

Character Education Values Of *Batik Tulis* At Widya Batik Ubud, Bali

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ABSTRACT

This study aims to determine the values of character education implicit in *Batik Tulis* at Widya Batik Ubud, Bali. There are two Batik studied, namely the work entitled *Bunga Lotus* and *Mandala Yoga*. The method used in this research is qualitative. Data collection methods used are documents, interviews, and observations. While the data collection techniques used are the card and note technique. And the data analysis methods used include data identification, data reduction, data presentation and processing, and concluding. Based on the results of data analysis, it can be concluded that there are four values of character education of *Batik Tulis* at Widya Batik Ubud, Bali, namely religious values, environmental care values, creative values, and peace-loving values.

Keywords: *Character Education, Batik, Batik Tulis*

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1. INTRODUCTION

Education is a conscious and planned effort to create a learning atmosphere and learning process so that students actively develop their potential to have religious spiritual strength, self-control, personality, intelligence, noble character, and the skills needed by themselves, society, nation and state (Wahyuni, 2022:30). To achieve this, in the learning process it is necessary to explain the value of character education contained in each subject.

Character education is a conscious and planned human effort to educate and empower potential students to build their personal character so that they can become individuals who benefit themselves and their environment (Santika, 2022:45). Character education needs to be given to students. Currently there is a tendency of moral degradation in adolescents. Adolescent

ethics or manners are decreasing, tolerance is getting weaker. The rapid development of information and technology in the era of globalization has also resulted in changes in people's mindsets, words and behavior, resulting in the weakening of the nation's noble values.

Character education to be internalized by the Ministry of National Education has eighteen points of attitude that need to be developed which include: religious, honest, tolerance, discipline, hard work, creative, independent, democratic, curiosity, national spirit, love for the homeland, respect for achievement, friendly / communicative, love peace, love to read, care for the environment, care about social, and responsibility, Pupus (in Ariyawan, 2018: 2). The government hopes that character education can be applied as a whole for children and the community. For this reason, efforts to strengthen character

education are very important (Santika, 2022;10).

One of the media that can be used to apply the value of character education is through artworks. Art has a very close relationship with character education. Art in general talks a lot about the value of life and life, which inevitably will be directly related to the formation of human character. One of the works of art that can be used to instill the value of character education is batik.

Batik has long existed in Indonesia. It was occupied by our ancestors as a form of culture. On October 2, 2009, the United Nations Educational, Scientific and Cultural Organization (UNESCO) has recognized and designated Indonesian batik as a world heritage. Because of this recognition, batik is said to be able to foster a sense of love for the homeland and participate in preserving the heritage of the Indonesian nation's ancestors which has been recognized by the world. When making batik, it takes an atmosphere that is full of calm or silence so that the batik maker can unite taste and intention into his work. In addition, the motifs and various decorative strokes produced from batik also have a philosophy and meaning of appeal to the Creator. Batik is the result of creativity, batik has various kinds of motifs, both existing motifs and new motifs that are made according to the wishes of the batik maker. Through batik automatically will be able to give birth and develop creative ideas in a person.

One of the areas in Indonesia that is still developing the art of batik is Bali. In Bali itself, Ubud is the center of art, and Batik is no exception. Many batik craftsmen, both from stamped batik, painted batik and

written batik, are still developing from the past until now. Widya Batik is one of the places in Ubud that makes batik by Mr. Widya Harsana. In addition to making works of art to be produced in the market, Mr. Widya also makes works of art with his own trademark, namely his batik motif which has a spiritual smell. In addition, Widya Batik also provides batik classes for those who are interested in learning batik. Because of that, researchers are interested in researching at Widya Batik, where this place is the place where it was created the result of batik art that has character education values.

In this regard, the authors are interested in researching "The Values of Character Education in Written Batik at Widya Batik Ubud, Bali". The problem that can be formulated is how are the values of character education implied in written batik at Widya Batik Ubud, Bali? To solve this problem, several theories are used, namely semiotic theory and character education.

Semiotic Theory

Semiotics is etymologically derived from the Greek word (semion) which means sign. Etymologically semiotics can be defined as the science of signs. According to Saussure, semiotics is divided into two (2) parts, namely the signifier and the signified. The signifier is the material aspect of the sign that can be sensed or can be sensory, while the signified is an aspect that can be referred to as a concept. The signifier can be seen as a form/form, and the signified is seen as a meaning that is revealed through the concepts, values/functions contained in the form/form.

Character Building

According to Santrock (in Patmawati, 2013: 10) Character education is a direct

approach to moral education, namely teaching students with basic moral knowledge to prevent them from committing immoral acts that can harm themselves and others.

According to Foerster (in Ariyawan, 2018: 15), there are four basic characteristics in character education, namely (1) regularity, (2) coherence, (3) autonomy, and (4) firmness and loyalty.

According to the Ministry of National Education (Praditya, 2018: 25), the values of character education that will be internalized to students or young people can be concluded into 18 namely religious, honest, tolerance, discipline, hard work, creative, independent, democracy, curiosity, spirit of nationality,

love the homeland, appreciate achievements, friendly / communicative, love peace, love to read, care for the environment, care about social, and responsibility.

2. METHODS

This research is a type of qualitative research that is more descriptive in nature, the data collected is in the form of words or pictures, so it does not emphasize numbers, Bogdan and Biklen (in Sugiyono, 2015: 22). Where the analysis emphasizes the understanding of the object of research, namely the values of character education in written batik at Widya Batik.

The data collection methods used in this study are the methods of documentation, interviews, and observation.

Documentation Method

According to Sugiyono (2015: 329), the documentation method is a record of events that have passed. Writings, paintings,

and works that give the impression are called documents. This is the data obtained from photos of written batik motifs by Widya Harsana entitled Lotus and Mandala Yoga.

Interview Method

According to Esterberg (in Sugiyono, 2015: 317), the interview is a meeting of two or more people to exchange information and ideas through question and answer, so that meaning can be constructed in a particular topic. The data obtained were in the form of interviews regarding the meaning of the colors, symbols, and shapes of each of Widya Harsana's written batik motifs entitled Bunga Lotus and Mandala Yoga.

Observation Method

Nasution in (Sugiyono, 2015: 310) argues that observation activities are the basis of all branches of science. For that, experts must work based on data. This means that the facts depicting the state of the world are expressed through the process of observation. In this regard, the data obtained in this study is by observing directly the research subject with come to Widya Batik which is in the Ubud area.

The data collection technique used in this research is the card and note technique. The purpose of using data cards and recording is to make it easier for researchers to collect data systematically and make it easier to study it. This technique serves to avoid errors due to forgetfulness, given the limited ability and memory of the author. These steps include: (1) identification, (2) data reduction, (3) data presentation and processing, (4) drawing conclusions.

3. RESULTS AND DISCUSSION

Data Identification

Lotus

This work is in the form of a scarf made of silk. In the work there are two motives, namely the main motive and isen/additional motives. The main motif in this work is a good lotus flower in bloom, in bud, lotus seeds and its leaves, while the isen motif in this work is a leaf-like shape made with a stamp technique as a complement to the edges of the motif. The lotus flower is a freshwater plant, the lotus flower is often referred to as a spiritual symbol. This flower character grows in three different media/levels of nature, namely soil (mud), water, and air. The roots and tubers grow creeping in the mud at the bottom of the water, the stems grow in the water, and the leaves and flowers float above the surface of the water. The lotus flower grows in dirty muddy water, but that doesn't diminish the beauty of the lotus flower. In fact, the lotus flower will make its dirty environment beautiful. This is also related to the concept of Hinduism, namely Tri Hita Karana (Santika, 2021).

The lotus flower in the work is depicted in red. This red color is interpreted as a color that can attract attention because red has the value and strength of the strongest color to attract the attention of those who see it. This color is liked by many people, especially children and women. In addition, this color can also attract attention, red is also symbolized as the color of joy and courage. Deep blue spiral shape

the background of the work is likened to water where the lotus flower itself lives, the blue color has a cool and peaceful character. Blue is a cool color and

symbolizes holiness, hope and peace. The green color in the shape of a lotus leaf is made as it is in its original state. This color is relatively neutral, restful, and symbolizes contemplation and eternity.

Mandala Yoga


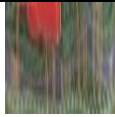
This work is in the form of a long cloth measuring 2 meters x 1 meter which is used as a display. In the work there are 2 motifs, namely the main motif and the isen/additional motif. The main motifs in this work are decorative forms of people who are meditating/yoga, decorative shapes of garuda wings, poleng motifs, floral motifs, and mandala motifs in which there is onkara script, while the isen motif in this work is a heart shape that fills the colored poleng motif. blue. The decorative form of people who are meditating/yoga can be realized as Lord Vishnu. Under this ascetic person his form is described as an eagle, where the garuda is the mount of Lord Vishnu.

The poleng motif in the work can be described as Rwa Bhineda. Rwa bhineda is a dualistic concept in Balinese culture. Poleng motifs are generally depicted in black and white, but in Widya Harsana's batik work, it is made by pouring red and blue colors. The colors red and blue have different characters, namely red is a hot color character while blue is a cold color character. The floral motif in the work means the cardinal directions. In the concept of Hinduism, the ruler of the cardinal directions is called Dewata Nawa Sanga. Dewata Nawa Sanga are nine deities who are worshiped as the nine cardinal directions. The mandala motif in the work is defined as the concentration of the mind during meditation. Inside the mandala motif there is an image of the onkara script, the onkara script is a sacred



symbol in Hinduism. The onkara script is used in the life of the Hindu community in


Bali as a symbol for symbolizes Ida Sang Hyang Widhi Wasa.

TABEL I
The work entitled Lotus Flower

No	Value of Character Education	Signified	Signifier
1.	religious value	lotus motif	
2.	the value of caring for the environment	water, small lake and mud	

TABEL II
The work entitled Mandala Yoga

No	Value of Character Education	Signified	Signifier
1.	religious value	decorative motif, someone who is meditating	
2.	religious value	<i>poleng motif</i>	
3.	religious value	flower motif	
4.	religious value	a motif mandala in which there is the onkara script	
5.	creative value	square pattern	

6.	peace value	motifs are related to one another	
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Presentation and Processing of Data

Lotus

Value of Character Education



Fig. 1 Lotus motif

Religious value can be seen from the lotus flower motif which is a symbol of spirituality, seen from the place where the lotus flower grows in three media/three different levels of nature, namely soil (mud), water, and air. The roots and tubers grow creeping in the mud at the bottom of the water, the stems grow in the water, and the leaves and flowers float above the surface of the water. In Hinduism, the characters of

these three levels of nature are called Tri Loka. The Tri Loka are the three levels of the universe consisting of Bhur-Loka, Bvah-Loka and Svah-Loka. Mud is interpreted as a symbol of the Bhur-Loka realm (the human realm), water is equated with the Bvah-Loka realm (the transitional realm), and air is equated with the Svah-Loka realm (the divine realm).

2. The Value of Caring for the Environment



Fig. 2 Water/lake and mud

The lotus flower grows in dirty mud water, but that does not reduce the beauty of

the lotus flower, even the lotus flower will make the dirty environment beautiful. This is

also related to the concept of Hinduism, namely Tri Hita Karana. Tri Hita Karana is a philosophy of life that has a concept that can preserve culture and the environment. In Hindu society, they tend to see themselves and their environment as a system that is controlled by the value of balance. The basic concept of Tri Hita Karana is the basic

concept of human relations in life in this world. Tri Hita Karana describes 1) human relationship with Ida Hyang Widhi Wasa or God, 2) human relationship with pawongan or fellow human beings, and 3) with palemahan or human relationship with the environment.

The work entitled Mandala Yoga

Value of Character Education

1. Nilai Religious

a. Decorative form of people who are meditating/yoga.



Fig. 3 The work entitled Mandala Yoga

Decorative forms of people who are meditating/yoga can be manifested as Lord Vishnu. Under this ascetic, his form is described as that of the Garuda bird, where the Garuda bird is the mount of Lord Vishnu. Lord Vishnu is called a manifestation of God in his duties as caretaker, Lord Vishnu's mount is the Garuda bird as depicted in the work. Lord Vishnu is one of the manifestations of God to protect nature and

its contents which is called Tri Murti. Tri Murti consists of 3 gods, namely, Lord Brahma whose job is as creator, Lord Vishnu whose job is as a caretaker, and Lord Shiva whose job is as a fuser. Each of these gods has a magician or wife as a source of energy or power to rule. The manifestation of God as Sang Hyang Tri Murti is worshiped at the kahyangan tiga temples located in each traditional village (pekraman village) in Bali.

b. Motive poleng



Fig. 4 Motive poleng

The poleng motif in the work can be described as Rwa Bhineda. Rwa bhineda is a dualistic concept in Balinese culture, namely two opposite categories that are always close together, both of which originate from one thing, for example hot and cold, day and night. Rwa bhineda is generally depicted in black and white, but in Widya Harsana's

batik works, it is made by pouring red and blue colors. The colors red and blue have different characters, namely red is a hot color character while blue is a cold color character. This motif has a philosophy of darkness and light in this life, there are good and bad, there is day and night.

c. Motive flower



Fig. 5 Motive flower

The flora motifs in the work mean the direction of the compass. In the concept of Hinduism, the ruler of the cardinal directions is called Dewata Nawa Sanga. Dewata Nawa Sanga are nine divine figures who are worshiped as the nine cardinal directions. Three of the nine figures of this god, namely

Lord Brahma, Lord Vishnu, and Lord Shiva are the main deity figures in Hinduism which are called Tri Murti. Six other divine figures, namely Dewa Sambhu, Dewa Iswara, Dewa Maheswara, Dewa Rudra, Dewa Mahadewa, and Dewa Sangkara are also interpreted as six other incarnations of Lord Shiva himself.

d. The mandala motif has the Ongkara script in it.



Fig. 6 The mandala motif has the Ongkara script in it

The mandala motif in the work is interpreted as the concentration of the mind during meditation. Inside the mandala motif there is an image of the onkara script, the onkara script is a sacred symbol in Hinduism. The onkara script is used in the

life of the Hindu community in Bali as a symbol to represent Ida Sang Hyang Widhi Wasa or God Almighty. The mandala motif, which contains the onkara script, can be interpreted as focusing the mind on God Almighty during meditation.

2. Creative Value Pattern motive



Fig. 7 Pattern motive

The plaid motif is a creative idea from Mr. Widya Harsana. This motif is named Mandala Yoga

3. Peace Love Value Motives are related to one another.



Fig. 7 Pattern motive, Motives are related to one another

This motif is a motive by linking one motive with another. Each motif has a religious meaning and this motif symbolizes peace.

4. CONCLUSION

The character education values contained in the batik motifs in the title Mandala Yoga are religious values, environmental care values, creative values and peace-loving values. The batik work entitled Lotus Flower has an educational value of religious character and the value of caring for the environment.

Suggestion

In accordance with the research objectives to be achieved, the suggestions to

be recommended is batik motifs need to be developed so that batik motifs vary. Batik motifs should be designed using symbols so that the batik motifs are meaningful.

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