

Research Article

## Ideological Meaning of Lamongan Batik Motifs (Semiotic Perspective)

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### Abstract

This study discusses the ideological meaning of the name and painting of batik motifs in Lamongan, Indonesia. The Lamongan batik motif is a semantic discourse that needs to be analyzed to reveal literally the meaning of the values believed by the Lamongan community. As part of culture, batik is a social semiotics representation of the ideology of society. This research is applied with semiotics study method to reveal ideological meaning. Perspective semiotics provides an idea of the ideological meaning. The results of the analysis show that there are philosophical values based on four categories, namely morals, historical education, spirituality, and tradition. The four categories are based on the descriptions of several figures who put forward the philosophical value of naming the Lamongan batik motif and the philosophy of batik craftsmen in creating names and painting of batik motifs. The philosophical values consist of categories of religious philosophical values, moral values, and social values. The referential meaning that dominates is the referential meaning of nature. Philosophical values that can be identified from the referential meaning of nature (flora and fauna) are moral philosophical values because they are related to human ethics towards nature. Linguistic form, in the morphological aspect, shows linguistic awareness in creating art objects. Ideologically, the batik motif and its name show the awareness of maintaining the relationship between humans, humans with nature, and humans with God.

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Key word: *ideological meaning, lamongan batik motifs, semiotics perspective*

### Introduction

In semantic analysis, ideological meaning is the result of a study or is built by understanding the existence of fixed perceptions. Löbner (2013) suggests that semantics is about expression meaning. To explain the descriptive meaning, the explanation will refer to the relationship between meaning, reference, and truth. With regard to non-descriptive meaning, i.e. dimensions of lexical meaning, the explanation is directed at the relationship level of social interaction or for the expression of subjective attitudes and evaluations. Part of the meaning and formation of meaning is ideology. It is part of mentalistic semantics that explains what human beings do (and how they produce and understand meaningful discourse) which basically discusses the concepts of 'mind' and 'memory' and 'representations'. On the contrary, as we have stressed above, mental objects, such as meanings, knowledge, attitudes and ideologies may be shared by members of groups, communities or cultures, and are therefore also social (van Dijk, 1995). In Indonesia, a country rich in culture, these mental objects appear as value representations in semantics discourse. As described above, the meaning of ideology does not belong to the individual, but belongs to the social community.

Indeed, discourse is one of the major means and conditions of socially shared 'minds' in the first place. Similarly, specific, local meanings of discourse may be constructed in and by the interaction of social participants (van Dijk, 1995). Appraisal as an interpersonal system at the level of discourse semantics" (Martin, 2017). Discourse semantics is very close to the interpersonal approach. From a relational perspective, on the other hand, words don't have meaning; rather they do meaning — they mean in relation to the other words that might have been chosen. Therefore, belonging to a social community is an ideology to be ruled out.

One of the semantic discourses is the meaning in naming batik. This paper conveys the discourse on the semantics of batik as part of Indonesian culture which is analyzed from the semiotics aspect. In the development of the study of batik, the world sees from various sides, including the ideological meaning that is driven from the motif. The relation between semantics and semiotics might seem straightforward: semantics is the study of the meaning and reference of linguistic expressions, while semiotics is the general study of signs of all kinds and in all their aspects. Lemke (1997) points out that every act of semiosis, every occurrence of semiosis, every semiotic practice in a community is inevitably also a material process in some physical, perhaps also biological, perhaps also social and human system. It can be concluded that in the semiotic aspect there are two meanings produced or meanings formed. Both occur naturally and culturally. In Lemke's article (1997) both are referred to as hybrid objects. Both are material ecologies and they are part of cultural systems of meaning.

Each element of culture can be conveyed only if it has a name. Giving a name to an object follows a certain system and will continue to develop along with the creativity and ideology of the creator of the name. Of course there are no empty names. Every given name always has a reference or even an ideological meaning behind it. This also happened in the naming of the Lamongan batik motif. Giving the name of the Lamongan batik motif also has its own and unique characteristics. Its uniqueness is motivated by the socio-cultural and ideological aspects of the Lamongan community. The name of the batik motif is not only used for selling purposes, but is also used as a means of introducing and maintaining local wisdom related to city icons, culture, history, hope, and ideology.

The term "batik" comes from the Javanese language which refers to 'picture cloth made by painting techniques through a combination of dots that form a certain motif'. Batik has been recognized by UNESCO (United Nations Educational, Scientific, And Cultural Organization) as Masterpieces of the Oral and the Intangible Heritage of Humanity on October 2, 2009. Batik is the ancestral heritage of the Indonesian nation which is unique in terms of motifs with all their ideological meanings. Batiks is a form of art, where in printing is done by a negative method of removing the printed design with hot wax (Musa, 2010).

Now batik in Indonesia is growing very rapidly. In each area, there are many batik home industries with various distinctive motifs, including in Lamongan, one of the districts in East Java. The Lamongan batik motif has a uniqueness that is influenced by the geographical location, nature and life of the area, local customs, natural surroundings, regional history, and community beliefs. The naming of batik motifs in Lamongan still has a close relationship between the name of the motif and the referent or object of reference. In addition, the naming of batik motifs in Lamongan also has an ideological meaning which is the background for the creation of the name of the motif. The ideological meaning is the hope of the creator of the Lamongan batik motif to the user so that the message conveyed by the batik motif can be understood by the user, so that the user will be wiser in carrying out daily activities that establish relationships with fellow humans, nature, and God.

The semiotic approach is used to describe clearly everything that is behind the lingual symbol (name structure). In this study, the name of the batik motif is not only seen as something related to form, function, and referential meaning, but it is understood at the level of its ideological meaning. This study aims to explain the ideological meaning contained in the name of the Lamongan batik motif. This study also mentions the lingual form of the name of the batik motif and its referential meaning to provide an overview of the role of morphology and awareness of the language art of batik makers.

### **Research Method**

This research is descriptive-qualitative research. The phenomenon of data that is the object of study is described and explained as it is verbally and not with numbers. The data collection uses documentation, note-taking, and interview techniques. The next technique is observe-interaction-communication through the participation of researchers. The researcher listens, actively participates in the conversation, and listens to the conversation. The data comes from several batik home industries located in Sendang Dhuwur village, Paciran sub-district and Lamongan, namely Jayyida, Mutiara Sendang, Warna Indah, Mekar Sari, Mutiara Agung, and Laras Liris.

This study focuses on the analysis of the lingual structure, referential meaning, and ideological meaning of the names of the Lamongan batik motifs. The collected data were analyzed by matching-intralingual and extralingual methods. The data analysis procedure begins by classifying the names of the Lamongan batik

motifs based on their lingual form and origins, describing their referential meanings, and explaining the ideological meanings behind their naming.

### **Lamongan Batik Motifs**

Based on the results of the study, it has been found that many names of Lamongan batik motifs are given by the craftsmen according to the type of painting motifs that exist on batik cloth. In general, the shape and name of the Lamongan batik motif has different characteristics from batik from other regions. Some of the names of Lamongan batik motifs are milkfish catfish, *singo mengkok*, sea juice, *petetan*, and others. The shape of the *bandeng lele* 'milkfish' motif is a painting of milkfish and catfish in the symbol of Lamongan. Milkfish and catfish are icons of Lamongan. The shape of the *singo mengkok* motif is a painting based on a gong left by a wali sanga (Islamic religious leaders team). This illustrates that the Lamongan is also a guardian earth because there is the tomb of one of the guardians of sanga, namely Sunan Drajat whose grave is now a reference for religious tourism which is visited by many pilgrims. The form of the *sari laut* motif is in the form of paintings of various marine fish which illustrates that the Lamongan area is on the north coast of Java and the livelihoods of its residents are partly at sea. The shape of the *petetan* motif is in the form of paintings of various flowers and animals such as orchids, water hyacinth, and peacocks.

Each of these batik motifs has a form and meaning, both referential and ideological. The ideological meaning that describes the uniqueness or identity of an area because it is made based on the culture of that community. Batik motifs in each region can be created due to several influences, namely geographical location, nature and regional life system, regional beliefs and customs, surrounding natural conditions, history or stories, and cultural acculturation (Mashadi, et al. 2015: 158). Batik motifs give rise to language in the form of naming according to the image in the batik cloth.

### **The ideological meaning of the name Batik Lamongan**

Thompson's (2020) thought about ideology is a comprehensive vision, as a way of looking at things in general, or a group of ideas proposed by the dominant class to all members of society. Furthermore, Thompson said that studying ideology means studying language in social life. It has an ideological meaning that can be known by studying the ways language is used in everyday social life. Clarification of the word ideology is very important for understanding the usefulness of the concept of language ideology and its extension to semiosis more generally. Such a semiotic ideology is not a kind of false consciousness. Moreover, semiotic ideologies—like language ideologies—are not something some people have and others don't. Although semiotic ideologies vary across social and historical.

Keane (2018) describes that semiotic ideology manifests a fundamental reflexive dimension of human capacity in general to use signs. It really depends on the dynamism of social existence. Remarkably, semiotic ideology directs attention to various possibilities including sound, smell, touch, muscular movement, pain, affect, and other somatic phenomena. Whereas some semiotic ideologies take the form of explicit formulations, others remain tacit presuppositions of sign use—these various modalities of explicitness are themselves functions of particular historical circumstances. Therefore, semiotic ideology links the way people understand their experiences with basic presuppositions.

Glaser & Halliday (1999) state that studying ideology means studying matters relating to language forms and meanings used in everyday social interactions.). Beratha (2009) states that "studying ideology means studying the way in which meaning justifies relations of domination." Ideology is closely related to the values of integrity and loyalty that are believed to be. Eriyanto (2001) and Fairclough (1995) reveal that ideology is inherently social because ideology is able to form solidarity, unity of steps, and attitudes of a social group. Even though it is social, the implementation of the ideology is internal or individual within the social group of the community.

Ideological meaning is often interpreted as a comprehensive vision that is aspired to be realized so that it is often equated with philosophical values. Philosophical values are a person's view of life as the basis of the principles of life that they aspire to. In this case, the philosophical value depends on the perspective of a society in interpreting the phenomena that exist in society. Philosophical values are usually produced from generation to generation in the path of cultural inheritance. Rukmini (2009:55-61) divides philosophical values into four: moral values, customary/traditional values, religious education values, and historical educational values. Associated with the naming of batik motifs, moral values are teachings in the form of

instructions conveyed by batik creators about various matters relating to life problems. Customary/traditional values are a manifestation of culture as a regulator of behavior in a particular society. The value of religious education is a guide for doing good things so that social solidarity and its relationship with God can be maintained. The value of historical education is a past event that is impossible to find again except in stories and relics.

The discussion of ideology in semiotics should not be considered to imply totalization. The semiotic process is very flexible and relies on autonomous logic (Keane, 2003). In examining ideological values, the role of language is as a medium that can carry messages. Therefore, the role of language in the process of semiosis becomes very important and belief in meaning is highly dependent on the culture that underlies the society. This is not general, but can explain social cognition (Leone, 2019). