

Ciwaringin Batik as a Symbol of Indonesian Local Cultural Identity: A Study of Chrematonymy

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Received: 1/8/2024

Revised: 17/9/2024

Accepted: 17/11/2024

Published online: 1/11/2025

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Citation: Nur, T., Machdalena, S., Nero, A., Sunarni, N., Nany Ismail, & Lukman, F. (2026). Ciwaringin Batik as a Symbol of Indonesian Local Cultural Identity: A Study of Chrematonymy. *Dirasat: Human and Social Sciences*, 53(4), 8604. <https://doi.org/10.35516/Hum.2026.8604>

Abstract

Objectives: This research examines Ciwaringin batik as a reflection of the cultural identity of Cirebon, Indonesia. Through a chrematonymy study using an onomastic approach, it analyzes the names and meanings of Ciwaringin batik patterns. The study aims to explore how these names embody cultural, linguistic, and philosophical values, shedding light on the logical and semantic structures of language in batik.

Methods: Data were gathered from photographs of batik, articles, books, audiovisual materials, social media, and field observations in Ciwaringin. Interviews with local artisans and informants provided insights into the history and symbolic significance of the batik names and motifs. The collected data were categorized through coding, focusing on patterns such as flora, fauna, and mixed designs. The study also examined the etymology of batik names and their socio-cultural and philosophical meanings through chrononymic analysis.

Results: The findings reveal that Ciwaringin batik represents a process of cultural and religious assimilation. Key patterns identified include geometric, pangkaan, ceplok-ceplok, and mixed motifs. The batik is characterized by soft yet vibrant colors derived from natural dyes, showcasing the artisans' philosophical connection to nature and commitment to sustainability.

Conclusion: The motifs in Ciwaringin batik, inspired by local flora and fauna, highlight the community's environmental consciousness and sustainable use of natural resources, reflecting local wisdom and cultural identity.

Keywords: Batik; ciwaringin; Indonesia; chrematonymy; local cultural identity; symbol

بَاتِيك سِيوَارِنْغِنْ كَرْمَزْ لِلْهُيُوتَةِ الثَّقَافِيَّةِ الْمَحَلِّيَّةِ الإِنْدُونِيسِيَّةِ: دَرَاةٌ فِي الدَّسْمِيَّاتِ الْكِرِمَاتُونِيْمِيَّةِ

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ملخص

الأهداف: تعكس تصاميم الباتيك في سيوارينجين الحياة الثقافية في سياريابون وفن إندونيسيا التقليدي في إنشاء الأنماط والألوان على القماش. تعتمد هذه الدراسة على تحليل أسماء باتيك سيوارينجين باستخدام منهجية الأسماء الخاصة (علم التسمية)، بهدف فهم البنية المنطقية والدلالية ووظائف اللغة. تهدف هذه الدراسة الإثنوغرافية إلى وصف الهوية الثقافية، وفهم الحياة من منظور السكان المحليين.

المنهجية: تشمل البيانات التي تم جمعها صوراً فوتوغرافية للباتيك من وثائق مصورة، ومقالات، وصحف، ومجلات، وكتب عن الباتيك، ووسائل سمعية وبصرية، ووسائل التواصل الاجتماعي، وملاحظات ميدانية في سيوارينجين. كما أجريت مقابلات مع مطلعين للكشف عن القصص والتاريخ والمعاني وراء أسماء الباتيك، وفلسفة أنماطه. بعد ذلك، تم تصنيف البيانات من خلال الترميز، مع التركيز على الأنماط والمواضيع، وتجميعها بناءً على تصاميم الباتيك (نباتات، حيوانات، ومختلط). ثم تم تحليل التصاميم من حيث الكرونيميا، بما في ذلك اشتقاق أسماء الباتيك، وتكوين الكلمات، والرموز، والأهمية الاجتماعية والثقافية، والمعاني الفلسفية وراء الأنماط.

النتائج: كشفت الدراسة أن تصاميم باتيك سيوارينجين يمثل عملية استيعاب ثقافي وديني تُعبر عن خلال الفن. يحتوي باتيك سيوارينجين على عدة أنماط رئيسية: الأنماط الهندسية، بانقكان، تشيلوك-تشيلوك، وبت نقرمبات، والأنماط المختلطة. يتميز باتيك سيوارينجين بألوانه الزاهية والناعمة في الوقت نفسه، المستخلصة من أصباغ طبيعية مشتقة من مواد نباتية. يستلهم فنانون باتيك سيوارينجين فلسفتهم من الطبيعة، ويظهرون وعياً بيئياً من خلال استخدام الأصباغ الطبيعية، وتجنب الأصباغ الصناعية.

الخلاصة: تمثل تصاميم النباتات والحيوانات الطبيعية الحكمة المحلية للمجتمع في استغلال الموارد الطبيعية الوفيرة بطريقة مستدامة.

الكلمات الدالة: باتيك، سيوارنغن، اندونيسيا، التسميات الكريما تونيمية، الهوية الثقافية المحلية، الرمز



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1. Introduction

Batik cloth is a beautifully unique work of art with distinctive patterns and colours. The batik tradition has existed in Indonesia for centuries and has become integral to the nation's culture and identity (Sugiarto et al., 2023). Etymologically, the word batik comes from Javanese, *amba*, which means width, area, cloth; and *dot* which means dot or matic (verb to make dots), which later developed into the term "batik", which means connecting dots into a certain image on a large or wide cloth. Batik also means everything related to making certain points on *mori* cloth (Sunarya, 2014, p. 52; Wulandari, 2011, p. 4). Furthermore, Sunarya stated that batik in general is an embodiment of the conditions that surround batik makers, what is expressed is an outpouring of feelings and thoughts towards forces outside themselves, which are related to the social traditions that prevail in society. This can be seen from the presentation of patterns (motifs); Therefore, the development of batik is in line with and reflects traditional values and the dynamics of the supporting community. Batik designs and motifs are inspired by religious life, national culture and the natural conditions of Indonesia (Anas et al., 1997; Sunarya, 2014). In line with Sunarya, batik is a work that embodies the aesthetic reflection of the supporting community. Apart from storing aesthetic codes, Batik is not only made for beauty but is also made to be worn. Batik stores the moral values and symbolic meaning of the community where it was created (Casta, 2015, p. 2; Machdalena et al., 2023).

