotic meaning of Lumintu Batik motifs in Semarang Regency Gagrak traditional clothing based on Charles Sanders Peirce's semiotic theory. This research is a descriptive qualitative research. The data in this study were obtained from direct observation at Batik Adisty Gallery, interviews with Batik Lumintu craftsmen, literature review, and documentation. The results of this research describe each form of Batik Lumintu motif and explain the semiotic analysis contained in the motif as an effort to preserve local potential and maintain batik as the original cultural heritage of Semarang Regency. Each batik motif is a sign and has a special meaning in it. This research contributes to readers in understanding the cultural values in batik motifs in the clothes they wear, reminding people of the importance of protecting the environment so that it remains sustainable and continues to develop, and being proud of regional culture.

**Keywords:** Batik Lumintu, local potential, preservation, semiotics, cultural heritage.

### 1. Introduction

Each region has diverse potential and has its own characteristics (Sundaro et al., 2021). The potential of an area can be in the form of natural, social, cultural, economic or other resources owned by the area. Local potential is a strength and ability that can be developed and is beneficial to the community and region. With regional autonomy and the industrial revolution 4.0, a region must increase the competitiveness of its region to achieve high regional economic growth. Therefore, the government has a great opportunity to develop local potential.

Geographically, Semarang Regency is one of the areas with abundant local potential (Fatimah et al., 2020). The location of Semarang Regency is surrounded by mountains and close to the coast, which affects the natural conditions and existing resources. Starting from abundant natural resources, natural products are processed so that they can become a source of economic progress, people who process and preserve resources can improve the quality of human resources. Semarang Regency has many industries that are the second highest source of economic income after agriculture. In addition, Semarang Regency has historic buildings, unique traditions and culture that make it a strength of regional identity. Therefore, as a local community, it is necessary to preserve the potential of the existing.

One of the interesting cultural heritages in Semarang Regency is Batik. The motifs found in Semarang Regency batik are reflections of the region's local potential. Semarang Regency has

its own distinctive batik style, characterized by naturalistic designs that depict flora and fauna, and use bright, contrasting colors. The typical batik motif in Semarang Regency is Gedongsongo Temple. On October 2, 2009, batik was officially recognized by UNESCO as an intangible cultural heritage that has deep philosophical value (Senjaya, 2012; Amaris Trixie, 2020). So that every October 2 is commemorated as the National Batik Day.

Humans are creatures who are always looking for meaning from various things around them (Hoed, 2014). As social creatures, humans need communication to interact and maintain their survival. Both Communication in verbal or nonverbal form. Communication in any form cannot be separated from signs, so signs are the main element in communication and coexist with human life. Signs in the context of communication can be in the form of body language, sound, words, writing, pictures, events or behavior (Trisna, Purwita, Budayana, & Indira, 2024). A sign can also be interpreted as something that represents something else. I use Charles Sanders Peirce's Semiotics Theory in this research to analyze the meaning contained in the Lumintu Batik motif so that people not only wear it but also know its philosophy for life and are proud to use local products.

Based on etymology and terminology, the word "batik" comes from the Javanese words "Mbat" and "Tik" which means to throw dots repeatedly on the cloth so that they overlap and form lines (E.A. Pamungkas, 2010). Meanwhile, the person who makes batik is called "pengobeng". Batik began to develop during the Majapahit Kingdom and the Islamic kingdoms in Java. At first, batik was made only for the palace. However, the king's followers who lived outside the palace brought out batik so that it was imitated by the community. Over time, batik began to be recognized by the general public and became the people's clothing (Sa'du, 2013). The process of making batik is becoming increasingly diverse, ranging from written batik made using canting, stamped batik, batik printing, batik painting, and batik a combination of several batik techniques (Prasetyo, 2010).

Semiotics comes from the Greek semeion, which means sign. So, semiotics is the study of everything related to signs, the functioning of signs, and the production of meaning (Aart van Zoest Semiotika, 1993). Semiotics is a specialized science that studies the investigation of all kinds of meanings conveyed through signs and can be perceived by human senses. According to Charles Sanders Peirce, semiotics is another name for logic, meaning that humans can only think through signs. According to Charles Sanders Peirce, signs are all things, both physical and mental, thoughts, the universe, which are then given meaning by humans. The process of meaning and interpretation of signs is called semiosis (Hoed, 2014). A sign is something that represents something else and can be understood or has a certain meaning (Berger, 2010). According to Peirce, signs serve to make things efficient, both in terms of communication, thought, and understanding of whatever they represent (Soekawati, 1993).

