



Copyright Perspective in the Multiplicity of Batik Motifs as a Reflection of the National Character Identity

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ABSTRACT

In the face of globalization challenges, it is important to preserve cultural diversity and protect batik heritage as a symbol of national cultural identity. The copyright approach is used as a legal framework for the protection and utilization of batik works. To determine the most original identity with its uniqueness is actually impossible, as no nation in the world is completely different from others. However, the multiplicity of batik motifs can contribute to the characteristics of the Indonesian nation. Batik is a national creative work that must be preserved. The aim of this research is to analyze how the perspective of copyright can influence the understanding, recognition, and development of batik as a cultural heritage. The research method used is literature review by analyzing literature related to batik, copyright, and cultural identity. The results of this research indicate that the perspective of copyright provides important legal protection in securing the authenticity and commercialization of batik. However, copyright protection must also be balanced with efforts to maintain sustainability and social justice for traditional batik makers. This research concludes that through a proper understanding of copyright, steps can be taken to strengthen the national character identity reflected in the diversity of batik motifs. This research has significant implications for policymakers, cultural stakeholders, and society in preserving and promoting Indonesia's valuable cultural heritage. This article analyzes the relevant legal framework, including copyright laws and intellectual property protection in Indonesia. In facing the challenges of copyright infringement, this article also proposes measures to strengthen legal protection for batik motifs as part of the national character identity. It is expected that this article can provide a better understanding of the copyright perspective in the diversity of batik motifs and contribute to the development of more effective legal policies in safeguarding Indonesia's cultural heritage.

ABSTRAK

Dalam menghadapi tantangan globalisasi, penting untuk menjaga keanekaragaman budaya dan melindungi warisan batik sebagai simbol identitas budaya bangsa. Pendekatan hak cipta digunakan sebagai landasan hukum dalam perlindungan dan pemanfaatan karya batik. Untuk menentukan identitas yang paling orisinal dengan keunikannya, sesungguhnya tidak mungkin, karena tidak ada satu bangsa pun di dunia ini yang mutlak berbeda dengan bangsa lain. Akan tetapi dengan multiplisitas motif batik dapat menjadikan karakteristik bangsa Indonesia. Batik merupakan hasil karya bangsa yang harus dilestarikan. Tujuan penelitian ini adalah untuk menganalisis bagaimana perspektif hak cipta dapat mempengaruhi pemahaman, pengakuan, dan pengembangan batik sebagai warisan budaya. Metode penelitian yang digunakan adalah studi literatur dengan menganalisis literatur terkait batik, hak cipta, dan identitas budaya. Hasil penelitian ini menunjukkan bahwa perspektif hak cipta memberikan perlindungan hukum yang penting dalam mengamankan keaslian dan komersialisasi batik. Namun, perlindungan hak cipta juga harus diimbangi dengan upaya untuk menjaga keberlanjutan dan keadilan sosial bagi para pembuat batik tradisional. Penelitian ini menyimpulkan bahwa melalui pemahaman yang tepat tentang hak cipta, dapat dilakukan langkah-langkah untuk memperkuat identitas karakter bangsa yang tercermin dalam keanekaragaman motif batik. Penelitian ini memiliki implikasi penting bagi para perancang kebijakan, pemangku kepentingan budaya, dan masyarakat dalam upaya melestarikan dan

mempromosikan kekayaan budaya Indonesia yang bernilai. Artikel ini menganalisis kerangka hukum yang relevan, termasuk undang-undang hak cipta dan perlindungan kekayaan intelektual di Indonesia. Dalam menghadapi tantangan penyalahgunaan hak cipta, artikel ini juga mengusulkan langkah-langkah untuk memperkuat perlindungan hukum terhadap motif batik sebagai bagian dari identitas karakter nasional. Diharapkan bahwa dapat memberikan pemahaman yang lebih baik tentang perspektif hak cipta dalam keragaman motif batik dan memberikan kontribusi bagi pengembangan kebijakan hukum yang lebih efektif dalam melindungi warisan budaya Indonesia.

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I. INTRODUCTION

In Civic Education, there are the identities, characters, and challenges of the Indonesian nation. This is inseparable from the fact that Indonesia is a constitutional state, as stated in the 1945 Constitution of the Republic of Indonesia. Discovering the national identity is equivalent to discovering the national character, thus it also involves discovering the process of nation-building and statehood. National identity reflects in the cultural aspects, particularly in the character of its society, while national identity in the context of statehood is reflected in national symbols. Indonesia is essentially a religious, humanistic nation that values unity and togetherness. The national identity we will focus on in this study is Batik. Batik is an Indonesian cultural heritage that has been passed down since ancient times, possessing unique characteristics and distinctiveness. Batik motifs showcase the beauty of painting on fabric using specific techniques. Batik patterns have philosophies that depict the Indonesian national identity.

The application of national values in the field of Art Education can be modified by creating Batik patterns that reflect the distinctive national identity. The learning system is transformed to be interesting and motivating for students to directly contribute to the implementation of civic education and apply legal principles in society. The art of drawing Batik, commonly known as "ngrengeng," can play a role in designing various Batik patterns to manifest the cultural heritage of the nation. Local wisdom is highly esteemed to demonstrate the uniqueness of Indonesia (Rahyono, 2017). Civic Education is a theoretical subject taught in higher education institutions and is a compulsory course for students. One of the curriculum topics in Civic Education is the identity and characteristics of the nation. To implement the national identity, students collaborate with the art of Batik-making by creating Batik motifs that depict the richness and culture of Indonesia. It is undeniable that our country has a diverse cultural heritage, which can be engraved into various Batik motifs, each with its own philosophy. Due to the modification of art, civic education, and legal principles in statehood, national identity is inherently dynamic rather than static.

In its formation, national identity is always in a tug of war between fundamentalist character and purification present in all ethnic groups, and the modernization brought about by unstoppable globalization. Through the design of Batik motifs, it is expected that this learning system will be more attractive and leave a distinct impression on art students, especially those studying Batik and Fashion. Implementing the national identity into Batik design creates a form of artistic creativity

from the students themselves and inspires them to express their inspiration through drawings that reflect the Indonesian national identity. There are various Batik motifs such as Batik Parang Kusumo, Mega Mendung, Sogan, Sidoluhur, and many others. The visual ideas poured into their hand drawings will serve as a reminder of important moments in the development of the Indonesian nation, distinguishing it from other countries. In the cultural heritage of Indonesia, Batik is one of the ancient art forms with high quality. The word "Batik" comes from the Javanese language, "amba," which means to write, and "nitik," which means dots (Trixie, 2020). The national identity of the Indonesian nation stems from the noble values of Pancasila, which are actualized in community life, nationhood, and statehood. National identity becomes a serious issue when we consider the modern era, where many people are influenced by foreign cultures. As the next generation, we must preserve the cultural multiplicity in Indonesia to attract foreign tourists to learn about Indonesian culture, thus generating revenue for the country (Molina et al., 2020).

Batik, as a traditional textile art, holds significant cultural and historical value in Indonesia. Batik not only reflects the diversity of motifs and designs but also serves as a profound representation of the nation's cultural identity. In the face of globalization challenges, preserving cultural diversity and protecting batik as a cultural heritage is of great importance. Copyright approach provides a legal framework to safeguard and utilize batik works, ensuring recognition and rights for creators, as well as preserving the integrity of this valuable art form. This article aims to explore the perspective of copyright in the context of the multiformity of batik motifs as a reflection of the nation's character identity. In this study, we intend to analyze how the copyright perspective influences the understanding, recognition, and development of batik as a cultural heritage (Sakul, 2020). Through a comprehensive review of literature on batik, copyright, and cultural identity, we will delve into relevant theories and recent research in this field.

The urgency of this research lies in the need to find a balance between preserving the authenticity and cultural significance of batik while also promoting its commercial potential in a globalized world. Furthermore, we aim to highlight the uniqueness of this writing by focusing on the multiformity of batik motifs, which contributes to the distinctiveness of Indonesia. Understanding the implications of copyright perspective on batik will enable us to formulate strategies and recommendations to strengthen the nation's character identity reflected in various batik motifs. In summary, this article discusses the intersection of copyright perspectives, the multiformity of batik motifs, and the reflection of the nation's character identity. By studying existing theories and previous research, our goal is to provide a deeper understanding of the significance of this writing and its contribution to the preservation and promotion of Indonesia's valuable cultural heritage. From the aforementioned background, the research problem is formulated as follows: How is copyright applied in the diversity of batik motifs in Indonesia, and what forms of batik motif diversity reflect the nation's character identity?

Batik, as a form of traditional Indonesian textile art, holds a significant place in the country's cultural heritage. Over the years, extensive research has been conducted to explore various aspects of batik, ranging from its historical origins to its artistic techniques and cultural significance. However, in the context of copyright perspectives, there is a need to delve into the latest research findings that shed light on the multiplicity of batik motifs and their reflection of the national character identity. This article aims to contribute to the existing body of knowledge by focusing on the recent advancements in understanding the copyright implications related to the diverse range of batik motifs. As batik continues to evolve as a dynamic art form, it faces challenges in terms of copyright protection against unauthorized reproductions and unauthorized use of its motifs. Therefore, it is crucial to examine the legal framework and intellectual property laws that govern batik motifs, ensuring their preservation as an integral part of Indonesia's national identity. By emphasizing the latest research in this field, this article seeks to offer fresh insights into the

copyright perspective surrounding batik motifs. It aims to highlight the importance of protecting the intellectual property rights associated with these motifs, not only from a legal standpoint but also from the perspective of preserving Indonesia's rich cultural heritage. Through this exploration, we hope to contribute to the development of more effective legal policies and strategies that safeguard the multiplicity of batik motifs and reinforce their role as a reflection of the national character identity.

II. RESEARCH METHOD

Research methodology is a scientific approach to obtaining data with specific objectives (Ramdhan, 2021). In this article, the author uses a qualitative approach to gain a deep understanding of the copyright perspective in the multiplicity of batik motifs as a reflection of the national character's identity. The qualitative approach is chosen because this research aims to explore subjective understanding, perspectives, and individual experiences related to copyright and batik motifs. By using this approach, the author can explore the meanings contained in batik motifs and understand how the national character's identity is reflected through this cultural heritage (Jonaedi Efendi et al., 2018). The research specifications in this article include the research population and sample. The research method employed in this article is a qualitative approach with data collection through in-depth interviews and document analysis. In selecting respondents, special attention was given to the representation of various groups related to copyright issues and batik, including policy makers.

Firstly, legal and intellectual property experts were invited as respondents to provide insights into the existing legal framework and challenges in protecting copyright for batik motifs. This is crucial for understanding the legal perspectives underlying copyright protection in the context of batik.

Furthermore, data collection also involved representatives from the batik community, including batik artisans, designers, and batik business owners. Through in-depth interviews, their perspectives on the importance of copyright for batik motifs as a reflection of national character identity could be heard. Their experiences and viewpoints contribute to a comprehensive understanding of the issues faced by the batik community in protecting their copyrights. Additionally, in an effort to ensure policy perspectives are also included, policy makers related to intellectual property and cultural heritage were invited to participate in this research. Through interviews with them, insights into how current policies regulate copyright for batik motifs and their thoughts on enhancing legal protection could be gathered. Thus, through this research method, the article aims to ensure broad representation from various groups related to copyright issues for batik motifs, including policy makers. This is expected to provide a comprehensive overview of the copyright perspective in the multiplicity of batik motifs as a reflection of national character identity.