Batik is one of Indonesia's cultural heritages rich in meaning and beauty, an important part of a region's identity. Among the various batik patterns spread across the archipelago, one of the batiks that have distinctive characteristics, use and uniqueness in terms of both motifs and colours is Ciwaringin batik. Ciwaringin Cirebon Batik presents motifs that are different from batik motifs from other regions and present a harmony of natural colours. All of these things reflect the life and culture of the people of Cirebon. Craftsmen have created many Ciwaringin batik motifs. Each batik has the name of its motif. The names of each batik motif will be different, and this name takes into account many things, including the language used, the environment in which the batik was created, the socio-cultural location of the batik, and the philosophy of the batik motifs (Casta, 2008, 2015).

In this day and age, with advances in communication technology in the world, many changes are occurring in all fields, for example, social, psychological, political, economic, technological, and cultural changes and all of this makes society a wide space for movement and has an intercultural and cross-cultural dimension of contact. language which is a phenomenon of globalization. This major change in society certainly involves linguistics as one of the fields that produces and creates words and terms for naming discoveries and creating new works. The field of onomastics is developing rapidly (Bugheşiu, 2015).

Giving names to objects, symptoms, events, and human work needs to be created because these names become carriers of information content. If these things do not have names, they will be difficult to identify in communication, and continuously an object will be expressed descriptively with complicated specifications from each speaker. Having the names of objects makes communication easier and clearer. Without them, we would be lost in the abundance of information about the object being described to identify (Gałkowski, 2022). This naming is studied in onomastics. In Indonesia, the study of onomastics is still not as developed as in Eastern European countries, for example, Russia, Poland, Ukraine, Slovakia, and the Czech Republic. Research on this theme in Indonesia has only revolved around anthroponymy, toponymy, and hydronymy. Even though Indonesia is a large country with 38 provinces rich in language, culture and traditions. These provinces have different languages, cultures, and traditions, and they are very interesting to use as research objects for onomastic studies.

One part of onomastics is *chrematonymy*. *Chrematonymy* is a branch of onomastics that studies the names of cultural objects created by artistic humans (Gałkowski, 2022; Podolskaya, 1988; Superanskaya A.V, 2019). According to N.V. Podolskaya, *chrematonymy* should be understood as "the proper name of an object of material culture", arising from exceptional value or uniqueness (Yudina & Feldman, 2019). This research will examine Ciwaringin batik from the study of *chrematonyms* so that the cultural identity of the people and the uniqueness contained in this cultural heritage are illustrated. Thus, this research addresses the two research questions: 1) What are the patterns of Ciwaringin batik motifs? 2) What are the names of Ciwaringin batik motifs linguistically, socio-culturally, historically and philosophically?

2. Literature Review

Chrematonymy is part of the subdiscipline of onomastics. The Polish School of Onomastics holds that chrematonymy research systematizes linguistic and cultural chrematonymy units. In addition, the historical background and development of chrematonymy objects are also studied. Initially, chrematonymy was defined as the names of objects created by humans individually or in groups, the names of social activities that function to achieve certain goals in the context of public life, and chrematonymy is not the only theoretical concept used by modern onomastics (Gałkowski, 2011). Over time, the definition and scope of chrematonymy show a wide development of chrematonymy objects, which include the names of products of modern civilization and cultural products, both tangible and intangible (Gałkowski, 2022). The scope of chrematonymy includes naming ships, boats, trains, planes, and names related to the economic field. The scope of chrematonymy expanded over time. This was decided from the results of one of the MiOKO onomastic conferences held in the city of Olsztyn, Northern Poland in 2010, resulting in an agreement that the objects of chrematonymy include names related to formal and informal meetings, names of social activities, as well as names of intangible cultural achievements which are the result of human intellectual, artistic, practical and even spiritual activities, the titles of literary works as products of human intellectual and artistic creativity (Gałkowski, 2022). In another article, chrematonymy is defined as an onymic unit denoting various material objects of human culture, immaterial created by humans mainly for practical purposes. From a linguistic and communicative point of view, chrematonyms largely realise a pragmatic function (Gałkowski, 2011). In Russia, Podolskaya defines chrematonymy as the name of a unique cultural object, produced or created by human hands. Chrematonyms include the names of weapons, musical instruments, jewelry, tools, stones for jewelry and others (Podolskaya, 1988, p. 146). Superanskaya believes that chrematonymy is the names of dead bands such as the names of weapons, cutlery, jewelry, musical instruments and so on (Superanskaya A.V, 2019, p. 190).

Giving names to objects is an anthropological process, namely an action produced due to human perception or the creation of an object that requires assigning a name. It occurs within a meaningful cultural framework, subject to diverse developmental mechanisms. It should be noted that the nomenclature of the modern world belongs to two main cultural ranges, which are subject to an internal dichotomy: 1) the range of fixed traditional cultures (still functioning and active or remaining in history, inactive, but inherent); 2) on the also fixed range of modern culture - macroculture and microculture. The second range mainly contains names of the chrematonymy type, which defines objects created by the material culture of modern civilization. All objects designated in culture appeared as a result of human activity. These names form a collection of nomenclature in chrematonymy (Gałkowski, 2017).

Cultural and functional aspects are the basis for the definition and scope of chrematonymy as one of the main onymic classes and the research objectives of chrematonymy as a sub-discipline of onomastics. A chrematonymy is a name for a tangible or intangible object, a typographic characteristic important in identifying an object. On a local or global scale, chrematonyms can be the names of products, services, companies, organizations, social organizations and events of an artistic nature. The word *khrematimos* comes from the Greek word *khrematimos* which means useful and necessary objects, products, commodities, work, actions, business activities, events, and company activities (Gałkowski, 2018).

It can be assumed that chrematonymy will specialize its study as a branch of onomastics, focusing its study on various types of linguistic category names, whose existence is confirmed by the language itself, as well as the cultural space in which *khrematimos* appears and functions in a social and cultural space. Names that properly represent a language area remain closely related to human culture and are evidence of facts in the past and current reality. They reflect human activity, as well as human coexistence and reciprocal relationships with nature (Kawęcka, 2023).

From the definition and scope of chrematonymy above, batik can be categorized as an onym in chrematonymy because batik is a human work made by human hands as an intangible cultural product that is artistic.

2.1 Batik Cirebon

Cirebon's geographic location borders Indramayu Regency to the North, and Majalengka Regency to the North West.

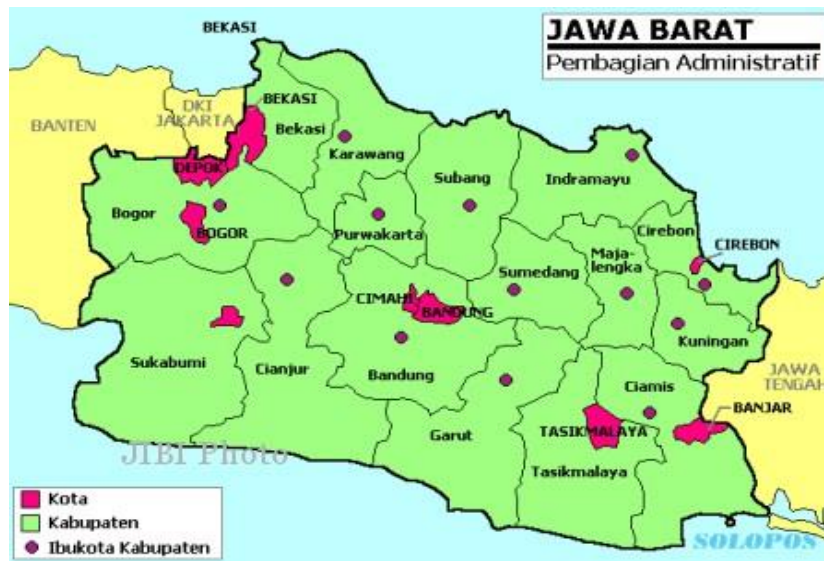


Figure 1: A Map of West Java

Source: <https://news.solopos.com/jawa-barat-diusulkan-ganti-nama-warga-sunda-emoh-disebut-bagian-baratpulau-jawa-430996>

Cirebon Batik centers are located in Trusmi and Kalitengah villages. Batik in these two areas was made by the *Santri* families. This family passed down its batik business to its sons and daughters. Cirebon batik cannot be separated from the historical development of Cirebon as the second Islamic kingdom in Java after Demak. The Islamic Kingdom of Cirebon had close relations with China, especially South China, where some of its people, including the nobility, had converted to Islam. Close relations with China were strengthened by the marriage between Sunan Gunung Jati, king of Cirebon, and the daughter of the Chinese emperor, Ong Tien (Hasanudin, 2001, p. 157). Princess Ong Tien brought many decorations to the Cirebon Palace, including ceramics with Chinese cultural ornaments. Therefore, many Cirebon batik motifs, especially palace batik, have ornaments influenced by Chinese culture, such as the *Mega Mendung* batik motif.

Two very prominent characteristics of Cirebon batik are palace batik and bang *Biron batik*. Cirebon palace batik is characterized by white (basic), blue (indigo) and brown (Soga). Many of the decorations chosen are related to the mythology that developed in Cirebon, such as those found in the batik motifs of *Paksi Naga Liman*, *Singa Barong*, *Taman Arum*, *Naga Seba*, and so on. The batik structure of the Cirebon palace is generally arranged horizontally in three rows, which describe the top, middle and bottom rows. Cirebon batik decoration generally depicts natural scenes related to the mythology of places that are considered important. The characteristic of this place is the rock (*wadasan*). The depiction of natural conditions with a series of horizontal images is reminiscent of the Eastern (Chinese) concept of space or perspective which divides space (long distance) which is placed at the top, and space (close distance) which is placed at the bottom. *Bang Biron* batik is characterized by flora and fauna motifs and has noni red and blue batik colors. This batik is the main characteristic of coastal batik (Hasanudin, 2001, p. 158). Apart from that, Cirebon batik is a combination of Javanese batik, Chinese batik and Cirebon Javanese batik. Cirebon batik is originally from Java, then inspired by Cirebon cultural values such as *Mega Mendung* batik motifs, *Singa Barong*, and marine biota motifs. Cirebon batik motifs reflect three cultures, namely Javanese, Islamic, and Hindu (Sudardi, 2018).

2.2 Batik Ciwaringin

Ciwaringin batik is a typical Cirebon batik with a long history and rich motifs. The name "Ciwaringin" comes from a village in Cirebon, a batik centre. The history of Ciwaringin Cirebon batik has influences from various cultures, such as Javanese, Chinese and Islamic culture.

The development of Ciwaringin batik began during the time of the Cirebon sultanate, where batik became an important part of the life of the Cirebon people. The motifs used in Ciwaringin batik often depict nature, flora, fauna and geometric

elements with bright and contrasting colours. Over the centuries Ciwaringin batik has continued to develop and become an inseparable part of Cirebon's cultural identity.

Cirebon has two batik making centers, namely Trusmi and Ciwaringin. The development of Ciwaringin batik goes hand in hand with the revitalization of Trusmi. Ciwaringin is located west of Cirebon City, which borders Majalengka Regency. This area has a community of batik craftsmen (Putri, 2019). From an interview with the owner of the Ciwaringin Batik Gallery, Muhammad Sujai (December 2023), information was obtained that Ciwaringin Batik began with Islamic boarding schools in the area. In Islamic boarding schools, there are two groups of students, namely students who live in Islamic boarding schools and students who do not live in Islamic boarding schools because after they recite the Koran they go home to their parents. A *kiyai* named Muhammad Amin and his wife named Kalsum (who had batik-making skills from her family) saw that the students had nothing to do after they recited the Koran. Based on Mrs. Kalsum's initiative, the students were taught how to make batik.

Over time, the students who live in Islamic boarding schools have increased their activities teaching the Koran to novice students and they no longer have time to make batik, so batik activities are continued by the students who do not live in Islamic boarding schools. Batik activities continued until Ciwaringin produced a lot of batiks and became one of the batik centres in Cirebon until the 1990s. After that, Ciwaringin batik gradually experienced a decline in production until there was almost no production. Ciwaringin lacks female employees who can be trained to become batik makers because they leave their hometowns to look for a better life. Marta stated that this was because many women from this area worked in Saudi Arabia because their main job as agricultural labourers was shifted after the implementation of the agricultural intensification and modernization program. Within ten years, West Java became the number one supplier of female workers to Saudi Arabia (Marta, 2008).

It was only in 2000 that the female workers returned to their area. Upon their return they became unemployed. Seeing the large number of them without work, a resident of Ciwaringin named Uswatun Hasanah who can make batik (to maintain local cultural wisdom which has always been taught and passed on orally and from generation to generation (Sriwardani et al., 2023), felt concerned to see them, so on his initiative, he started teaching the women to make batik. Slowly but surely Ciwaringin batik began to rise again. This revival was strengthened by UNESCO's recognition of Indonesian batik which was translated into a certificate as an intangible Indonesian cultural heritage in October 2009.

Currently, Ciwaringin batik craftsmen continue to produce innovations in motifs and colouring to have distinctive characteristics in motifs and colours. At the same time, they have become one of the batik centres in Cirebon in particular and in Indonesia in general.

