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BATIK CIAMISAN: A SOCIOHISTORICAL STUDY WITH A COGNITIVE ONOMASTIC APPROACH

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ABSTRACT

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Ciamisan Batik is one of the unique cultural heritage in Sundanese Tatars, especially in the Ciamis Regency area, West Java. This article examines Ciamisan Batik through a contemporary socio-historical approach with an emphasis on historical dynamics, cultural identity, and the challenges of globalization. The study was conducted to explore how batik not only functions as a textile artwork, but also as a symbolic representation of the Ciamis community in responding to the changing times. The analysis was carried out by combining qualitative-ethnographic, multimodal, and cognitive onomastics approaches. This approach allows the decipherment of the meaning of names, motifs, and symbols attached to Ciamisan Batik while placing it in the context of today's Indonesian creative economy and cultural politics. The results of the study show that Ciamisan Batik represents a long historical trace of agrarian, colonial, and modern cultural interactions. At a contemporary level, this batik faces the challenges of commodification, industrialization, and changing global market tastes. However, on the other hand, Ciamisan Batik is also a means of cultural diplomacy, a medium for local economic empowerment, and the strengthening of regional identity in the midst of global homogenization. This research makes a theoretical contribution to the development of batik studies based on socio-historical cultural studies and offers a new analytical model that places batik as a living, dynamic, and open cultural text to reinterpretation.

1. Introduction

Batik is one of the most prominent cultural heritages in Indonesia. Its existence is not only understood as a textile art product, but also as a cultural text that contains the narrative of identity, cosmology, and socio-economic relations of the supporting community (Alam et al., 2023; Maulidan & Hakim, 2025). In 2009, UNESCO designated batik as *Intangible Cultural Heritage of Humanity*, a recognition that further affirms batik's position in the global cultural landscape. However, this recognition also presents a new challenge, how to maintain the sustainability of the batik tradition in

the midst of commodification, textile industrialization, and homogenization of world market tastes (Larasati, 2021). Among the various batik traditions that have developed in the archipelago, Ciamisan Batik has a unique position because it represents the dynamics of Sundanese culture that is firmly rooted in agrarian traditions while being open to the influence of modernity (Herdiana et al., 2020).

Ciamis as one of the districts in West Java has a long history as an agrarian, religious, and cultural area. Historically, this area has been a meeting place for various influences, ranging from Hindu-Buddhist traditions, Islam, to Dutch colonialism. The traces of this interaction are not only recorded in architecture and literature, but also in the batik tradition that was born in the community. Ciamisan Batik presents distinctive motifs that reflect the natural landscape of East Priangan, religious symbols, and local historical narratives. However, unlike coastal batik that developed in Cirebon or Pekalongan, Ciamisan Batik grew up in a more agrarian cultural atmosphere and *inward-looking*, so that the motifs emphasize more on the harmony of nature, modesty, and spiritual closeness to the environment (Herdiana et al., 2020).

In the contemporary context, Ciamisan Batik faces two main challenges. First, the challenge of the creative economy, where batik is not only positioned as a cultural artifact, but also as a market commodity. The presence of the modern textile industry, mass production of batik-patterned fabrics, and fluctuations in consumer tastes are external factors that affect the sustainability of Ciamisan Batik. Second, the challenge of identity, namely how Ciamisan Batik can maintain its uniqueness in the midst of the dominance of batik narratives from other regions such as Yogyakarta, Solo, or Pekalongan which were previously known at the national and international levels.

Previous research on Ciamisan Batik was generally still descriptive, limited to documentation of motifs, making techniques, and its role in traditional ceremonies (Syamsuri & Abidin, 2016). Although the research contributes to preservation, the approach used has not much to do with contemporary sociohistorical dynamics, including how batik plays a role in identity construction, cultural politics, and the local creative economy. Therefore, this study tries to offer a new perspective by using a contemporary sociohistorical framework combined with cognitive onomastic approaches and multimodal analysis. This approach allows analysis not only on a historical level, but also on how the names, motifs, and symbols of Ciamisan Batik are reinterpreted by people in the modern era.