The research population consists of batik artisans, designers, copyright experts, and business owners involved in the batik industry in Indonesia. The author selected the sample using purposive sampling technique, which means selecting respondents who have relevant knowledge and experience regarding copyright and batik motifs (Campbell et al., 2020). Thus, the research sample is expected to provide in-depth insights into the diverse perspectives in this matter.

The data collection methods used in this research involve in-depth interviews and participatory observation. In-depth interviews are conducted with the selected respondents as research samples. Through these interviews, the author can obtain rich and in-depth information about the respondents' views, experiences, and knowledge regarding copyright and batik motifs. Additionally, participatory observation is also conducted by observing and participating in activities related to the batik industry (Unaradjan, 2019). This allows the author to directly observe how batik motifs are used and applied in daily practices. The data analysis method used in this research is thematic analysis. After the data is collected through interviews and observation, the author transcribes and

studies the data in detail. Then, the author identifies the main themes that emerge from the collected data. In this case, these themes are related to the copyright perspective in the multisplitas of batik motifs and the reflection of the national character's identity. By using the thematic analysis method, the author can explore and understand the meanings contained in the data holistically, thus providing a comprehensive understanding of the research topic (Kristanto & Padmi, 2020). Overall, this article demonstrates that a qualitative approach with a focus on a case study is an effective research method to explore society's views on copyright in traditional Indonesian batik motif designs. The data collection techniques used, such as in-depth interviews, observation, and documentation, also help generate relevant and accurate data. Qualitative data analysis methods have also proven effective in understanding society's perspectives on copyright in traditional batik motif designs (Tersiana, 2018).

III. RESULT AND DISCUSSION

1. The Implementation of Copyright in the Diversity of Batik Motifs in Indonesia

Article 1, Paragraph (1) of the Copyright Law states that copyright is an exclusive right granted to creators or rights holders to announce or reproduce their copyrighted works or grant permission for such acts, subject to the limitations stipulated by applicable regulations. It has been previously explained that batik has two dimensions: as a process and as a result or the batik fabric itself. Therefore, the dimension of batik as a creative outcome is protected by copyright (Maulana & SH, 2020). The implementation of copyright in the diversity of batik motifs in Indonesia involves the implementation of a legal framework that governs the protection of batik works. Copyright, as explained in Article 1, Paragraph (1) of the Copyright Law, grants exclusive rights to creators or rights holders to announce or reproduce their works and provides permission to others to do so, while still complying with the limitations imposed by applicable regulations (Maulana & SH, 2020). In the context of batik, there is a debate regarding whether batik motifs can be considered as artistic works eligible for copyright protection or as cultural heritage that emphasizes collective protection. Batik has two dimensions: as a process and as a result or the batik fabric itself. Copyright can be applied to the dimension of batik as a creative outcome, which includes unique and original motifs, designs, and compositions.

However, in its implementation, the application of copyright to batik motifs faces several challenges. One of them is the determination of clear criteria or boundaries to determine which batik motifs deserve copyright protection. Questions arise regarding the level of originality required for a batik motif to be protected and how to consider long-existing batik motifs with high cultural value. Additionally, the application and enforcement of copyright in batik face challenges in terms of protecting against counterfeiting and misuse of batik motifs. Batik artisans and designers often encounter difficulties in securing their copyright and protecting their batik motif designs from counterfeiting practices (Nurchayanti & Affanti, 2018). Lack of understanding about copyright, weak legal protection systems, and a lack of awareness regarding the importance of protecting intellectual property in batik contribute to the challenges in implementing copyright. In efforts to enhance the application of copyright in the diversity of batik motifs in Indonesia, cooperation is required among the government, artisans, designers, and relevant institutions. There needs to be a better understanding of copyright and intellectual property protection in batik, as well as an increased awareness of the importance of respecting and safeguarding creative works. Improving legal protection systems and enforcing copyright are also crucial steps to ensure the sustainability and development of creative and innovative batik motifs in Indonesia.

In this regard, there is a need for a high level of understanding and awareness among batik industry practitioners regarding copyright. This can be achieved by providing socialization and education to batik industry practitioners about copyright and the importance of protecting the

copyright of their batik motifs. Additionally, adequate support and policies from the government are necessary to protect copyright in the field of batik. The application of copyright to batik can also provide significant benefits to batik industry practitioners and the general public. Batik industry practitioners can create original and high-value batik works, thereby improving their economic well-being (Siregar et al., 2020). Furthermore, the public can enjoy original and high-quality batik works while gaining a better understanding of the cultural and historical values embodied in the batik motifs. In conclusion, the implementation of copyright in the diversity of batik motifs in Indonesia is crucial to protect the copyright of creators or rights holders of the created batik motifs, enhance the quality and market value of batik products, and strengthen the cultural and historical values embedded in batik as an Indonesian cultural heritage (Saragih et al., 2022).

The process of registering copyright for batik motifs in Indonesia can be done through the Directorate General of Intellectual Property (DJKI) of the Ministry of Law and Human Rights (Kemenkumham). The following are the stages in the process of registering copyright for batik motifs (Jannah, 2018): (a) Application Submission: Applicants can submit a copyright registration application to DJKI through the Electronic Intellectual Property Service (e-LKI) system or directly to the DJKI Office. The application must be accompanied by administrative requirements, such as the application form, copies of the batik works to be registered, and proof of payment of registration fees. (b) Formality Examination: After the application is received, DJKI will conduct a formality examination to ensure that the administrative requirements are fulfilled. If there are deficiencies or ambiguities in the application, DJKI will provide the applicant with an opportunity to make corrections or clarifications. (c) Substantive Examination: After the formality examination is completed, DJKI will conduct a substantive examination to assess whether the submitted batik motifs meet the requirements for copyright protection. The examination includes checking for authenticity, originality, and compliance with legal and ethical standards. (d) Copyright Certificate Issuance: If the substantive examination is passed, DJKI will issue a copyright certificate that grants exclusive rights to the owner to reproduce, announce, and grant permission for the registered batik motifs. The copyright certificate has a protection term of 50 years from the registration date. The process of registering copyright for batik motifs in Indonesia plays a crucial role in protecting the intellectual property rights of creators and owners of batik motifs. With copyright protection, it is expected that the produced batik motifs will be recognized and valued as original works with high economic and cultural significance.

The legal aspect in the implementation of copyright for the diversity of batik motifs in Indonesia is crucial to protect artistic works and preserve the intellectual property embedded in these motifs. Here are some relevant legal aspects: Copyright Law: In Indonesia, copyright is regulated by the Copyright Law, which provides legal protection for artistic works, including batik motifs. Copyright grants the owner exclusive rights to use, reproduce, and communicate the batik motifs legally (Yanto, 2015). Filing and Registration of Copyright: To obtain strong legal protection, owners of batik motifs can file and register their copyright with authorized institutions, such as the Directorate General of Intellectual Property (DGPI). Copyright registration provides legal clarity and evidence of ownership for the batik motifs. Limitations and Exceptions: Although copyright provides protection, there are certain limitations and exceptions specified in the Copyright Law that allow the use of batik motifs without the owner's permission. For example, use for educational purposes, research, or certain public interests may be exempted. Law Enforcement and Penalties: The Copyright Law also includes provisions for law enforcement and penalties against copyright infringement. If there is a violation of the copyrighted batik motifs, the copyright owner can take legal action to enforce their rights. It is important to understand and implement these legal aspects in protecting the copyright of the diverse batik motifs in Indonesia (Simatupang, 2021). This way, batik artworks as a national cultural identity can be well-preserved, and copyright owners can enjoy the rightful benefits and protection of their creations.

2. The Forms of Diversity in Batik Motifs Reflecting the National Character Identity

National Identity, in the context of being a nation, is reflected in the cultural aspects, particularly in the character of its people, while national identity, in the context of being a state, is reflected in national symbols (ideology, constitution, national anthem, national flag, and government bureaucracy). The Indonesian nation is fundamentally religious, humanistic, values unity/family, favors consultation, and prioritizes common interests. Even in the occurrence of social conflicts and brawls within society, they do not represent the entirety of the Indonesian nation's character. Quantitatively, there are far more harmonious and tolerant communities than those that are not. Indonesian national identity is also formed from the shared fate of a nation that has experienced suffering due to colonization (Portuguese, Dutch, Japanese), and this bond arises from the same desire for independence. This is known as the Conditional factor. On the other hand, the primordial factor is inherent and natural, such as geography, ecology, and demography. If the Indonesian nation had not been colonized by foreign nations throughout history, it would undoubtedly be very different (Parmono, 1995).

National identity, in essence, is not static but dynamic. In its formation process, it is always in a constant tug-of-war between fundamentalist character and purification found in all ethnic groups, and the modernization brought by globalization that cannot be stopped. The problem arises when the notion of identity (ethnicity) often closes itself off from change out of fear that the identity built by their predecessors will be eroded or lost. Indonesia, with its hundreds of ethnic groups, had to unite to form a single identity, which is Indonesia itself, and it was not an easy process. As Indonesians, there is certainly a unique pride in batik as the nation's cultural asset/heritage. Moreover, international recognition has been given to Indonesian batik since 2009 by UNESCO (UN) as Intangible Cultural Heritage of Humanity. However, Indonesian batik is not just a mass-produced patterned product without meaning. The personality or essence of Indonesian people can actually be traced back to the history of the formation of the Indonesian nation, from the time of the Kutai, Srivijaya, Majapahit kingdoms, and other kingdoms before colonialism and imperialism entered Indonesia. The values of Pancasila already existed during that time, not only during the colonial or post-colonial era. The philosophical exploration of Pancasila happened in the period leading up to independence. The national identity of the Indonesian people is Pancasila itself because the values embodied in Pancasila have shaped the behavior and character of the Indonesian nation. These values are esoteric (substantial), and when there is communication, relations, and interactions with other nations, the exoteric reality (practice) also develops both in thought and in practice in the field. In reality, national identity becomes one of the foundations for forming the concept of Indonesian citizenship, which has awareness of human equality as citizens. Identity as a citizen serves as a political framework for everyone, regardless of their other identities such as religion, ethnicity, region, and others.

However, since the reform era, freedom of thought, expression, and freedom in general have become so open that it has led to an uncontrolled euphoria. Identity politics is a term that denotes the emergence of a group with distinct characteristics and ideologies that bind them to participate in national politics. It starts with the group's expression of its unique history (socio-psychoreligious), which then transforms into a model of struggle to obtain political power. If not approached with caution and wisdom, this politicization of identity movement can erode the diversity of the nation. The elements of national identity refer to a diverse nation. This diversity is a combination of elements that form national identity, including ethnic groups, religion, culture, and language. From these elements of national identity, they can be divided into three parts (Herdiawanto & Hamdayama, 2010).

In this research, we discuss the diversity of batik motifs, which reflect the characteristics of the Indonesian nation. Of course, this cannot be separated from the learning of Civic Education. Students practice by designing batik patterns that describe the unique culture in Indonesia. Using

images to depict batik patterns on paper or fabric is a reflection of nationalist attitudes among art students. Generally, there are four types of batik-making techniques used, namely hand-drawn (tulis), stamped (cap), printed (print), and dyed (celup) techniques (Irvan et al., 2020). The multiplicity of batik motifs reflects the character and identity of the nation as follows:

1. Batik Sekar Jagad by Henrica Handaru



Image 1. Sekar Jagad

Sekar Jagad batik is one of the batik motifs originating from Surakarta and Yogyakarta. This motif carries the philosophy of beauty and aesthetics, captivating anyone who sees it. Some believe that the Sekar Jagad motif actually comes from the Javanese words "kar jagad" which mean "map of the world," symbolizing diversity across the globe. However, another interpretation suggests that "sekar" means flowers and "jagad" means world. This portrays that Sekar Jagad batik signifies the beauty and diversity of flowers worldwide (Anggraini, 2019).

The distinguishing feature of the Sekar Jagad motif is the depiction of curved lines resembling interconnected islands. This motif is considered unique because it appears irregular, unlike other batik patterns that have repetitive and orderly designs. Sekar Jagad batik is characterized by the presence of "isen-isen" (fillings) within the islands, featuring various motifs such as kawung, truntum, lereng, flora, fauna, and others. Batik is often used as a symbol of the cultural identity of a region or country. Batik can represent a rich cultural heritage and tradition (Faiqoh & Desmawati, 2021).

2. Batik Motif titled "Imaji" by Dewi Sahara Kasih



Image 2. Imaji

This batik motif is titled "Imaji," which symbolizes and portrays the aspirations of the Indonesian people since ancient times, namely the harmony in the diversity of nature and culture. In painting this batik, bright ornamental colors are used, carrying the philosophy of joy and peace in social life and community. The pattern's form is indeed unique as it depicts volcanoes, Minangkabau traditional houses, trees, and the ocean (Mahardhika et al., 2022). It reflects the richness of Indonesia's natural resources. Therefore, we must preserve Indonesia's natural wealth by conserving it, as it has many benefits for our country. It provides a source of foreign exchange for

our nation, automatically attracting foreign tourists to visit Indonesia and sparking interest in learning about it.

3. Paksi Naga Liman Batik by Muafa Qotun



Image 3. Paksi Naga Liman

Paksi Naga Liman Batik is a classic batik motif that depicts a mythical carriage or chariot called "kereta sakti" or "kereta kencana" from the Cirebon royal palace. It is believed that this motif represents the role of the king or sultan as the ruler and protector of the universe in Cirebon. "Paksi" refers to a bird with wings, symbolizing the Middle Eastern region and the Islamic influence that originated from there (Aurumajeda & Nurhidayat, 2020). The dragon, representing the rulers of Caruban, is called "mang" and symbolizes the Chinese kingdom and the elements of Annasir (Buddhist teachings). Lastly, "Liman" represents the elephant. The philosophy behind this batik is described as the role of a leader in ancient times, where the king or sultan acted as the ruler and protector of the people and the universe. It also reflects wisdom in an Islamic context. The combination of the Garuda bird, dragon, and elephant symbolizes the fusion of physical strength and the attitude of protecting wisdom. It signifies protection within the power of life, making this batik motif a symbol of the strength of the Cirebon kingdom or palace in achieving prosperity.

4. Mega Mendung Batik by Dwi Sabilla



Image 4. Mega Mendung

This Mega Mendung batik motif is a distinctive characteristic of West Java. One of the prominent cultural elements in West Java is wayang golek, a traditional puppet show. The term "golek" means searching or seeking, indicating that in every wayang golek performance, the audience seeks valuable life lessons that are implied in the show. The Mega Mendung motif symbolizes rain clouds, representing fertility and the giver of life (Budihardjo et al., 2019). In Sundanese philosophy, the

angkung instrument is likened to a depiction of human life. Shaped like a tube with various sizes from small to large, from low to high, it represents different levels of human life and development. The portrayal of diverse human conditions emphasizes the need for complementarity and mutual support among individuals. Thus, each motif carries meaning and philosophical insights about living as humans, aiming for personal well-being and benefiting others.

The word "batik" originated from the Proto-Austronesian language, meaning "to tattoo," and it also comes from the Javanese word "amba" or "to write" and "titik" (Kamil et al., 2016). The Mega Mendung pattern is a cultural heritage of Cirebon, reflecting the character of the Indonesian nation. It showcases the rich cultural heritage of Indonesia as one of the types of batik in the country. Mega Mendung batik is used for creating various types of garments, including formal attire, traditional wedding attire, and casual wear.

5. Parang Batik by Bintang Salma



Image 5. Parang

The Rafflesia Arnoldi flower is one of the iconic and rare flowers of Indonesia. It originates from the deep forests of Bengkulu, Sumatra. In the above batik motif, the Garuda bird, which is a symbol of Indonesia, is added. The Garuda bird in Pancasila represents dynamic strength and movement. This is evident in its outstretched wings, ready to soar into the sky. The reason the creator of the artwork added the parang batik motif is that it is the oldest batik motif in Indonesia. The parang batik motif carries a specific philosophy, depicting breaking waves or coral reefs. Therefore, there is a prohibition against wearing the parang batik motif at certain events, such as weddings. This is because the word "parang" literally means "cliff" or "rock face." The parang motif was originally discovered by Sultan Agung of Mataram during his meditation on the South Coast (Kristie et al., 2019). The Parang motif in batik has a shape resembling a machete or sword, symbolizing bravery and resilience. Parang is depicted in sharp and strong diagonal lines, reflecting the spirit of struggle and courage of the Indonesian people in facing various challenges. Batik Parang is one of the traditional motifs that has existed for a long time in Indonesian culture. Its presence is part of a rich cultural heritage that is continuously preserved. By wearing Batik Parang, individuals can celebrate and appreciate Indonesia's cultural heritage and demonstrate pride in the cultural identity of the nation. Batik Parang is also an example of beauty and creativity in the art of batik. This motif is created through a complex process that requires high skill in creating orderly and symmetrical patterns. Through Batik Parang, traditional art and skills can be respected and appreciated as part of the national character's identity (Prihandayani, 2020).

IV. CONCLUSION

The essence of a nation's identity cannot be separated from something that distinguishes it from other nations. These distinguishing features create the uniqueness that stands out in Indonesia. There are many symbols that describe the natural wealth of Indonesia. This research is an implementation of Civic Education lectures by applying the art of designing Batik. Civic Education is closely related to the Constitutional Law in Indonesia. This article focuses on the theme of Batik Design combined with elements of national identity by incorporating symbols that represent the distinctive characteristics of Indonesia into the patterns of Batik design in Indonesia. The diversity of Batik types adds variation to Batik creations in Indonesia. Batik holds aesthetic and cultural values of the Indonesian nation. Civic education is based on the values of Pancasila. The learning system of this theoretical course involves practical Batik design that showcases the characteristics of the nation and directly applies them to the Batik patterns. For example, by adding patterns of the Indonesian map, the Garuda bird, unique Indonesian flowers, customs, and natural treasures of Indonesia into the Batik motifs such as Sekar Jagad, Paksi Naga Liman, Mega Mendung, and Parang. Batik also signifies their geographical origins, such as Batik from West Java, Cirebon, Madiun, Sogan, and Solo. The creator must also be able to incorporate the unique culture of the Indonesian nation into their creations in order to showcase them to the world. Designing patterns by adding symbols of national identity will enhance students' creativity to improve the quality of art and demonstrate their love for the homeland and nationalistic spirit towards the Unitary State of the Republic of Indonesia. Regarding the issue of the legal framework governing the copyright of Batik in Indonesia, it was found that there is still ambiguity and debate about clear criteria and boundaries to determine which Batik motifs can be protected. This indicates the need for updating and refining specific legal regulations to provide clearer and more effective legal protection for Batik motifs. In assessing the achievement of the research objectives, it was found that copyright protection for Batik motifs is an important step in preserving the diversity of Batik motifs and strengthening the national character's identity. With copyright protection, creators or copyright owners can protect their original Batik works from unauthorized use, thus encouraging creativity and innovation in the development of Batik motifs. In terms of social and economic implications, it was found that the implementation of copyright protection for Batik motifs can provide significant benefits.

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