3. Research methods

This research is a qualitative method with an ethnographic approach. Spradley stated that ethnography is the work of describing culture. The main aim of this activity is to understand a view of life from the perspective of native people. Furthermore, Spradley stated that ethnography is an effort to pay attention to the meanings of the actions of the events experienced by the people we want to understand. Some of these meanings are expressed directly in language; among the received meanings, many are conveyed indirectly through words and actions. Nevertheless, in every society, people still use these complex systems of meaning to organize their behaviour, to understand themselves and others, and to make sense of the world in which they live. This system of meaning constitutes their culture: and ethnography always implies cultural theory (Spradley, 2016).

This research data is in the form of batik photos obtained through documents in pictures, articles, newspapers, magazines, batik books, audiovisuals, social media, and observations (in the field, in Ciwaringin). Interviews with informants are needed to obtain the story, history, meaning of the name batik, and philosophy of batik motifs. The selection of informants was based on the informant's ability to create batik that was visible and exhibited in their galleries. They are Muhammad Sujai, owner of Ciwaringin Batik Studio, Risma, owner of Ciwaringin Risma Batik Studio, and Ella, owner of Ciwaringin Cirebon Ashtina Batik Studio. Interviews were conducted at their studios in Ciwaringin with Muhammad Sujai

in December 2023 and with Risma on June 28 2023 and December 2023, while with Ella it was conducted on April 26 2024. From the results of the interviews data on batik patterns and batik motifs which are typical Ciwaringin batik motifs that are very close to Ciwaringin nature and local culture.

Then the data is reviewed, understood, and organized using interrelated codes and themes (Creswell & Creswell, 2023). These codes are grouped based on patterns, while themes are grouped based on batik motifs (flora, fauna and mixed). Next, the motifs with these patterns are analyzed from a chromatonymic point of view, starting from the etymology of batik names and the formation of the words of the batik names, the socio-cultural and philosophical aspects of the batik motifs. This analysis will illustrate the characteristics, symbols, identity and cultural characteristics of the people that enrich Indonesian culture.

4. Results and Discussion

Batik is a human creation in making clothes that are used not only to protect the body from heat and cold but also as a cultural identity for the people. Batik represents human intellectual achievement in creating fabric for clothing because batik has a philosophical meaning which is reflected in its motifs. Batik is also an art because batik creation shows a complex process of combining intuition, talent, and skill, as well as the education, training, or experience of the person who makes it. As an art, batik is included in the cultural elements (Devina & Atrinawati, 2022). Every batik motif created is always given the name of the motif. One of the most important factors that determine the need for the name of an object to appear is the influence of the surrounding environment and the desire of the creator to make his creation recognizable through the name of his creation and easy to remember in every communication so that everyone will mention the name of the creation. When choosing a name for an item, one often does not invent anything new but simply gives it a name that tries to immortalize it (Tkachenko, 2019).

4.1 Names of Ciwaringin Batik and the Process of Making It

According to Muhamad Sujai (interview December 2023 at the Ciwaring Batik gallery, Cirebon Regency), the naming of Ciwaringin Batik does not have special guidelines. The guideline that is often used to name these batiks is the main ornament or ornament that dominates the batik motif. These ornaments are animals, for example, the Betta Fish batik motif, the name of a region, for example, the Ciwaringin Village batik motif, events, for example, the Tebu Sekeret batik motif, batik themes, for example, the Godong Rontogan batik motif, the name of the dominant colour, for example, *Bang Biron* batik which means red etc.

The batik that will be analyzed is written batik. Written batik has a high level of difficulty in the manufacturing process. Images on batik motifs are drawn using a tool called a canting. With this canting, the skilled hands of batik makers draw motifs on *mori* cloth. The canting is filled with hot wax. The wax is placed in a small pan made of copper which is placed on a small stove so that the wax remains hot and liquid (Affanti & Hidayat, 2019; Syed Shaharuddin et al., 2021). *Mori* cloth is usually drawn first using a pencil so that the batik maker follows the drawing pattern.



Figure 2: Canting (Source: author document)
taken at Batik Studio Risma on December 2023



Figure 3: Candlestick Stove and Pan (Source: author document)
taken at Batik Studio Risma on December 2023



Figure 4: Batik Making (Source: author document), taken at Batik Studio Risma on December 2023, length 200 cm and width 115 cm

4.2 A Chrematonymy Study of Ciwaringin Batik Patterns


The pattern is used to refer to a design for drawing a motif on paper that is applied to the *mori* cloth that will be made. In other words, the pattern is used as the master design of a batik cloth (Kusrianto, 2013). The existence of batik patterns will provide understanding for batik lovers. According to Casta, batik lovers can understand the beauty and richness of its language and the structure, ornamental elements, and coloring that make it up. By paying attention to the structure of the design, understanding the beauty and richness of the visual language of Ciwaringin batik motifs can be explored by dissecting them to create a classification of the design structure. However, in the Ciwaringin Batik Centre there are very few local terms to name design structures, so naming is done using terms that are not emic in nature (Casta, 2015).



Every batik has patterns, as does Ciwaringin batik. Ciwaringin batik has main patterns, namely geometric patterns, *pangkaan*, *byur*, *ceplok-ceplok*, *wit ngrambat*, and mixed (interview with M. Sujai and Risma in December 2023).

4.2.1 Geometry patterns

Geometry patterns have a basic structure in the form of four squares, triangles, rectangles, trapezoids, zig-zags, circles, striped line patterns, straight lines, and diagonals. Then it is filled with ornaments that form motifs. The motifs included in the geometric patterns are *Tebu Sekeret*, *Dlorong motif*, *Dlorong Hokokai motif*, *Dlorong Bunga motif*, *Lengko-lengko motif*, *Dlorong Liris*, *Cikalan Kelapa motif*, *Rajeg Wesi motif*, *Tali Manis*, *Tiga Negerian*, *Dlorong Kawung*, *Limaran Trungtung*, *Limaran Manggaran*, *Limaran Walling*, *Limaran Doktoran*, *Limaran Coret*, *Limaran Kembang Jeruk*, *Tembang Manis*, *Motif Kotak* etc.

Table 1. Analysis of Ciwaringin Batik Motifs of Geometric Patterns



Motif name	Chrematonymy Study	Batik Visuals
Tebu Sekeret	<p>The name of this batik motif is expressed with a noun phrase that consists of two words, namely the word sugar cane and the word <i>sekeret</i>. Sugarcane is a plant that produces sugar, while <i>sekeret</i> is a word in Cirebon which means a piece (a piece)'. Thus, sugar cane <i>sekeret</i> means a piece of sugar cane.</p> <p>From a historical perspective, the creation of the Tebu Sekeret batik motif cannot be separated from the history of Cirebon during the Dutch colonial era. Java Island is the centre for sugar cane cultivation, including the Cirebon area. Sugar is an important commodity and is closely related to the economy of the Dutch colonial government. Most of the factories processing sugar cane into sugar are centred in Java, one of which is in the Cirebon area. Before 1930, Indonesia had become one of the main countries producing and supplying sugar in the world (Hermawan et al., 2023). During the colonial era, the economy of the Ciwaringin community was very bad and the people lived below the poverty line so that people could only eat sugar cane to break their fast. If you bite into sugar cane, it will give off a sweet taste. In line with Islamic teachings which recommend breaking the fast by eating sweet foods. People at that time only had sugar cane, so with a bite of sugar cane they broke their fast. Community concerns are immortalized through a piece of batik cloth. This batik motif is also a historical learning medium for the people of Ciwaringin.</p>	 <p>Figure 5: Batik motif <i>Tebu Sekeret</i> Source: author document, taken at Batik Studio Risma on December 2023, length 200 cm x width 115 cm</p>

Motif name	Chrematonymy Study	Batik Visuals
	<p>Sugar cane is the pride of the community.</p> <p>Cirebon, especially Ciwaringin Village. The people's pride in the glory of the region in the past still influences them today with the creation of the Tebu Sekeret batik motif. Craftsmen can make, create, discover or update something that has never been done by other people, especially other batik craftsmen in Cirebon. This is created because of feelings of pride. This feeling motivates humans to achieve success in many things, including batik artwork.</p> <p>This pride is expressed in the name of batik which only exists in Ciwaringin. Remembering the traces of poverty and hunger of the Ciwaringin residents is expressed in the Tebu Sekeret motif. This motif illustrates the life force of residents who, when hungry, sip on pieces of sugar cane stalks.</p>	
Rajeg Wesi	<p>The name of this batik motif is expressed with a noun phrase, which consists of two nouns rajeg 'fence' and wesi 'iron'. The noun phrase rejeg wesi comes from Javanese which means iron fence. The philosophy of this batik motif is security. A house that has an iron fence so that residents are protected and feel safe from all disturbances. It is understood that every house or yard is fenced, especially if it is made of iron, which is sturdy security. Houses with iron fences are intended to provide a sense of security to the residents of the house. Feeling comfortable and safe is a form of need for human life so that he is not disturbed by wild animals, evil creatures, by various kinds of threatening dangers. As with religious life, we need a strong fence in the form of a strong and sturdy faith that is obtained through practising religion correctly and regularly. Apart from that, maintaining relationships between living creatures and the natural environment so that life is balanced.</p>	 <p>Figure 6: Batik motif <i>Rajeg Wesi</i> Source: author document, taken at batik Galery M. Sujai on December 2023, length 200 cm x width 115 cm</p>
Lengko-lengko	<p>The name of this batik motif is Lengko-lengko. The word <i>lengko</i> comes from the Cirebon language which means mixture. This motif is a variation of other <i>Lengko-lengko</i> motifs. The <i>Lengko-lengko</i> batik motif is a geometric batik motif. This motif has <i>zig-zag</i> lines. Between the two <i>zig-zag</i> lines are flowers and leaves. In this motif, there are various ornaments ranging from flowers, leaves, stems, and animals which are depicted in disguise. All living creatures contained in the Ciwaringin batik motif will be depicted incompletely. This is related to the Islamic value system that develops in Islamic boarding schools. It was at the Islamic boarding school that Ciwaringin batik began and this has been maintained to this day (Casta, 2015).</p> <p>This batik philosophy is related to human life. The graph of human life goes up and down in terms of sustenance and faith. In life, nothing is flat, straight, without problems. Life always goes up and down like zigzags in batik motifs. Other ornaments are used as decoration, and in living life there are always ripples to decorate life.</p>	 <p>Figure 7: Batik motif <i>Lengko-lengko</i> Source: author document, taken at batik Galery M. Sujai on December 2023, length 200 cm x width 115 cm</p>

4.2.2 Byur Patterns

Byur pattern, or pasek which means full. This pattern makes the entire surface of the cloth become flat and filled with ornaments and does not have prominent ornaments as the main motif. This *byur* seems to make the existing motifs full of decoration without meaning. Byur batik motifs are Yusufan, Ucengan, and Kapal Kandas (Casta, 2015; Prawira et al., 2020).


Table 2. Analysis of Ciwaringin Batik Motifs of *Byur* Patterns


Motif name	Chrematonymy Study	Batik Visuals
Yusufan	<p>The name of this batik is Yusufan. Yusuf is a boy's name. If it is related to the nasal origin of batik in Ciwaringin, this motif may remind of the Prophet Yusuf.</p> <p>It is believed that the Yusufan batik motif by Ciwaringin batik craftsmen the first creator and maker of this motif to be a student named Yusuf (interview with Risma on June 28 2023 and December 2023). According to the history of batik in Ciwaringin, Islamic boarding school students were the first to make batik in that area. However, the truth of this information is still in doubt (Casta, 2015).</p> <p>The Yusufan motif displays an appearance full of ornaments. This shows that the Yusufan motif wants to show aesthetic quality with dense ornamentation and isen. This motif increasingly clearly shows the desire to display visual beauty, which can be linked to the beauty of the Prophet Yusuf AS, (interview with Risma on June 28 2023 and December 2023) which is why his name was given the name Yusufan. Another version of the Yusufan motif story which until now, there is no adequate information that can be used as a reference, although there are other possible interpretations of this motif.</p>	 <p>Figure 8: Batik motif Yusufan</p> <p>Source: author document, taken at Batik Studio Risma on December 2023, length 200 cm x width 115 cm</p>
Kapal Kandas	<p>The name of this motif is Kapal Kandas, but if you look at the visuals of this batik you don't see the shape of a ship at all. It is possible that because of Ciwaringin's geographical location on the North Coast, which is not far from the sea, batik craftsmen have seen ships run aground in the area and were impressed by the situation of ships running aground.</p> <p>The motif of the Batik Trusmi ship aground is not the same as the Batik Ciwaringin ship. This motif represents the part of the ship that is stilled. Overall, the impression of this motif is full of accents. The arrangement of leaves and flowers is a decorative element of this motif. The stylization of butterflies arranged in reverse is the only motif found. This butterfly ornament is surrounded by several plane grooves similar to how a ship's deck is arranged. The tradition of disguising extreme forms like this seems to have become the aesthetic standard for Ciwaringin batik craftsmen.</p> <p>This motif does not display a visually strong main ornament. All the ornaments in this motif fill the area of the fabric and nothing stands out the most. All are equal to form an arrangement of motifs full of ornamentation.</p>	 <p>Figure 9: Batik motif Kapal Kandas</p> <p>Source: author document, taken on December 2023, length 200 cm x width 115 cm, at Batik Studia Risma</p>

4.2.3 Pangkakan Patterns

Pangkakan patterned batik has arrangements of flowers or plants. The main ornamental structure can be several flower arrangements (plants), while the empty parts are filled with supporting ornaments, usually in the form of small flowers, butterflies, birds, etc. Included in the pangkaan pattern batik motif is the Pring Sedapur batik motif, Pecutan (Casta, 2015; Machdalena et al., 2023). In line with Casta, Wulandari said that the bouquet style is recognized by the arrangement of flowers or flower petals with butterflies, birds, or various shapes and types of small animals surrounding them. These various elements appear as a single arrangement that forms a unified style (Wulandari, 2011).

Table 3. Analysis of Ciwaringin Batik Motifs of *Pangkakan* Patterns


Motif name	Chrematonymy Study	Batik Visuals
Pring Sedapur	<p>The word <i>pring</i> is a Javanese word that means 'bamboo', while <i>sedapur</i> means 'collection or clump'. Jadi, the noun phrase pring sedapur means 'a clump or group of bamboo trees'. This noun phrase is used as the name of a batik motif because in Ciwaringin Village a lot of bamboo grows. This plant has become an inspiration for craftsmen to immortalize this plant. Based on the results of an interview with Ella on Friday, April 26 2024 at her residence in Ciwaringin Village, Cirebon, it was revealed that bamboo trees were often found in the village until the 2010s. However, bamboo trees are rarely seen in the village because many land areas have changed function. Become a place for residents to live.</p> <p>In the Pring Sedapur batik motif, you can see a pattern depicting a group of bamboo trees. This batik motif has a very high philosophical meaning. Bamboo plants usually live together, forming one force. If bamboo is put together it will become a strength, and if it is broken down it will become a very tight rope. That is how human life should be based on the Islamic teachings that the Ciwaringin people believe in. The Pring Sedapur batik motif is a motif that depicts harmony in family life, a suggestion to live in harmony and not be separated like a united bamboo clump. The bamboo tree symbol represents tenacity. This is associated with</p>	 <p>Figure 10: Batik motif Pring Sedapur</p> <p>Source: author document, taken on December 2023, length 200 cm and width 115</p>


Motif name	Chrematonymy Study	Batik Visuals
	bamboo trees that will continue to grow and survive in all weather. The philosophy of the Pring Sedapur batik motif is reflected in the daily lives of the people in the Ciwaringin batik village, working together, they help each other in many ways, including financial matters, lending their yard to dry rice for neighbours who don't have a yard, sharing materials. Natural dyes for batik, informing each other if there is information about exhibitions in other cities. The community lives peacefully and peacefully.	cm at Batik Studio Risma
Pecutan	<p>The word pecutan comes from the Cirebon word pecut which means whip. This batik motif is named Pecutan because this motif features stems on both sides with leaf and flower figures. The motif is very different from other batik in Cirebon. This motif is a classic and typical Ciwaringin motif and has been around since ancient times.</p> <p>The idea for this motif comes from the stems and leaves that teachers at Islamic boarding schools use to "whip" and encourage their students to be more active in studying religious knowledge.</p> <p>The whip symbol in Ciwaringin Village is the association of a whip (cemeti) often used in Islamic boarding schools. This whip is used if students who are not serious about studying, make a fuss, or neglect the tasks they are responsible for, then the teacher will teach lessons by whipping the hands of the students who are not serious.</p> <p>It is called <i>pecutan</i> because its shape resembles a whip or whip, although on Ciwaringin batik cloth it looks more like a plant. According to Casta, there was contact between students from Madura and students from Ciwaringin. This contact was established using several Madurese <i>santri</i> who settled in Ciwaringin and they brought with them their traditions of welcoming <i>santri</i> who were not serious. This whip is also used in Madura in the traditional Karapan Sapi event and the Pecut Dance (Casta, 2015).</p> <p>The whipping pattern can be an encouragement that can become a life guide for village residents and society in general.</p>	 <p>Figure 11: Batik motif <i>Pecutan</i> Source: author document, taken on December 2023, length 200 cm and width 115 cm at Batik Studio Risma</p>

4.2.4 Ceplok-ceplok pattern.

The *ceplok-ceplok* pattern originates from the Trusmi batik pattern and is an additional visual illustration of the Ciwaringin batik motif design pattern. To provide rhythm, this batik pattern displays a clear repetition of the main ornament of the item which is arranged sparsely and sometimes in an alternating form. Even though the full motif is still visible, some of the main elements (contrast) still stand out. Among the Ciwaringin batik motifs with patterns like this are the *Ceker Ayam* and *Lampadan* motifs.

Table 4. Analysis of Ciwaringin Batik Motifs of *Ceplok-Ceplok* Patterns



Motif name	Chrematonymy Study	Batik Visuals
Ceker Ayam	<p>The word claw comes from the Cirebon language and chicken in Cirebon and Indonesian. The phrase chicken feet consist of the noun chicken feet. The chicken claw batik motif is composed of dotted lines, dots and variations, which at first glance are like motifs on woven fabric. Chicken claw motif batik is arranged according to geometric planes. The chicken claw motif is given this name because the first impression that appears and stands out is the motif that forms the chicken's fingers. Chickens try to find food by using their feet. Chickens calmly and continuously paw the ground in search of food. Chickens search for their food independently or in groups. This can be associated with the lives of people who have a passion for life, people continue to try to earn a living, are patient for their life in the future, can work alone and can also work in groups. Following its function, the Chicken Feet motif contains the hope that humans can earn their living, have lots of good fortune, have offspring, and be peaceful and prosperous throughout the ages.</p>	 <p>Figure 12: Batik motif <i>Ceker Ayam</i> Source: author document, taken at Batik Studia Risma on December 2023, length 200 cm and width 115 cm</p>

Motif name	Chrematonymy Study	Batik Visuals
Piring Lampadan	<p>The name of this batik motif is Piring Lampadan. The noun <i>lampad</i> (<i>lampadan</i>) comes from the Javanese language. The word <i>lampad</i> (<i>lampadan</i>) is from Javanese meaning a plate containing ready-made side dishes served, but in Cirebonese <i>lampadan</i> means round. Thus Plate <i>Lampadan</i> in Cirebon means plate round (Interview with Ella in Ciwaringin on April 28, 2024). Based on history, batik has the Lampadan motif that comes from Chinese culture, to be precise the composition of Porcelain plates used as decoration walls at Astana Gunung Jati and Keraton. These wall decorations were brought by Princess Ong from China to the Cirebon palace because Princess Ong married the King of Cirebon.</p> <p>Philosophically, this Batik motif is a journey of inner, inner pilgrimage, where the <i>lampadan</i> plate is the Source of life that always wants to share with friends. Like that plate being a place to eat, food is a source of life.</p>	 <p>Figure13: Batik motif <i>Piring Lampadan</i> Source: author document, taken at Batik Galery M. Sujai on December 2023, length 200 cm and width 115 cm</p>

4.2.5 Wit Ngarambat. Patterns

Ciwaringin batik motif with *the Wit Ngarambat (Laseman)* pattern is a vine pattern that is widely used in Ciwaringin batik. This pattern is made by spreading shrubs in the form of curved tendrils that creep so that they fill the entire field of fabric. The vines transport the leaves and flowers throughout the fabric. Ciwaringin batik motifs with this pattern include *Laseman, Seribu Daun, and Gangengan*.