This article focuses on three main questions: (1) how does Ciamisan Batik represent the sociohistorical dynamics of the Ciamis community from the past to the present? (2) how are the names, motifs, and symbols of Ciamisan Batik interpreted within the framework of contemporary cultural identity? (3) what are the challenges and opportunities of Batik Ciamisan in the context of Indonesia's creative economy and cultural politics? The three issues are put forward as steps to (1) analyze Ciamisan Batik as a cultural text that contains sociohistorical traces of the Ciamis people, (2) elaborate the symbolic meaning of the name and motif of Ciamisan Batik from a cognitive onomastic perspective, and (3) explore the role of Ciamisan Batik in the creative economy and cultural identity in the era of globalization.

Theoretically, this research contributes to the development of batik studies that do not only stop at the documentation of motifs, but also relate them to identity theory, semiotics, and contemporary cultural studies. Practically, this research is expected to provide input for artisans, local governments, and policy makers in formulating strategies for the preservation and development of Ciamisan Batik so that it remains relevant and competitive in the global market. Thus, this article seeks to bridge the gap between academic interests and practical needs, while opening up space for the reinterpretation of batik as a dynamic and living cultural heritage.

2. Theoretical Studies

Batik in Indonesia has a long history rooted in the cultural, spiritual, and economic practices of the community (Azizah et al., 2025). In the pre-colonial period, batik developed in the Javanese palace environment as part of the aristocratic expression and symbolic system that governed the social hierarchy (Adisasmito et al., 2021). Certain motifs have an exclusive status, only allowed to be worn by the nobility or the royal family. This shows that batik not only functions as a work of art, but also as a political and cultural instrument that reflects the power structure. When entering the colonial era,

batik underwent a significant transformation. The emergence of coastal batik in port cities such as Pekalongan and Cirebon shows intensive interaction with foreign cultures, both Chinese, Arab, and Dutch.

Ornamental patterns and the use of colors have diversified, marking the shift of batik from a symbol of aristocracy to a commodity of trade (Prawira et al., 2020). This change shows how batik was able to adapt to different socio-historical conditions, as well as become an arena for identity negotiation in colonial societies (M & RRZ, 2024). In the contemporary context, batik regained legitimacy through UNESCO recognition in 2009. This recognition is not only a symbol of cultural prestige, but also has political and economic implications. On the one hand, batik is confirmed as a representation of Indonesia's national identity in the eyes of the world (Darmaputri, 2015; Iskandar & Kustiyah, 2016).

This recognition encourages the process of commodification in which batik is mass-produced, even imitated by other countries. This challenge requires each batik-producing region to reaffirm its unique identity (Adisasmito et al., 2021; Sunarya & Sachari, 2014; Widiastuti et al., 2024). Ciamisan batik is present in this context, namely as a regional effort to show the uniqueness of local culture while articulating itself on the national and global stage. The concept of cultural identity in cultural studies emphasizes that identity is not something static, but the result of a social construction that is constantly negotiated. Identity is "*a matter of becoming as well as being*" – something that is constantly changing as it interacts with social, political, and historical forces (Hall, 1996). In the context of batik, motifs and names not only represent aesthetic value, but also function as signs (*Serve*) that connects the past, present conditions, and future aspirations.

Ciamisan Batik can be understood as *Cultural Text* which is full of meaning and does not stop only at aesthetic functions. Each motif born from the hands of local artisans is the result of sublimating the collective experience of the Ciamis people which reflects the close connection between humans, nature, and spiritual values. Ciamisan Batik motifs are not just visual ornaments, but symbols that store cosmological and historical narratives. As noted Hermansyah (2022), the symbolism in this batik emphasizes the worldview of an agrarian society that upholds balance and social order. For example, the flora and fauna motifs typical of East Priangan not only mark the fertility of the soil and the abundance of resources, but also reflect the philosophy of harmony which is believed to be the main condition for human survival (Hudah, 2023). Thus, each motif stroke holds meaning about how society places itself in the midst of a broader natural ecosystem. Furthermore, in the framework of symbolic politics, Ciamisan Batik functions as a medium of identity articulation. Through these motifs, the people of Ciamis affirmed their existence as well as carried out cultural resistance against the dominance of batik narratives from more established cultural centers such as Yogyakarta and Pekalongan. Thus, Ciamisan Batik is not only an artistic heritage, but also a representation of the struggle for local identity in the national cultural arena.

Cognitive onomastics is a branch of onomastic study that emphasizes how names and naming relate to cognitive processes, conceptual metaphors, and the structure of human knowledge. (Reszegi, 2022, 2023) emphasizes that names are not just labels, but conceptual representations that reflect the speaker's view of the world. In the context of batik, this can be applied to understand how the name of batik motifs or patterns reflects the conceptual framework of the supporting community. The name of the Ciamisan Batik motif is often rooted in metaphors of nature, animals, or religious symbols. For example, names such as *Parang Gunung*, *Mega Mendung Ciamisor Kawung Priangan* Not only does it describe visual forms, but it also contains conceptual meanings about strength, fertility, and spirituality. Cognitive onomastic analysis helps to decipher how the Ciamis people do *Profiling* to their experience, and then articulate it into the name of the motif. Thus, the naming of motifs becomes a bridge between conceptual reality and aesthetic expression.

In addition to the linguistic aspect (name), batik is also a visual artifact (Nursyamsu et al., 2021; Sadono & Pebrianti, 2022). Therefore, a multimodal approach that combines verbal and visual analysis is needed. Kress & Leeuwen (2021) emphasizes that human communication is multimodal, where meaning is generated through the interaction of various modes: text, images, colors, and forms. In Ciamisan Batik, motifs, colors, and coloring techniques function as visual modes that work

together with the name to produce cultural meaning. For example, the dominant brown and green colors in some Ciamisan Batik motifs not only show aesthetic taste, but also symbolize a connection with the land and nature. The combination of motif names and color/motif visuality creates a complete system of meaning, in which cultural identity is represented in a complex way. Multimodal analysis with a cognitive onomastic framework allows researchers to decipher the relationship between words (names), visuals (motifs), and sociohistorical context (community identity).

Based on the literature review above, this study uses three main theoretical frameworks. First, a sociohistorical cultural perspective to understand the historical dynamics of Ciamisan Batik in local, national, and global contexts. Second, the theory of cultural identity to explain how Ciamisan Batik became an arena for negotiating the collective identity of the Ciamis people. Third, cognitive onomastics approach and multimodal analysis to analyze the name and motif of Ciamisan Batik as a conceptual and symbolic representation. With this combination of frameworks, research can decipher Ciamisan Batik not only as a textile artifact, but as a vibrant, dynamic, and cultural text that is vibrant, and

3. Method

This research uses a qualitative approach with a contemporary sociohistorical perspective. This approach was chosen because the object of study is not only material artifacts in the form of batik, but also the meaning, symbols, and cultural identity that surrounds it. Qualitative research allows for an in-depth exploration of meaning through the analysis of narratives, symbols, and social contexts that cannot be reached by quantitative methods. By combining sociohistorical perspectives, this study not only photographs the current condition of Ciamisan Batik, but also traces the historical roots that shaped it.

In addition, this study utilizes a cognitive onomastic framework to analyze the names of batik motifs as a conceptual representation of society. This approach is reinforced by multimodal analysis, which sees batik as both a visual and verbal text. Thus, this study combines the study of linguistics, aesthetics, and cultural anthropology in one integrated analytical framework.

The location of the research is Ciamis Regency, West Java, especially in batik centers that are active in producing Ciamisan Batik, such as Imbanagara and several other artisan villages. This area was chosen because it has a long history in the batik tradition and has survived as a production center to this day. The research subjects include batik artisans (both traditional batik makers and small-medium industry players), cultural observers and local historians, local governments and creative economy communities, and consumers/users of Ciamisan Batik. This subject was chosen to get a comprehensive picture of batik in terms of production, preservation, policies, and public acceptance.

The research data was obtained through several in-depth interview techniques. The interviews were used to explore the subject's knowledge, narrative, and experiences related to the history, meaning, and challenges of Ciamisan Batik. The interview was conducted in a semi-structured manner so that the informants had the freedom to tell the story but still focused on the research theme. Participatory observation, the researcher conducted direct observations at batik workshops, production houses, and exhibition activities. This observation not only records the technical process of batik, but also social interaction, labor distribution, and local economic dynamics related to batik. Documentation and analysis of archives. Written sources such as local historical manuscripts, colonial records, local government archives, and catalogs of batik motifs were collected to reconstruct the development of Ciamisan Batik in the historical trajectory. Visual and verbal analysis (multimodal analysis). Batik motifs, colors, and visual forms were analyzed along with the name of the motif using a cognitive onomastic framework. This analysis aims to uncover the relationship between visual representation, naming, and cultural meaning contained in it.

Data analysis is carried out in the following stages. (1) Data reduction Data from interviews, observations, and documentation is selected based on relevance to the formulation of the research problem. (2) Categorization and thematic coding Data is grouped into major themes: the history of Ciamisan Batik, the symbolic meaning of the motif, contemporary dynamics, and the challenges of globalization. (3) Sociohistorical analysis The data is studied from a historical perspective, tracing

how Ciamisan Batik was born, developed, and changed according to the context of its time. (4) Cognitive onomastic analysis The name of the motif is analyzed by paying attention to the aspects of conceptualization, metaphor, metonymy, and the domain of knowledge behind it. (5) Multimodal analysis. The name of the motif is associated with the visual of the batik motif. The relationship between text and images is analyzed to see how cultural meanings are constructed in an integrated manner. (6) Critical interpretation The final stage is to interpret the findings in the context of cultural identity, symbolic politics, and contemporary creative economy challenges.

To ensure validity, this study uses a data triangulation technique. Triangulation is carried out by comparing the results of interviews, observations, and documentation, and testing its consistency through discussions with local cultural experts. In addition, a member check is carried out, which is to confirm provisional results to key informants so that the researcher's interpretation remains in accordance with the perspective of the local community. This research pays attention to academic ethics by respecting the rights of informants. Informed consent is obtained before the interview or documentation is conducted. The identity of the informant can be disguised if requested. The researcher also seeks to contribute back to the community, for example by compiling visual documentation that can be used for the promotion and preservation of Ciamisan Batik.

4. Results and Discussion

History of Ciamisan Batik: From Local Traditions to Regional Identity

Ciamisan batik has close historical roots with the agrarian traditions of the Ciamis people, a region that is geographically located in East Priangan, West Java (Gundul, 2024). This area has long been known as a fertile area with a strong agricultural culture and religious life that animates the daily lives of its residents. This geographical and cultural context is an important foundation for the birth of distinctive batik patterns. The history of batik in Ciamis cannot be separated from two great lines of influence, namely the tradition of palace batik and coastal batik. From the Javanese palace environment, Ciamisan Batik inherits a simple geometric motif structure but full of spiritual meaning. These motifs function not only as decorations, but also as symbols of order, cosmos, and the value of harmony upheld by Javanese society. On the other hand, the influence of coastal batik provides space for Ciamis artisans to explore freer visual forms (Yuliana, 2022). Coastal batik, which grew out of trade and cultural exchange in port cities, brought boldness in the play of colors as well as naturalist motifs, especially flora and fauna. This element was then adopted and combined into Ciamisan Batik so as to give birth to a pattern that displays the natural beauty of East Priangan, as well as affirming local identity in the landscape of the archipelago's batik tradition.

During the Dutch colonial period, batik production in Ciamis began to undergo significant changes along with the introduction of synthetic dyeing techniques. The presence of these new dyes allows craftsmen to produce richer and more diverse color variants than previous natural dyes (Rijal, 2025). However, unlike Pekalongan or Cirebon which have direct access to sea trade routes and experience intensive interaction with foreign cultures, Ciamis continues to develop in the local scope. This limited access to global trade actually provides its own distinctive pattern for Ciamisan Batik, because the creation process is not too affected by strong foreign cultural currents. This condition makes Batik Ciamisan grow with a more "closed" but authentic character, displaying cultural expressions that are closely related to the daily life of rural communities. Many of the motifs that appear depict local natural landscapes such as mountains, rivers, rice fields, and various animals that are close to agricultural activities. Each pattern not only functions as an ornament, but also a representation of the life experience of the Ciamis agrarian community who are very dependent on nature. Thus, despite the entry of modern dyeing technology, Ciamisan Batik still retains its local identity, making it different from the more cosmopolitan coastal batik tradition and open to outside influences. Entering the post-independence era, batik had experienced a decline in production because it was considered a symbol of feudalism. However, since the 1970s, a movement to revitalize regional batik has emerged, including in Ciamis. During this period, the local government and local communities began to affirm Ciamisan Batik as a regional cultural identity. Significant developments

occurred after the recognition of UNESCO in 2009, which encouraged Ciamis to be more confident in displaying its batik as part of the national treasure (Nurrohman, 2015).

The Symbolic Meaning of Motifs and Names: A Cognitive Onomastic Analysis

Ciamisan Batik motifs generally display a representation of flora, fauna, and natural landscapes that are typical of East Priangan. The presence of these motifs was not born by chance, but reflected the conceptual framework of the Ciamis people who lived in an agrarian tradition and had a close connection with the surrounding environment. Nature is seen not only as a source of life, but also as an entity that has philosophical and spiritual meaning. Therefore, flora motifs such as leaves, flowers, or rice plants are often used to symbolize fertility, well-being, and the repetitive cycle of life.

In addition to flora, local fauna also has an important place in Ciamisan Batik. Bird, fish, or butterfly motifs, for example, not only represent visual beauty, but also contain symbolic meanings about freedom, balance, and transformation. Thus, fauna motifs function as a conceptual medium to describe the dynamics of the life of the Ciamis people who are close to natural activities and full of religious values.

The natural landscape of East Priangan such as mountains, rivers, and clouds is also the main source of inspiration. The *motif of Parang Gunung* or *Mega Mendung Ciamis* reflects the local cosmology that places humans as part of the macro-cosmos, not the sole ruler of nature. The names of these motifs show how people conceptualize their empirical experiences, then express them through the symbolic language contained in batik. Thus, the Ciamisan Batik motif not only functions as an aesthetic decoration, but also as a cultural text that stores people's views on life. Harmony with nature, religiosity, and agrarian daily life are the main foundations that make Batik Ciamisan unique and relevant in the context of local cultural identity.

The names of Ciamisan Batik motifs such as *Kawung Priangan* and *Bunga Teratai* not only function as visual pattern identification labels, but also as conceptual representations that are full of cultural meaning. In the perspective of cognitive onomastics, the naming process is rooted in people's cognitive mechanisms in understanding and organizing their life experiences. The *Kawung Priangan motif*, for example, refers to the shape of the palm fruit or kawung that is widely known in the agricultural environment. Conceptually, the domain of origin is the natural *domain*, but when projected into the social-religious realm, this motif is interpreted as a symbol of fertility, cosmic balance, and harmony of life. Similarly, the *Lotus Flower*, which in the daily life of the people may be just an aquatic plant, but is metaphorically projected into the domain of spiritual purity. The lotus that grows out of the mud but produces beautiful flowers is interpreted as a metaphor for religious life: the purity born of the material world. This kind of conceptual pattern shows how the people of Ciamis relate empirical experience to the abstraction of social and religious values through cognitive mechanisms such as metaphors and metonymy. The naming of motifs with reference to elements of flora, fauna, or natural landscapes also indicates the existence of a profiling process, which is the selection of certain aspects of reality that are considered the most prominent to represent a broader meaning. Thus, the name of the Ciamisan Batik motif is not just a visual description, but serves as a cognitive bridge that connects the real world with the symbolic order, while affirming the cultural identity of the people.

Cognitive onomastic analysis of the names of Ciamisan Batik motifs such as *Rereng Peuteuy*, *Papangkah*, *Rereng Sintung Ageung*, *Kopi Pecah*, and *Kumeli* shows how artisans use the mechanism of conceptualization of local culture to name their works. According to Reszegi's framework, naming is a process that involves *profiling*, the selection of certain aspects of the experience that are considered the most prominent; *domain mapping*, mapping from the source domain to the target domain; as well as the activation of metaphors and metonymy. *Rereng Peuteuy* takes the source domain from the petai tree which is very close to the daily life of the Priangan people. Profiling is carried out on the long shape of the petai seeds which are then projected onto a repetitive line motif (*rereng*) to mark the abundance and sustainability of life. *Papangkah*, which in Sundanese refers to children's play with a cross pattern, is metaphor as a dynamic life full of strategies. *Rereng Sintung Ageung* refers to a large coconut flower; its natural domain is flora, but it is projected into the socio-

religious domain as a symbol of fertility, blessing, and community strength. The *Broken Coffee* motif refers to cracked coffee beans, with profiling on the bean fragments as a symbol of openness, transformation, as well as the dynamics of local trade. While *Kumeli* (potato) represents the produce of Ciamis, it is projected through the metaphor of soil fertility and the hard work of farmers. The whole name shows the conceptual strategy of artisans in connecting agrarian reality with social and religious abstraction, so that batik functions as a cultural text that records the collective memory of the community.

In Reszegi's cognitive framework, the analysis of the naming of fauna motifs in Ciamisan Batik such as peacocks, fish, butterflies, and *dragon butterflies* shows a complex conceptualization process. Reszegi emphasizes three important aspects: *profiling*, *domain mapping*, as well as the use of metaphors and metonymy in the creation of names. In the peacock motif, for example, *profiling* is directed at the beautiful feathers and the blooming tail; then it is projected into the social domain as a symbol of splendor and status. Fish, which is daily present as a food source, is projected into the religious and philosophical domain as a symbol of life sustainability, patience, and proximity to the water element that is vital to agrarian society. The butterfly motif represents transformation; *Profiling* is carried out in the process of metamorphosis, which is then mapped to human experience as a symbol of spiritual journey and change in social status. The culmination is seen in the name *Butterfly Dragon* which combines two different domains: *the natural domain* (butterfly) and *the mythological domain* (dragon). This combination shows a conceptual strategy of mixed metaphors—the fragile beauty of butterflies projected alongside the sacred power of dragons. The combination gives birth to a new meaning about life's journey: from mortality to transcendental power. Thus, the name of the Ciamisan Batik fauna motif not only describes the visual form, but also maps the empirical experience of the community into a symbolic construction that reflects aesthetic, social, and spiritual values simultaneously.

In Reszegi's cognitive framework, the names of landscape motifs such as *Rereng Lasem*, *Parang Sontak*, *Rereng Parang Rusak*, *Rereng Parang Alit*, and *Rereng Seno* can be understood through *profiling* mechanisms and *domain mapping*. *Profiling* is done by selecting the prominent visual aspects of the landscape or geometric shapes associated with the landscape. For example, *Rereng Parang Rusak* profiles repeated diagonal lines that appear to be "broken" or disconnected, then projected into the social domain as a symbol of resilience and steadfastness in the face of life's difficulties. Similarly, *Rereng Parang Alit* emphasizes on small size variations, which in cognitive mapping refer to the modesty, humility, and modesty of agrarian society. The name *Parang Sontak* shows intensity and assertiveness, projected from the domain of the machete's geometric shape that reflects strength. Meanwhile, *Rereng Lasem* and *Rereng Seno* take inspiration from the landscape as well as the connection with the elements of the cosmos, then map it to the religious domain as a symbol of order and balance. Thus, the naming of these landscape motifs not only describes repetitive visual forms, but also reveals people's conceptual strategies in linking their empirical experiences to social, moral, and spiritual values.

The names of motifs such as *Parang Gunung* and *Mega Mendung Ciamis* more clearly affirm the connection between humans and nature, especially mountains and sky. In Reszegi's framework, *profiling* is carried out on the shape of an upright and sturdy mountain and the clouds that are layered in the sky. In *Parang Gunung*, the natural domain of the mountain is projected into the socio-cultural domain as a symbol of strength, stability, and moral steadfastness. Mountains are not only seen as physical objects, but also as the axis of the cosmos that connects the earth with the sky, or the micro-cosmos with the macro-cosmos. Meanwhile, *Mega Mendung Ciamis* uses the metaphor of clouds that are always moving, changing, and enveloping life. Clouds are projected into the philosophical domain as a symbol of patience, calmness, and hope for rain that brings fertility. The uniqueness of *Mega Mendung Ciamis* compared to the Cirebon version, for example, lies in the use of greener or brown colors, which are projected into the local domain as a representation of the fertility of the land of East Priangan. Within Reszegi's cognitive framework, this mapping shows how the name of the motif works as a bridge between empirical reality and the symbolic world. The naming of the landscape is not just a visual aesthetic, but contains a local cosmology that emphasizes the balance of the macro-

microcosm, while showing the identity of the Ciamis people who view nature as an integral part of their social and spiritual life.

Socio-Economic Function of Batik Ciamisan

Ciamisan Batik is not only present as an aesthetic product, but also has a strong social function in people's lives. Since ancient times, batik has often been used as an integral part of various traditional ceremonies that mark the life cycle, ranging from birth, marriage, to agrarian rituals related to the hope of soil fertility. In this context, batik serves as a symbolic medium that connects humans to the cosmos order and religious values embraced by their community. Certain motifs are believed to have symbolic power that can bring special meaning to the wearer. For example, flora motifs are often worn in weddings because they are interpreted as a symbol of fertility, blessings, and hope for good offspring. Thus, batik is not only a fashion, but also a marker of status, prayer, and cultural identity. In addition, the social function of batik is also seen in the practice of inheriting values between generations. Each motif carries a narrative and moral message that is taught from generation to generation. Through the use of batik at important moments, the people of Ciamis affirm their attachment to tradition, while strengthening the sense of togetherness. This shows that Ciamisan Batik is part of a lively and dynamic symbolic system of society, where the fabric not only covers the body, but also encapsulates the collective memory and local cultural identity.

In the economic context, Ciamisan Batik currently occupies an important position in the local creative economy sector. For many artisans, especially those in the Imbanagara area and surrounding villages, batik production has become the main source of livelihood. Batik activities not only maintain traditions, but also present sustainable economic opportunities for families and communities. The production process that involves various stages—from motif design, enchantment, coloring, to marketing—becomes an economic chain that absorbs local labor and strengthens village independence. The local government also plays a role in expanding the batik market through affirmative policies. One of the strategic steps taken is to encourage the use of Ciamisan Batik as an official uniform in government agencies, schools, and various local state events. This policy is not only for domestic consumption, but also an internal market strategy that ensures the sustainability of product demand. In addition, this step strengthens the region's identity by placing Ciamisan Batik as a symbol of collective pride. With this policy, batik is not only economically valuable, but also functions as a means of cultural diplomacy and a tool for regional branding. This shows that Ciamisan Batik has transformed from a local tradition to an integral part of a sustainable creative economy development strategy.

Contemporary Challenges and Opportunities

In the era of globalization, Batik Ciamisan is faced with challenges that are not light. First, the issue of commodification. The entry of batik printing at low prices and massive distribution in the retail market has made the existence of written batik and traditional stamps even more urgent. Batik printing products not only reduce the selling value of traditional batik, but also have the potential to obscure the public's understanding of the authenticity and symbolic meaning behind a batik fabric. Second, the challenge of regeneration. Many young generations are reluctant to continue their profession as batik makers because they are considered less prestigious and do not promise quick economic benefits. The orientation to modern work which is considered more prestigious makes the batik tradition at risk of disruption of intergenerational transmission. Third, Ciamisan Batik is still in the shadow of the dominance of batik narratives from other cultural centers, such as Yogyakarta, Solo, or Pekalongan, which are more popular nationally and internationally. This makes Ciamisan Batik relatively less widely known, both at the national and global levels. These challenges show that the sustainability of Ciamisan Batik requires adaptive strategies, both through innovation, collaboration, and strengthening cultural identity that distinguishes it from other batik traditions.

Behind these challenges, Batik Ciamisan also has a great opportunity to develop. First, the *back-to-local trend* in the global creative industry opens up space for regional cultural products to appear with their unique identity. Batik Ciamisan can take advantage of this momentum to highlight the

authenticity of motifs inspired by flora, fauna, and the landscape of East Priangan. Second, the development of digital technology provides a wider means of promotion. Through e-commerce, social media, and online creative platforms, artisans and business actors can reach the global market without relying on conventional distribution. Third, the Indonesian government's policy that places the creative economy as a pillar of development provides opportunities for collaboration between artisans, academics, and local governments. This synergy can strengthen the local batik ecosystem, both in terms of production, design innovation, and marketing. Sociohistorically, the journey of Ciamisan Batik that has survived from the agrarian, colonial, to contemporary era proves that it is not just a traditional artifact, but a *living tradition* that always negotiates with the changing times. The sustainability of Ciamisan Batik ultimately depends on the ability of the community and stakeholders to read the challenges and take advantage of opportunities, so that batik remains alive as a symbol of cultural identity as well as a source of a competitive creative economy.

To ensure the sustainability of Ciamisan Batik in the midst of globalization challenges, a number of strategies need to be pursued collaboratively. First, a *branding strategy* is needed that emphasizes the local identity of East Priangan as a distinguishing feature from other batik traditions. This branding can be developed through historical narratives, motif philosophies, and authentic artisan stories, so that Ciamisan Batik is present not only as a textile product, but also as a symbol of cultural identity. Second, education for the younger generation is very important so that the tradition of batik is not broken. Batik training programs in schools, creative workshops, and the integration of batik in the local content curriculum can foster pride and open up new economic opportunities. Third, the aspects of legal protection and certification of the authenticity of motives need to be strengthened. Registration of intellectual property rights, geographical labels, and original product certificates will help maintain the authenticity of Ciamisan Batik from mass imitation. In addition, strengthening networks through collaboration with academics, the arts community, local governments, and creative industry players can create an ecosystem that supports innovation while maintaining traditional values. Digital technologies must also be optimized for global marketing, cultural tourism promotion, and traditional knowledge documentation. With these strategic steps, Ciamisan Batik is not only able to survive, but also transform into a cultural heritage that is competitive, relevant, and continues to provide socio-economic benefits for the people of Ciamis in the future.

5. Conclusion

Ciamisan batik is a cultural heritage born from the socio-historical dynamics of the Ciamis community. From agrarian traditions to colonial influences, this batik developed with distinctive patterns that affirmed the identity of East Priangan. The motifs feature flora, fauna, and natural landscapes that are close to people's lives, while also containing religious and cosmological symbols. Analysis with the framework of cognitive onomastics shows that the names of motifs are not just labels, but conceptual representations that reflect people's views of the world. In the contemporary context, Ciamisan Batik is not only understood as a textile artifact, but also as a dynamic cultural text. Batik plays a dual role: as a medium of expression of local cultural identity and as a commodity in the creative economy. Its role in cultural diplomacy, regional policies, and local economic empowerment shows that Ciamisan Batik is able to adapt to the demands of the times. However, challenges remain, especially related to the commodification of the batik printing industry, the lack of regeneration of young artisans, and the limited popularity compared to batik from other regions.

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