Based on Charles Sanders Peirce's Theory, the process of sign interpretation (semiosis) goes through three stages which are often referred to as Trichotomy. The first stage of the representamen is the perception through the five senses (the sign itself). The second stage of the represented object is something that is referenced by the sign. And the third stage of interpretation is the giving of meaning by the user to the sign (Pambudi, 2023).

Peirce categorizes signs based on their existence or ground into three types, namely Squalidness, sinsign, and legisign. Qualisign is a sign that occurs based on its nature. Sinsign is a

sign that occurs based on the basis of appearance in reality. Legisign is a sign that occurs based on something that is generally accepted, is a convention, or code.

Peirce distinguishes three kinds of signs based on the relationship between the sign and the denotatum, namely, icons, indices, and symbols (Safitri & Achmad, 2021). An icon is a sign that occurs based on similarities with something it represents. Index is a sign whose nature depends on the existence of a denotatum (object) or has a causal relationship with what it represents. Symbol is a sign that is determined by a generally accepted rule, mutual agreement or convention.

Peirce distinguishes three kinds of signs based on interpretants, namely, rheme, decisign, and argument. Rheme is the interpretation of the sign as part of a possible denotatum. Decisign is a sign whose true interpretation exists between the sign and its denotatum. Argument is a sign whose interpretation is generally accepted (Soekawati, 1993).

According to Suliyati & Yuliati (2019) the efforts of batik artisans, the community and the government in developing Semarang's batik motifs have yielded positive results, with the increase of cultural tourism destinations in the thematic villages of Kampung Batik and Kampung Djadoel. With the characteristic batik motif, it is expected to strengthen the cultural identity in Semarang.

As noted by Rahmaputri (2023) Pekalongan batik motifs are created from the acculturation of Japanese, Chinese, Dutch, Indian and Arabic cultures. Each batik motif is a sign that contains a different meaning. Signs in Pekalongan batik motifs contain cultural elements and characterize Pekalongan batik.

Meanwhile, Amalia et al (2024) stated that the expression in Jepara batik motifs symbolizes the scope and culture of the region which semiotically manifests the richness of Jepara's cultural identity to preserve local wisdom with symbols and colors to characterize the people of Jepara.

This research uses qualitative research methods or often called naturalistic research because this research is conducted on natural objects that develop as they are, not manipulated, and researchers do not unduly influence the dynamics of these objects. Qualitative research is an exploratory process in understanding meaning, individual and group behavior, describing social or humanitarian problems (Salam, 2023). The results of this research are in the form of sentences, images, narratives, and photographs. Using this research method means that the author participates in interacting with the object under study, and tries to understand the object (Anasti, Anasta, Harnovinsah, & Oktris, 2022).

The data of this research was collected through the following steps: observation of the research was conducted directly at Adisty Batik Gallery located in Susukan, East Ungaran District, Semarang Regency. Interviews were conducted with the resource person of Batik Lumintu artisan, Mrs. Anis Hermawanti, using a list of questions that had been prepared beforehand. Documentation using photos, and collection of documents that support the research, such as the regent's decision letter. And literature study involving relevant literature such as books, journals, and reports.

The problem statement in this research is as follows: 1. What are the forms of the Lumintu batik motif?, 2. What is the semiotic meaning behind the Lumintu batik motif?, 3. How is the Lumintu batik motif implemented as a means of preserving the local potential of Semarang

Regency?.

## 2. Results and Discussion

The results of Charles Sanders Peirce's semiotic analysis of the lumintu batik motif are presented in the form of the following table:

**Table 1** The result of Charles Sanders Peirce Semiotics Analysis on Lumintu Batik motifs

Motif	Representamen	Object	Interpretant
Ular Baruklinting	Sinsign: the shape of the snake's body is long, winding, and scaly. The snake's head is depicted like a dragon's head with an open mouth, pointed teeth, and a tongue sticking out. The snake is depicted wearing a necklace and a belt in the middle of its body. The tail end of the snake is depicted carrying a "Klintingan" tied in a knot with its tail.	Icon: This image represents the creature Baruklinting, a mythical snake that carries the klintingan, based on the local legend of Rawa Pening.  Symbol: arrogance, not taking care of the environment, not being trustworthy	Rheme: The Baruklinting snake gives a message that as humans we must obey kindness, respect differences, help each other, and not be arrogant. In addition, as people who live in an area we must keep the environment clean and have a positive impact on humans.
Gedongsongo Temple	Sinsign: The image of the temple motif is similar to the original form, the temple body consists of three parts, namely, the bottom of the temple, the middle of the temple, and the top of the temple. There are also 9 temples in Lumintu Batik	Icon: Gedongsongo Temple is a Hindu cultural heritage of the Syailendra Dynasty in the 9th century. This temple is spread on the slopes of Mount Ungaran.	Dicisign: Gedongsongo Temple is a Hindu crocodile heritage located in Bandungan District, Semarang Regency. This temple is a tourist attraction in Semarang Regency because it also presents beautiful natural scenery.
Butterfly	Sinsign: The butterfly motif in this batik has undergone stylization or simplification of form, and appears more ornamental.	Icon: the butterflies are one of the animals that live in the natural attractions of Alas Penggaron East Ungaran. So this motif is named kupu alas.  Symbol: The butterfly is a symbol of harmonious life and perfection. For the Javanese, the butterfly is a symbol of religiosity because the metamorphosis process experienced by the butterfly is a representation of the journey of human life that is sincere and obedient to God so as to achieve perfection or nobility of character.	Rheme: the butterflies have beautiful wings, and symbolize perfection and a harmonious life. According to Javanese belief, the metamorphosis process of butterflies represents the process of human life.
Semanggi	Sinsign: The clover motif in this batik has undergone stylization but is similar to its original form. The clover with three leaves has an organic shape resembling a heart (love). This motif is arranged in a geometric pattern	Symbol: The odd number of leaves (three) is believed to bring good luck and is a symbol of unity, faith, hope, and love.	Rheme: The three heart-shaped clover petals symbolize love and luck. There are also those who interpret the three leaves as a symbol of faith, love and hope.

Coffee Flower	Sinsign: A small flower motif with eight stylized petals. This motif is also arranged in a geometric pattern.	Ikcon: the coffee is a plantation commodity in Semarang Regency, which is the largest coffee center in Central Java.	Dicisign: Semarang Regency has extensive coffee plantations, making coffee a mainstay commodity. Almost every region produces coffee.
Sedhapur Bamboo	Sinsign: picture of a long, upwardly winding, leafy bamboo	Symbol: Bamboo symbolizes the foundation of life, which is humility, strength, longevity, and working together.	Rheme: people assume that the bamboo plant is the root of human life.
Tumpal	Sinsign: geometric motifs in the form of triangles that are stacked from bottom to top, starting from the smallest size to the largest	Symbol: The tumpal motif is a symbol of honor, strength, and prosperity.	Rheme: The tumpal motif symbolizes the honor of someone who wears it. In addition, this motif also symbolizes the strength and prosperity of the people of Semarang Regency.
Semicircular	Sinsign: semicircular geometric motifs arranged in sequence from small to large with one center point.	Symbol: This motif symbolizes good luck, growth, and development.	Rheme: the semicircle motif is believed to be a symbol of good luck.
Straight line	Sinsign: the image of two straight lines at the bottom of the long batik stretches from the right side to the left side of the batik cloth. And become the border of the edge of the batik cloth, namely the tumpal and semicircular motifs.	Symbol: calm and peace.	Rheme: straight line motif symbolizes calmness and peace of mind.
Black color	Sinsign: black as the base color of batik	Symbol: The color black means strength, firmness, and majesty. On the other hand, black also symbolizes simplicity and courage.  Index: Wearing black clothing can boost confidence. Wearing black Lumintu batik indicates that you are attending a formal event. It also indicates that the wearer is a resident of Semarang Regency.	Rheme: black color has an important value in Javanese tradition that reflects the noble values of Javanese society, especially Central Java.
White color	Sinsign: white color in batik motifs	Symbol: white symbolizes purity and cleanliness.  Index: White clothes give a clean impression to the wearer.	Rheme: for the Javanese people the white color has a high spiritual value, meaning hope for good things.

Source: Viska, 2025

From the analysis above, in Batik Lumintu there are more symbols that are very philosophical in human life, including the Baruklinting snake motif, butterfly base motif, clover motif, bamboo sedhapur motif, tumpal motif, half circle motif, straight line motif, black and white colors. While the number of Icons in Batik Lumintu is less, including the Baruklinting Snake motif, Gedong Songo Temple motif, butterfly base motif, and coffee flower motif. Batik Lumintu also has several indexes, namely black and white colors.

Batik Lumintu contains motifs that illustrate the local potential in Semarang Regency,

increasing people's knowledge in recognizing the potential of the region ranging from natural resources to culture. This is one of the efforts to preserve the local potential of the region because by making it a batik motif, Semarang Regency can be better known by the wider community both nationally and internationally, as well as increasing the interest of the wider community to visit, get to know more about regional culture, and buy original products from Semarang Regency. The uniqueness of the Lumintu Batik motif characterizes and proves that the batik is the original cultural heritage of Semarang Regency, this is also an effort to preserve regional culture.

Lumintu Batik is a batik that has high life values, each batik motif contains a very symbolic meaning for Javanese society, especially the people of Semarang Regency. By knowing and understanding the meaning of each motif, it can be used as knowledge and learning in order to become a good human being and live in a harmonious society.

Based on Semarang Regent Decree Number: 065/0413/2017, 2017 concerning the Determination of Javanese Gagrak Customary Clothing of Semarang Regency, Lumintu Batik was established as a traditional Javanese Gagrak clothing equipment of Semarang Regency with motifs of sekar kopi, sekar semanggi, pring sedhapur, butterfly, tumpal, coil, and the main motif is the image of the Baruklinting Snake and Gedongsongo Temple. With black and white batik colors.

Based on the interview with Mrs. Anis, a batik artisan in Semarang Regency, Batik Lumintu was made in 2016 by Mrs. Anis Hermawanti together with two of her colleagues, Mr. Tikno and Bang Yus. Batik Lumintu was made at Adisty Batik Gallery. Batik Lumintu is a combination of written and stamped batik techniques with black and white colors. The motifs in Lumintu Batik are unique and depict the potentials of Semarang Regency. Among them are Baruklinting Snake, Gedongsongo Temple, coffee flower, clover, bamboo, butterfly, and geometric motifs (tumpal and spiral).



**Figure 1.** Lumintu Batik

of Semarang

**Source:** Viska, 2025



**Figure 2.** Javanese Gagrak Customary Clothing

**Source:** Viska, 2025



In the traditional costume of Semarang Regency Gagrak, Batik Lumintu is combined with kebaya encim or kebaya kertini in red color as women's clothing, while for men's clothing Batik Lumintu is combined with Beskap or basofi clothes in black color, black belt and headband.

One of the government's efforts in preserving local potential is based on the Regent's Circular Letter Number: 065/001761/2021, Lumintu Batik is designated as Semarang Regency Gagrak traditional clothing that must be worn every 15th of the current month by all government employees. With this, the public became more familiar with batik as a proud cultural heritage of Semarang Regency. People also participate in preserving local potential by using Lumintu batik as their clothing.

## 2.1 Baruklinting Snake Motif



**Figure 3.** Baruklinting snake motif

**Source:** Viska, 2025

The Baruklinting Snake motif is depicted with a snake carrying a klintingan. This motif is an icon of the legend of Rawa Pening, which is located between four sub-districts in Semarang Regency, namely Ambarawa, Bawen, Tuntang, and Banyubiru.

The legend of Rawa Pening tells the story of a girl named Ariwulan who was punished for her negligence in guarding Ki Ajar Salokantara's heirloom so that she became pregnant and gave birth to a talking snake. Ariwulan continued to care for and love her son who was named Baruklinting. One day Baruklinting went with klintingan to look for his father who was meditating on Mount Telomoyo, upon arrival he met his father (Ki Ajar Salokantara). Ki Ajar was surprised to see Ariwulan's son in the form of a snake and ordered Baruklinting to prove that he was really his son by circling Mount Kendil until the "flour bracelet" where the head meets the tail. But his body was not enough to circle the mountain so he stuck out his tongue to cover the shortcomings, knowing that Ki Ajar immediately cut his tongue and turned it into a spear and asked Baruklinting to meditate to beg forgiveness from the Creator. Gradually the snake's body was covered by forest plants, until one day the villagers found the body and cut the meat to be served as a feast for the people in Pathok Village. Baruklinting transformed into a small child whose body was full of wounds and smelled fishy came to the party and asked for food. But none of the residents gave him food, instead they cursed and chased him away. On the way home Baruklinting met Mbok Rondo who then gave him food and drink. To thank him, he told Mbok Rondo that when he hears the sound of water, use the mortar in front of his house as a boat. Baruklinting returned to Pathok Village and challenged all residents to pull out the stick he stuck, but no one could pull it out. After Baruklinting pulled it out, there was so much water that it drowned the entire village into a swamp with very clear water. Then Baruklinting transformed back into a snake and inhabited Rawa Pening (Aji, 2021).

The legend of Rawa Pening gives a moral message to the community to behave well, not be arrogant, and always be grateful for what is available. On the other hand, Rawa Pening was used as the Jelok Hydroelectric Power Plant (PLTA) in 1938 and Timo Hydroelectric Power Plant in 1957 which is still operating today. Not only that, Rawa Pening also provides many benefits for the surrounding community, starting from the source of clean water needs, community livelihoods for farming, fishing, and as a tourist destination.

Over time Rawa Pening began to silt up due to massive water hyacinth growth that almost covered the surface of the swamp reducing water quality and disturbing the balance of the ecosystem, sedimentation due to erosion, and the activities of the surrounding community who built cages in the swamp for fish farming, further increasing the siltation of the swamp due to fish waste and feed residue.

Seeing the alarming condition of the swamp as a local community we are obliged to participate in maintaining and caring for the ecosystem to remain balanced. With the Baruklinting snake motif in Lumintu Batik, it is a reminder to the community to preserve the potential of the region.

## 2.2 Gedongsongo Temple Motif



**Figure 4.** Gedongsongo temple motif  
Source: Viska, 2025.

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**Figure 5.** Gedongsongo temple  
Source: id.pinterest.com/ Eryka

The motif of Gedongsongo Temple is drawn similar to the original temple form with a total of nine temples and each temple building is composed of three parts. The lowest part (base) of the temple is square, depicting human nature. The middle part of the temple has niches containing statues and chambers containing lingga-yoni, in this middle part depicting the link between the human realm and the divine realm. The third part of the upper part of the temple is in the form of tiers with antique decorations and miniature temples in each corner depicting the realm of the gods.

Gedongsongo Temple is located on Mount Ungaran, precisely in Candi Village, Bandungan District, Semarang Regency, Central Java. Gedongsongo Temple is a Shiva Hindu heritage temple built around the 8th century during the Ancient Mataram Kingdom. This temple was first discovered by Loten in 1740. Then in 1804 Thomas Stamford Raffles found seven temples called Candi Banyukuning or Candi Gedong Pitoe because only seven temples were found (Sedyawati et al., 2013). Then Van Stein Callenfles in 1908 and Kneble in 1911 found two additional groups of temples, so there were nine temples and the name was changed to Candi Gedongsongo. "Songo" in Javanese means nine. based on the shape and statues, this temple is thought to be a place of worship to Lord Shiva. The location between one temple and another temple is not close to each other and the higher up the slope of Mount Ungaran, this position is believed to illustrate the level of holiness in Hinduism. (Chairulia, 2024).

Since it is on the slopes of Mount Ungaran to visit this temple tourists must climb the mountainside first. But when arriving at the top, visitors will be presented with cool air and beautiful natural scenery, ranging from pine forests, mountain panoramas, and can see the beauty of Ungaran City from above. In the area around the temple there are also hot springs that contain sulfur. Therefore, Gedongsongo Temple must be maintained and preserved so that it can become a source of knowledge and national identity. In addition, it can also be an attraction for foreign tourists so that it can contribute to the regional economy.



### 2.3 Forest Butterfly Motif



**Figure 6.** Forest butterfly motif  
Source: Viska, 2025



**Figure 7.** butterfly  
Source: Viska, 2025

Alas Penggaron is a tourist forest located in East Ungaran District, Semarang Regency. Penggaron Forest is still preserved, many wild plants, large and lush trees, and diverse fauna. Butterflies are one of the animals found in Alas Penggaron. In Lumintu Batik, the butterfly motif becomes a fauna that reflects the biodiversity in Semarang Regency.

Butterflies play an important role in the ecosystem, helping pollinate plants so that they can grow and produce seeds, and they are also a sign of good environmental quality because there are many host plants as a source of food. Butterflies are beautiful pollinating insects because they have symmetrical, balanced wings in a variety of colors. It is also one of the living things that undergoes a metamorphosis process, starting from an egg that hatches into a snake, turns into a cocoon, and finally becomes a beautiful butterfly, this process is called the process towards perfection. According to Javanese belief, the metamorphosis process represents becoming a complete human being. That is, a human being who is beneficial to others and obedient to God. When the caterpillar is still in the form of a caterpillar and likes to eat, it symbolizes Javanese people who are still pursuing worldly affairs and disturbing other humans. When the caterpillar turns into a cocoon (enthung), it symbolizes Javanese people who are meditating (semadi), tirakat, getting closer to God. And the transformation into a beautiful butterfly that flies here and there represents the success of inner behavior, which is detached from worldly affairs, behaves based on worship to God, and lives to benefit the community (Endraswara, 2017).

The process of butterfly metamorphosis also has a connection in Islamic teachings, namely the command of Allah SWT to believers to be obliged to fast in order to become a pious person. So in the process of butterfly metamorphosis when it becomes a cocoon it is likened to a person who is fasting, and when it is born as a beautiful butterfly it becomes a symbol of a pious person because it has succeeded in restraining lust by fasting.

### 2.4 Clover Motif



**Figure 10.** Semanggi motif  
Source: Viska, 2025



**Figure 11.** Clover plant  
Source: Viska, 2025

The clover plant is a type of fern plant that can grow in soil and water. Clover has a distinctive leaf shape, each leaf petal resembles a heart and is arranged like an umbrella consisting of three or four petals. Clover stems grow creeping and easily broken, clover has small and fragrant flowers. Although it is a type of spike plant, clover is also an herbal plant and can be processed into food ingredients that are beneficial to health, namely containing antioxidants to help fight free radicals, help treat respiratory problems, prevent diarrhea, relieve fever, reduce cholesterol, and can even prevent osteoporosis (Puspapertiwi & Nugroho, 2023). On the other hand, clover plants can have potential as bioremediation plants, which reduce pollutants in the environment because they can absorb heavy metals.

The odd number of clover leaves is believed to be a symbol that brings good luck. The heart-shaped clover petals symbolize love. There are also those who interpret the three leaves as the trinity of Faith, Hope, and Love (Va, 2018).

## 2.5 Coffee Flower Motif



**Figure 8.** Coffee flower motif  
Source: Viska, 2025



**Figure 9.** Coffee flower  
Source: Viska, 2025

Coffee flowers are white in color and have a fragrant aroma. Coffee flowers are an important element in the growth process of coffee plants because these flowers will develop into fruit and the quality of coffee flowers will also determine the yield of coffee fruit. The coffee flower motif in Lumintu Batik is depicted resembling its original form and arranged with geometric patterns.

Coffee is one of the largest plantation commodities in Semarang Regency. From Robusta coffee to Arabica coffee, Semarang Regency is the largest coffee center in Central Java. Almost every region in Semarang Regency has coffee plantations, one of the largest coffee centers is the Robusta Coffee Area in Jambu District, Banaran Coffee Village in Bawen, Sumowono, Getasan, Banyubiru, and Ungaran (Junaedi, 2025).

Coffee is a local potential that needs to be developed in order to maintain the environmental ecosystem, support the growth of the food industry, improve the quality of natural and human resources, and improve the economy of the community and region. In addition to utilizing coffee beans for consumption, coffee plants are also very beneficial for the environment, namely the strong roots of coffee plants keep the soil stable and prevent erosion. Coffee plants can absorb carbon dioxide from the atmosphere so as to reduce the impact of climate change, improve soil and water health. Lush coffee plants can maintain biodiversity, helping to control pests naturally. So by preserving coffee plantations we also maintain environmental health for the community (Azzahra, 2022). The unique fact of the coffee plant is that it can live for more than 50 years, although its productivity will still decline when it is about 20 years old, this is also influenced by maintenance and environmental conditions.

## 2.6 Bamboo Motif



**Figure 12.** Bamboo motif  
Source: Viska, 2025



**Figure 13.** Bamboo grove  
Source: Viska, 2025

Bamboo plants are widely found in the Semarang Regency area, almost in every village there are bamboo plants. bamboo is a plant that can grow in any condition, namely various soil and climate conditions. The bamboo plant can be utilized for all its parts, starting from the bamboo roots can be used as planting media and organic fertilizer. The stems can be used as house construction, furniture, handicrafts, traditional musical instruments, and even bamboo fiber can be used as textile material. Bamboo shoots or often called bamboo shoots can be processed as food ingredients that are rich in nutrients. Bamboo leaves can be used as food wrappers, and can also be processed as a beverage.

Since it has many benefits bamboo is also a symbol of the beginning of life, meaning that as humans we must live like bamboo to benefit others. Bamboo plants that stand firmly despite the wind symbolize strength and firm principles. Long bamboo plants symbolize longevity, hollow and bowed bamboo stems symbolize humility. Bamboo plants can live in any weather whether in the rainy season or dry season, it symbolizes that humans must be able to adapt to any conditions. Bamboo stalks that live side by side and close together and support each other symbolize mutual help (Nursanty & Susilowati, 2021).

## 2.7 Geometric Motif



**Figure 14.** Straight line motif  
Source: Viska, 2025

Lumintu Batik has several geometric motifs, including straight lines, tumpal, and semicircles. This geometric motif is located at the edge of the lower batik cloth. Besides adding aesthetic value, this geometric motif also symbolizes something. The straight line motif becomes a geometric motif border on the edge of the batik cloth. The straight line in this batik gives a stable and firm impression. also means calmness and peace.



**Figure 15.** Tumpal motif  
Source: Viska, 2025

The tumpal motif is arranged in sequence from small size to large size and in a row. This motif symbolizes the harmony between God, the universe, and humans, as well as honor, strength, and

prosperity (Cahayani et al., 2021). In Javanese culture, the tumpal motif is a symbol of mountains, fire, and water, which are the source of life for everything on earth.



**Figure 16.** Semicircular motif  
Source: Viska, 2025

The semicircular motifs are similarly arranged from small to large sizes to resemble a spiral. Its curved shape symbolizes a strong relationship. The semicircles arranged in sequence symbolize growth and development (Wathoni, 2018). In Islam, the spiral shape has the meaning of logical, established, tranquility, and safe prosperity (Iqbal Lubis, Wati, & Depy Susanti, 2022).

### 2.8 Black and White Color

Lumintu batik uses black as the base color and white as the motif color. The use of black and white is a characteristic of this batik. Black and white are neutral colors or colors that can be combined with any color. Black and white create a distinct impression on the wearer. Wearing black clothing can boost confidence. Wearing black and white Lumintu batik indicates that you are attending a formal event, and it also indicates that the wearer is a resident of Semarang Regency. The black color symbolizes elegance, wealth, and sophistication (Sofyan & Hidayat, 2008). According to Javanese beliefs, black is a symbol of earth or soil, and means justice because black is suitable to be combined with any color. For the Javanese people, black clothes show respect or respect for the ancestors (Widadi et al., 2021).

While the white color is widely interpreted as the color of bright light, and clean. Just like medical practitioners who use white uniforms represent clean and free from germs (Nuraini, Fratidhina, Batlajeri, & Yulfitria, 2024). There are also those who interpret the color white as a symbol of dharma or positive elements. The white color is widely used by religious leaders and in religious events, so it is said to symbolize purity, peace, and purity (Musman, 2015). The color of the clothes someone wears can show the identity or feelings of the person wearing it. In Lumintu Batik, the white color combined with black gives the impression of shine, contrast, so that the shape of the motif looks clearer.

### 3. Conclusion

Lumintu batik contains motifs depicting the local potential of the region, namely the Baruklinting Snake, Gedongsongo Temple, kupu alas, clover, coffee flower, bamboo, and geometric motifs. The Baruklinting Snake motif is an icon of the Legend of Rawa Pening which tells the story of the sinking of a village, of its arrogant citizens. The Gedongsongo Temple motif is an icon of Hindu cultural heritage in Semarang Regency and an interesting historical tour. The kupu a motif is an icon of the Alas Penggaron Tourism Area, and is proof that Semarang Regency still has the natural potential of green forests and sustainable fauna. The The coffee flower motif is an icon of the best coffee plantation centers in Central Java. The clover motif is a symbol of unity and luck, unity that in Semarang Regency there are various cultures and beliefs. The sedhapur bamboo motif is a symbol of the roots of human life. The tumpal motif symbolizes honor. The semicircle symbolizes good fortune and development. The straight line motif symbolizes peace. The colors black and white represent strength and purity, as well as an index of the wearer's identity. This batik is one of the efforts to preserve the existing local potential by being designated as Semarang Gagrak traditional clothing. Suggestions for the



preservation of local potential Lumintu Batik can be developed again in other forms not only clothing but can also be used for other products, such as bags, shoes, covers, product packaging, or others. Product exhibitions with Lumintu Batik materials or designs should be held. Or by holding a workshop to make Lumintu Batik.

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

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