Table 5. Analysis of Ciwaringin Batik Motif of *Wit Ngarambat* Patterns

Motif name	Chrematonymy Study	Batik Visuals
Laseman	<p>The word <i>laseman</i> comes from the Javanese language <i>lasem</i> which means striated cloth. In the Big Indonesian Dictionary, the word <i>lasem</i> means something that gets better the longer it is used, such as batik.</p> <p>The name <i>Laseman</i> Motif Batik could be adapted from the name of Motif Batik from Central Java, but the visuals are different. The <i>Laseman</i> Ciwaringin motif batik has a flower arrangement with leaves repeated in figures, so the fabric space becomes full of flower arrangements. Batik <i>Lasem</i> is a symbol of unity, a form of acculturation of Chinese culture with the local community's culture.</p>	 <p>Figure 14: Batik motif <i>Laseman</i> Source: author document, taken at batik Studio Ella on December 2023, length 200 cm and width 115 cm</p>
Gangengan	<p>The word <i>ganggeng</i> from the Cirebon language means seaweed (algae). According to Casta <i>ganggeng</i> is a marine plant similar to algae or seaweed. Its physical structure is stretched, twisted and hairy. From this physical identification, the <i>Gangengan</i> motif was born. This motif has a winding, circular pattern that tends to continue continuously. On the inside of the circular pattern is an empty area filled with various shapes: leaves and small flowers or even stylized butterfly shapes (Casta, 2015). <i>Ganggeng</i> as a Batik motif contains the meaning of gentle plants in the water which protect small marine animals and predators and support life as food for humans and fish. Ciwaringin is located on the coast, therefore there is a lot of marine life that is used as batik ornaments.</p> <p>Life on the coast makes the Ciwaringin people dynamic in accepting change and newcomers. They easily accept newcomers who live in Ciwaringin. The philosophy is that in human life, humans must act gently so that gentleness can protect themselves. This characteristic is useful in communicating with other people so that other people will feel comfortable being around us. By helping each other and helping each other in goodness, life will feel light and beneficial both for ourselves and the environment.</p>	 <p>Figure 15: Batik motif <i>Gangengan</i> Source: author document, taken at batik Studio Ella on December 2023, length 200 cm and width 115 cm</p>

4.2.6 Combination Patterns

Ciwaringin motif batik with a combination pattern: This pattern combines several patterns. Even modern Ciwaringin batik often combines motifs or motif elements. Even a combination of patterns can become a combination of motifs. This will impact the consistency of basic identity if each generation of craftsmen does not have adequate knowledge about the cultural values and symbols and the aesthetic code of Ciwaringin batik. The batik motifs included in this combination pattern are the Dlorong, Kawung, and Gribigan motifs.

Table 6. Analysis of Ciwaringin Batik Motifs Combination Patterns

Motif name	Chrematonymy Study	Batik Visuals
Gribigan	The word <i>gribigan</i> comes from the word <i>gribig</i> in the Cirebon language. <i>Gribig</i> is a tool for drying rice made of bamboo. The emergence of the Gribigan motif Batik comes from the many bamboo that grow in the village. Visually, the background of this motif is filled with woven bamboo called a room. This room is commonly used as walls, floors, and ceilings of houses. In general, people's houses use rooms, therefore the cubicle or <i>gribig</i> is a very familiar object in the life of the Ciwaringin people. In the visuals of the <i>Gribigan motif</i> that stands out is the image of trees, birds and butterflies. The image of a peacock and butterfly is painted imperfectly on the batik. This is related to the history of the origin of batik in Ciwaringin. Batik starts from Islamic boarding schools, therefore in pouring pictures on mori fabric, artisans are guided by the Islamic value system. Images of creatures are always made in disguise and imperfect. According to Prawira et.al Ciwaringin batik does not have a lively expression of motifs, this is what distinguishes it from batik motifs in general because Ciwaringin batik was born from a pesantren community with strong Islamic values (Prawira et al., 2020).	 <p>Figure 16: Batik motif <i>Gribigan</i> Pattern geometris and Wit Ngarambat Source: author document, taken at Batik Studio Ella on December 2023, length 200 cm and width 115 cm</p>

5 Discussion

The art of batik design reflects and changes the surrounding reality and plays a big role in shaping a person's aesthetic taste. Current living conditions, and the demands of the consumer environment, require an increasingly creative (innovative) approach, the search for non-standard ideas and graphic interpretations in batik pattern design. To apply unique creative ideas in creating compositions. Bright and colourful in everyday life, batik craftsmen need to actively seek the aesthetic development of society. The worldview, accumulated over time by many generations and considered something vital, is now reincarnated into a new formation - an artistic image.

Ornament as an ethno-cultural phenomenon is not only an expression of a particular historical era but also acts as a so-called ethnic marker. Its history is associated with forming and developing local ethno-cultural traditions in art. Ornamentals place them around a circle, create a mesh ornament, build hierarchical links in it, effectively use decorative elements to form general composition, and broadcast fragments of ornamental compositions on various media. An ornamental composition has been formed, reflecting the ideological relationship with Cirebon and Ciwaringin art in particular, which will support and develop regional identity (Torebaev & Bayzhonova, 2013).

Ornament is a cultural phenomenon in the world, in the art industry until the beginning of the twentieth century ornament was considered one of the few means capable of providing "perfection" to everyday objects. Archaeologist E. Y. Krichevsky revealed the main mechanisms of the formation of decorative art from semantically significant images to their transformation into decorative images. He says the relationship between objects and ornaments is semantic and ideological. There is no need to emphasize it decoratively. Magical and religious symbolism was forgotten and turned from an ideogram into a simple decoration (Lozovskaya, 2022).

