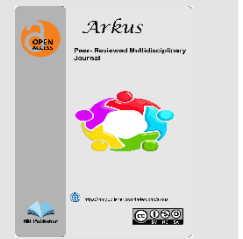




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Semiotic Analysis of KORPRI Batik Design “*Bhumi, Nusa, Sagara*”

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ABSTRACT

As a cultural heritage, batik has become a symbol of Indonesia's wealth that is recognized internationally. Batik symbolizes local wisdom and contains many philosophical and social values in Indonesian culture. Batik has a long history and is often used for ceremonial and ritual purposes. However, along with its development, Batik is also used as the official uniform of organizations, including the Indonesian Civil Service Corps (KORPRI). The latest KORPRI batik design is called *bhumi, nusa, sagara*, with unique characteristics, such as colors and patterns inspired by national values. The symbols and meanings in batik designs are closely related to the study of Communication Studies, especially Semiotics which discusses signs and meanings in a message. This study aimed to describe the visual symbols and the meaning of the message in KORPRI batik *bhumi, nusa, sagara*. This research is qualitative research using semiotic analysis from Charles Sanders Peirce. The triangle semiotic model is used to analyze the visual elements in the KORPRI batik designs. The results of this study indicate that the KORPRI *bhumi, nusa, and sagara* Batik designs blend patterns from various regions in Indonesia, which have philosophical meanings from their respective cultures. In conclusion, the designs on KORPRI *bhumi, nusa, sagara* batik contain very strong local wisdom values and can become the identity of the Indonesian nation.

1. Introduction

As a cultural heritage, Batik has become a symbol of Indonesia's cultural wealth, which is recognized internationally. In 2009, UNESCO officially recognized Batik as Indonesia's intangible cultural heritage of humanity of universal importance. Batik is a symbol of local wisdom and contains many philosophical and social values inherent in Indonesian culture. The word "batik" comes from the Javanese "*ambathik*", which stands for two words "*amba*," which means broad, and "*nithik*," which means to point. The term then developed into "*bathik*," which means connecting the dots into a certain image on a broadcloth. Then the term batik was absorbed into the Indonesian language to become batik, which is a cloth with a picture with a

distinctive pattern that is explicitly made by writing or imprinting wax on the fabric, then processing it through a specific process. Therefore, the patterns drawn on batik are not only beautiful but also full of meaning or messages.

KORPRI Batik is a type of batik made specifically for the Indonesian Civil Service Corps (KORPRI) uniform. KORPRI *bhumi, nusa, sagara* batik has unique characteristics, such as colors and patterns inspired by national values, Indonesian culture, goals, and organizational spirit. Semiotic analysis of KORPRI batik can provide a deeper understanding of the symbolic meanings contained in the Batik and how these meanings are understood and interpreted by the public. This study aimed to describe the visual

symbols and the meaning of the message in KORPRI batik *bhumi, nusa, sagara*.

2. Methods

This research is a qualitative descriptive study. The data used in this research is the KORPRI batik design image. The data collection technique used is literature

study and observation. Data analysis was carried out using semiotic analysis, namely by identifying the representament, objects, and interpretants in the KORPRI batik design *bhumi, nusa, sagara*. Semiotics is a branch of science that examines signs and the meanings contained therein.¹

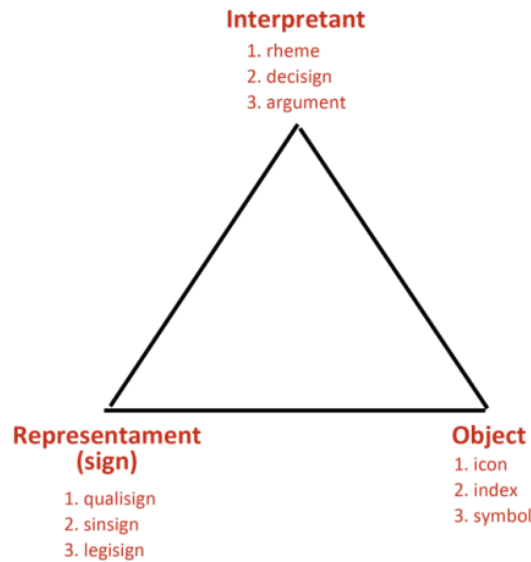


Figure 1. Triangle model of Pierce.

Pierce also developed a concept called the triangle model.² This concept describes a complex relationship between representament (sign), object and interpretant (Figure 1). In this concept, Pierce emphasizes that the meaning of a sign does not only depend on the object presented but also depends on the interpretation or understanding formed by experience or human cognitive processes. There are three parts of trichotomy on a triangle meaning semiotics, namely; (1) representament (sign) is the medium or media used to represent objects. Signs can be qualisign, sinsign, and legisign. Qualisign is a representation that refers to the quality of the nature or characteristics of an object or sign without any direct relationship with the Object but intersects with the interpretant. Examples are certain colors, aromas, tastes, textures, or patterns. Sinsign is a

representation that has a direct relationship with a particular object, such as a street sign, a picture of a person, or a physical object. This sinsign only represents certain objects that exist in a certain time and place. Legisign is a representation that refers to social conventions or rules used to interpret or understand certain signs or objects. Examples are language, writing rules, or symbolic systems such as musical notation. (2) Objects are entities or things represented by signs. Objects can be icons, indexes, or symbols. Icons represent objects by imitating their physical or visual properties. Icon has a physical or visual resemblance to the object it represents. Iconic examples in everyday life are maps, photographs, or sketches. The index represents the object by indicating a relationship or relationship between the sign and the object. The index shows an effect or signs indicating

the presence or association with the object. An indexical example in everyday life is smoke indicating a fire or a badge indicating a person's position. Symbols represent objects by showing conventional relationships or social agreements between signs and the objects they represent. The relationship between signs and objects is governed by social conventions or agreements agreed upon by the community. Examples of symbols in everyday life are language, religious symbols, or company logos. (3) Interpretation is an understanding or meaning that is formed by experience or human cognitive processes. Interpretation of messages in semiotics is not only limited to existing or established regulations. In Pierce's semiotics, considering social, cultural, and historical contexts is important for proper interpretation. A correct understanding must include these factors and consider creativity and flexibility in creating meaning. Therefore, interpretation does not only depend on predetermined rules but also involves creative thinking that takes into account the wider context.³ The interpretant can be a rheme design or an argument. Rheme includes all observable or identifiable characteristics of the sign itself. An example of a rheme in everyday life is seeing a stop sign and recognizing that this is the signal to stop. Decisign is a more complex interpretation that relates a sign to an action or decision. The decisign directs the interpretation of the sign towards a certain action or decision. An example of a design in everyday life is seeing a "no smoking" sign and deciding not to smoke in that place. The argument is the most complex interpretation of a sign, which involves understanding the relationship between the sign and the social, cultural, and historical context that influences it. The argument involves a reasoning process and takes into account various factors in the interpretation of signs. An example of an argument in everyday life is when a




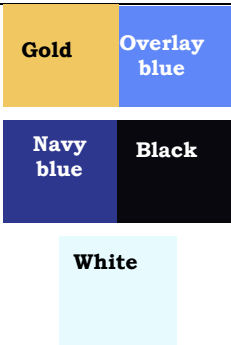
historian studies the signs or symbols used by a culture or religion and understands the historical background and meaning behind these symbols.

In Pierce's version of the triangle meaning concept, the relationship between these three elements can be explained as follows: representamen represents objects which are then interpreted by certain individuals or groups. Representament and objects are interrelated in a semiotic relationship, and the meaning conferred by the interpretant is determined by the semiotic relationship between the representament and the Object. In Pierce's concept, the relationship between representament and Object is not a simple relationship but can involve complex aspects such as conventions, traditions, and individual experiences. In this case, the interpretant does not only refer to the meaning given by certain individuals or groups but also to the process of forming the meaning itself. Pierce also emphasizes that the triangle meaning is dynamic and always changes along with changes in interpretants that continue to develop through the process of semiosis. The semiosis process itself consists of three stages, namely the iconic stage, the indexical stage, and the is-symbol stage.

3. Results and Discussion

Batik KORPRI *bhumi, nusa, sagara* is a type of formal dress worn by employees of government agencies in Indonesia. This outfit is usually worn during KORPRI anniversary ceremonies, every 17th of the current month, during national holiday ceremonies, and at meetings held by KORPRI. Aside from being an official dress, this Batik also has a visual symbol. These visual symbols can be identified from colors and patterns using the semiotics analysis theory by Pierce.

Table 1. Representament (sign) design of KORPRI batik patterns.

Representative (Sign)	
Visual	Visual elements
	 <p>Corps emblem</p>
	 <p>Alloy pattern</p>
	

Representament (sign) is a form of representation that is used to represent an image or object with a certain meaning. In this study, the representation is in the form of visual designs of *bhumi*, *nusa*, *sagara*. Table 1, can be analyzed several elements of representation in the form of qualisign, sinsign, and legisign. There is the use of symmetrical patterns, which represent the professionalism of KORPRI members, as well as uniformity. This batik uses distinctive colors such as gold which means the color

of the earth (*bhumi*), which has natural wealth such as minerals in it accompanied by development based on the environment, which also means the nobility and majesty of the aspirations of the nation's independence. Overlay blue represents the islands (*nusa*) with clean air, navy blue means the vast ocean (*sagara*) with abundant sea wealth, also means Indonesia as a maritime country, black depicts tenacity and strong character, and white accents mean integrity as well as morality in carrying out duties.



Figure 2. The difference of KORPRI batik design.

From Figure 2, it can be seen that the color of the new design batik is stronger and contrasts so that it gives a fresh and modern impression.⁴ The symmetrical patterns and colors become qualisigns that represent the quality or nature of the object being represented (the interpretation of the sign), which reflects a fresh, trendy, contemporary concept but based on professionalism as well as the noble culture of various nations. The KORPRI emblem patterns in this pattern designs have the same shape, also referring to the KORPRI emblem and badge. The KORPRI emblem pattern is a sinsign that represents the object represented, namely the KORPRI emblem and badge.

Bhumi, nusa, sagara batik patterns are a combination of the use of conventionally recognized symbols and colors as national symbols and KORPRI identity. These conventions become legisigns that form a complex semiotic system and allow KORPRI *bhumi, nusa, sagara* batik to be identified as meaningful Batik as a symbol of national pride and KORPRI organizational identity. In Table 1, there are 2 legisigns that can be identified and analyzed, namely the KORPRI symbol and its alloy pattern.

The KORPRI symbol describes the identity of KORPRI, which contains important elements that symbolize the goals and principles of the organization. In Pierce's semiotic interpretation, it is important to consider the social, cultural, and historical context in

which the sign is used. Correct interpretation must include these aspects and consider creativity and flexibility in creating meaning. In other words, interpretation does not depend solely on predetermined rules but also involves a wider context and creative thinking.³

From Table 2, the KORPRI emblem pattern consisted of three main parts, namely the banyan tree pattern (it can be seen from the leaves that form an umbrella-like pattern with branches or loose hanging roots), the building pattern in the form of a hall (a meeting place or building that is usually used for ceremonial or official activities in Indonesia), as well as wing patterns equipped with various ornaments. The three parts have various interpretations of meaning.

The tree symbol, which consists of 17 twigs, 8 branches, and 45 leaves, has the meaning rheme (in interpretant), which symbolizes the struggle in accordance with the function and role of KORPRI as the State Apparatus of the Republic of Indonesia which began with the proclamation of the independence of the Unitary State of the Republic of Indonesia on August 17 1945. The tree pattern was chosen on the basis of the Indonesian nation's tradition, which is interpreted as a symbol of people's life. A tree with neatly arranged branches and leaves symbolizes KORPRI's role as the protector of the nation in accordance with its function and role as a servant of the state and a servant of the Indonesian people

Table 2. KORPRI emblem patterns.

Representative (Sign)	Interpretant
	 <p data-bbox="863 488 1046 510">Banyan tree pattern</p>
	 <p data-bbox="831 719 1078 741">Pendopo/pavilion pattern</p>
	 <p data-bbox="855 936 1054 958">Gurda's wings pattern</p>

As an argument for the interpretant, the banyan tree in Javanese culture is believed to have a deep and strong meaning, namely as a symbol of protection, strength, unity, resilience, and immortality. In Javanese, the banyan tree is called *waringin*, which is considered a symbol of shade and fertility because it is the center of life under its auspices, as well as a sacred tree associated with the mythology and spirituality of all natural forces. The banyan has strong and deep roots but can grow with various branches and branches, thus showing strength in a diverse unity. In addition, the banyan tree also symbolizes resilience and immortality. The banyan tree has strong and large roots, which shows its resistance to storms and earthquakes. On the other hand, the banyan tree also has very dense and fertile trunks and leaves, which symbolize its immortality.⁵

The symbol of the *balairung* floor, which is arranged in a pyramidal harmony, symbolizes the improvement and maintenance of quality as well as the character of KORPRI members. The symbol of the foundation that underlies and supports the *balairung* building is to represent KORPRI's sole loyalty to the government and state because the function of the

foundation aims to give strength and stability to the building above it.

In Minangkabau culture, a *balairung* is a place like a village hall with a building architecture similar to the shape of a *gadang* house but with an open building structure like a pavilion in Javanese culture. This place functions as a meeting place for community leaders in deliberations, dispute resolution, exchange of ideas, or certain ceremonies. In interpretant meaning in the form of arguments, the *balairung* pattern is identical with majesty and glory, greatness, and power. As a symbol, the *balairung* is meaningful as a place and vehicle that gathers all KORPRI members to create a neutral, honest and fair, clean, and authoritative state apparatus to support the stable and democratic Indonesian government.

Then, the meaning of rheme in the interpretation of the big and strong wings object with 4 wings in the middle and 5 on the edges symbolizes the noble and dynamic aspirations of the Indonesian nation's independence based on the 1945 Constitution. The base of the two wings is united in the middle symbolizing the nature of the unity of the KORPRI within a forum that depicts a unified spirit of corps as

a powerful tool, unified and loyal to the government to carry out general governmental and developmental tasks. The wings that support the *balairung* and trees illustrate the nature of KORPRI's duties in serving the community by prioritizing the public interest, the nation and the state.

In the meaning of the argument, the wing pattern is closely related to the *gurda* pattern. *Gurda* comes from the word *garuda*. Referring to Hindu-Javanese mythology, *Garuda* is a creature with powerful and powerful powers and has the shape of a human body with a head like a giant bird and wings.⁶ This pattern symbolizes the center of power, the source of all

existence, and the might that is only worn by the king. Therefore, the *gurda* pattern is one of the prohibited batik patterns in the Yogyakarta Palace and Surakarta Palace, which can only be worn in certain circles.⁷ Therefore, it symbolizes strength, ability, and dynamics of life. Batik is an Indonesian cultural heritage that is rich in patterns and beauty. Each region in Indonesia has its own characteristics and unique batik patterns. One of the highlights is the combination of different batik patterns that reflect the cultural diversity of the archipelago, such as the KORPRI *bhumi, nusa, sagara* batik patterns

Table 3. Combined patterns on KORPRI Batik.

Representative (Sign)	Interpretant (Argument)
	 Acehnese Sular pattern
	 Javanese Ceplokan pattern
	 Dayak/Kalimantan Body Tattoo Patterns
	 Sulawesi Pa'Tedong pattern
	 Papuan Bird of Paradise pattern
	 Cotton
	 Rice pattern

In Table 3, the overall interpretant argument of KORPRI Batik patterns consists of a simplification of 5 main patterns and 2 other supporting patterns. The five main patterns are representatives of the 5 Nusa or the largest islands in Indonesia, namely (1) Acehese Sular patterns in Sumatra, (2) Javanese Ceplok patterns (3) Dayak Body Tattoo patterns in Kalimantan (4) Pa'Tedong patterns from Sulawesi, and (5) Papuan Bird of Paradise patterns.⁸ Meanwhile, other supporting patterns are Cotton and Rice Patterns.

The simplification of the symbols of the Aceh Sular Batik Pattern uses many images in the form of tendrils, and curved and circular lines, especially in KORPRI batik designs. This pattern has a picture of tendrils that circle to form a repeating pattern. The tendrils that are coiled in this pattern are interpreted as a unity and close relationship between humans and nature. Grapevines are known as strong plants and have good endurance. Therefore, the Acehese Sular pattern symbolizes high strength and endurance.

Furthermore, the Ceplok pattern is one of the classic Javanese patterns that has existed since the days of the ancient Mataram. Ceplok patterns are often used as decoration on palace fabrics used by the royal family and nobles. This type of pattern then developed and became one of the most popular batik patterns in Indonesia. Symbol The objects and simplifications of the Ceplok pattern in KORPRI Batik designs consist of repeating geometric patterns, such as circles, hexagons, or squares. The Ceplok pattern is also used as a background in Batik. In the interpretant, the Ceplok pattern symbolizes harmony or balance in human life. The interconnected geometric patterns in the Ceplok pattern symbolize the harmonious relationship between humans and nature, God, and fellow human beings. This meaning is in accordance with Javanese teachings, which teach about balance and harmony in human life. The Ceplok pattern also symbolizes the beauty of nature and the surrounding environment. The geometric patterns in the Ceplok pattern are inspired by natural forms such as flowers, leaves, or water. This reflects the wealth

and natural beauty of Indonesia, which is valued by the Javanese people. In the past, the Ceplok pattern was used as a symbol of one's social position and social status. The more complicated and varied the patterns on Ceplok, the higher a person's social status. However, nowadays, this meaning is no longer relevant and the Ceplok pattern is seen more as a symbol of beauty and cultural wisdom.

On the next KORPRI batik pattern, there is a symbol of simplification of the Tattoo Pattern in the form of sharp and curved tendrils. Tattoo patterns are one of the typical patterns of the Dayak people of Kalimantan, thought to have known tattoos since 1500-500 BC. Tattoos are considered a tradition, religion, and a symbol of how the Dayak people live. Tattoos are interpreted as a spiritual philosophy about maturity and the path of truth. In addition, Dayak body tattoos are also used as ethnic or family identification. The more complicated and varied the patterns on the tattoo, the higher the social status of a person in the Dayak tribe.⁹

The Pa'Tedong pattern has a meaning that resembles the face of a buffalo. Simplification of the Pa'tedong pattern symbol in KORPRI Batik designs can be seen from the symmetrical main pattern that resembles the eyes and head of a buffalo with horns. Buffalo is a symbol of greatness in Toraja. The meaning of the interpretant is based on the buffalo as one of the animals that are often involved in ceremonial or traditional ceremonies in Toraja. For the Toraja people, the buffalo has a dual function, for example, as a wedding gold, a means of buying and selling transactions for the Toraja people, so Pa'tedong also means welfare and prosperity.

Then, the symbol of simplification of the typical Papuan bird of paradise pattern in KORPRI's batik design can be seen in the blend of vines that are unraveled to form like the wings of Cendrawasih. This typical Papuan Batik has a meaning for Papua's natural wealth, fauna, and culture. The bird of paradise is considered a very beautiful and sacred animal by the Papuan people. This bird is also considered a symbol of grace, nobility, and beauty. The

feathers of the Cendrawasih bird become the crown decoration of the chiefs of the tribes because they are full of meanings of power, as well as majesty. In addition, the bird of paradise pattern on Papuan Batik is also associated with traditional ceremonies and local beliefs where Papuans believe that the bird of paradise can bring good luck, success, and happiness to those who wear it.

Furthermore, the simplification of the cotton batik pattern symbol is marked by an elongated image of a cotton flower with a characteristic white cotton flower. Cotton is one of the commodity crops in several regions of Indonesia, such as South Sulawesi, East Nusa Tenggara, West Nusa Tenggara, Bali, East Java, and others.¹⁰ The cotton batik pattern is a type of batik pattern inspired by cotton flowers which are important plants in Indonesia. Regarding the interpretant, the cotton pattern symbolizes basic human needs, namely clothing or clothing. Clothing is one of the conditions for achieving prosperity, which means that the need for clothing must be met. Cotton is often used as the main material for making cloth or clothing. White cotton symbolizes cleanliness, tenderness, and peace.

Similar to cotton, rice is also a commodity crop in an agricultural country like Indonesia. Regions with the highest paddy and rice production are East Java, Central Java, and West Java.¹¹ The rice pattern is one of the most popular traditional Indonesian batik patterns. This pattern depicts rice plants which are a source of life for Indonesian people. Paddy or rice is a primary need in the form of staple food that is consumed by Indonesian people every day and is a source of life. Object the symbol of the rice batik pattern on KORPRI Batik is a picture of rice with curved, yellow stems. The curved stem means that rice. In Indonesian culture, the rice pattern is a symbol of fertility, prosperity, and well-being.

4. Conclusion

The designs on KORPRI *bhumi, nusa, sagara* batik contain very strong local wisdom values and can become the identity of the Indonesian nation. By using the semiotic analysis method of Charles Sanders

Pierce, the author analyzes and interprets the message contained in the batik design into a triangle semiotic meaning. In representament, the symmetrical and color pattern designs on KORPRI batik designs become qualisigns that represent the nation's cultural identity and diversity, as well as the professionalism of KORPRI members. Sinsign refers to one of the main design patterns that refer directly to the KORPRI emblem and badge. Legisign is the appearance of the combined pattern design on the KORPRI Batik.

In the KORPRI *bhumi, nusa, sagara* batik designs, there are interpretants in the form of symbols and simplifications of symbols from Indonesian patterns. There are symbols of 3 parts of the pattern on the KORPRI emblem pattern design. In the alloy pattern design, there are symbols of 5 simplifications of the largest island patterns in Indonesia and 2 simplifications of supporting patterns. Each of these symbols has a different meaning of rhyme and argument. The results of this analysis can provide a deeper understanding of the meaning and meaning of the KORPRI *Bhumi, Nusa, and Sagara* batik designs, as well as how these messages can be understood and accepted by the community.

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