The beauty and diversity of geometric ornament can be fully appreciated in different eras, cultures and styles. In addition to the classic variations of geometric patterns (lines, curves, solid lines, zigzags, etc.), geometric patterns are complex and

varied both in outline and colour combination, combining seemingly simple geometric shapes and are often created from complex shapes that irregular. Motifs based on geometric shapes have special requirements. All elements must be chosen and thought out carefully. The rhythmic and flexible structure of the composition must express the ideological and emotional content of the picture as seen in the motifs of *Tebu Sekeret*, *Rajeg Wesi*, *Lengko-lengko*, *Kapal Kandas*, *Ceker Ayam*, *Gribigan*. The *Tebu Sekeret* motif has a geometric motif that resembles the loose diagonal weave of sugar cane stalks. The meeting of two diagonal cane stalks is the book boundary. The sugar cane rotates, creating a small, wider square area filled with flowers, leaves, or even isen. The ornament usually consists of two or one line connecting the cane stems.

Several elements can often complement geometric patterns. A pattern consisting of several geometric shapes that are symmetrical and repeat in different directions.

Geometric shapes differ not only in their diversity but also in their associative ability to evoke different emotions in people's minds. For example, lines, shapes, colours, and spatial relationships can subconsciously create the impression of stillness and movement, lightness and heaviness, stability and instability, and depth. The rhythmic structure of the image is also very important. Calm, even, and monotonous steps give a static and balanced image, while complex and "chaotic" steps give the impression of movement and dynamics. Various emotional and graphic decoration solutions and patterns based on geometric shapes can be created using these techniques. To create new unique decorative solutions, patterns and geometric prints, many other techniques can be used that reveal their ideological and emotional content, as well as the aesthetic features of the batik product itself.

Modern geometry is characterized by rhythmic dynamics, expressiveness, a combination of forms in composition according to different parameters, multidirectional motifs, and multidimensional solutions. Geometric abstraction (abstract shapes) is often the solution for modern batik craftsmen to create and express decorative patterns' ideological and emotional content in batik. Batik makers express the worldview and associations they want to evoke in batik lovers.

Modifying more complex structures, replacing lines and shapes, designing multivariate unique structural interactions, superimposing some shapes on other shapes, and transforming shapes into different shapes (dots, dots, other elements) it is possible to use geometric ornaments and patterns characterized by simplicity, independence, its versatility, and adaptability to a variety of styles and trends, makes it a popular leitmotif for crafters of all directions. (Torebaev & Bayzhonova, 2013).

With simple or double lines, zigzags are often the only decorative element on the item. It is rare to find the use of complex compositions representing continuous longitudinal lines with less prominent and mostly irregular teeth; arranged in parallel, sometimes filling the entire wide side of the object. Two additional sections show simple zig-zags that combine into a triangular pattern. This pattern appears inseparable. They are associated with a system of spiritual values. Noting that the national spirit in art is a spontaneous and natural expression of the spirit of nationalism inherent in every person and era. The situation also affects the national aspect. And religious art also influences a work of art. (Lozovskaya, 2022).

The results of interviews with Muhamad Suja'i and in line with Casta stated that the *Ceker Ayam* motif displays two types of chicken shape stylization arranged alternately. This stylization is in the form of a chicken consisting of a series of leaves and flowers. Describing the stylization of the shape of the chicken is not very clear visually, because, in the first stylization, you can only see the impression of the shape of the chicken's wings and tail. The head and comb of the chicken have the shape of a flower, and the shape of the body resembles a leaf. A series of two leaves can even recognize the shape of a chicken's foot. The shape of the distilled chicken is so good that only an impression of the shape of the chicken can be seen. The symbolic adaptation method used to create the form of living creatures like this is a characteristic of Ciwaringin Cirebon batik. This comes from Islamic traditions and values developed by Islamic boarding schools as a source of ideas in creating Ciwaringin batik motifs (Casta, 2015).

Ciwaringin batik is characterized by bright colours, soft (natural) colours and motifs.

The bright colours symbolize the influence of foreign traders who came to Indonesian ports to sell their goods and then settled and assimilated with local communities such as Arab, Chinese and Indian traders. The soft colours come from colours made from the processing of plant bark. Found around Ciwaringin. The soft (natural) colour is obtained in the following way. The dark brown colour comes from the sap of mahogany tree bark, while the blue colour comes from indigo

leaves. If the two are mixed it will produce a dirty black color. The bright brown colour comes from *jengkol* fruit skin, the cream colour comes from the sap of mango tree bark, and the greenish-grey colour comes from rambutan skin or coconut fibre (Interview with Ella on April 26, 2024, in Ciwaringin). These materials are obtained from market waste. Some materials usually used as raw materials for dyes are durian skin, jengkol skin, mango leaves, and coconut fibre.

Ciwaringin batik craftsmen change nature as a source of philosophical ideas and care about environmental issues. Concern for the environment is proven by developing colouring techniques using natural dyes and avoiding synthetic (chemical) dyes (Prawira et al., 2020).

Apart from colour, there are natural motifs of flora and fauna found around coastal areas representing the local wisdom of the community in utilizing abundant and available natural resources, there are also standard motifs (Devina & Atrinawati, 2022).

6 Conclusion

Batik has distinctive visual elements according to the characteristics of society and its environment. The uniqueness of batik lies in the diversity of batik motifs and colouring techniques that are distinctive and characteristic. Batik is known as the art of cloth decoration techniques characteristic of Indonesia each batik region has its history, philosophy, motifs and characteristics which can describe the identity of each region or region (Fitria, 2023). The various batik motifs produced in Ciwaringin have their meanings and stories. Ciwaringin batik is unique because it summarizes all the hopes and prayers of its makers. Conservation and sustainable development is a holistic approach that focuses on environmental preservation efforts and considers socio-economics and traditions (Putri, 2019).

The study of Ciwaringin batik from a khrematonim perspective analyzes the names of batik motifs from the linguistic field (origin, formation of motif names), the story behind the motif names, philosophy, and the socio-cultural space in which the batik motifs were created. This all makes a symbol of local cultural identity, in this case, Cirebon in general and Ciwaringin in particular. Ciwaringin batik as a traditional craft art is a cultural expression of the individual and collective creativity of the Ciwaringin people, ultimately forming the supporting community's personality identity. Thus, Ciwaringin-Cirebon batik is a symbol and marker of the construction of the Cirebon human personality. This is what makes Ciwaringin-Cirebon batik very personal. The aesthetic expressions and cultural symbols stored in a piece of Ciwaringin-Cirebon batik cloth are distinctive and unique. In this way, Ciwaringin batik also enriches Indonesian culture.

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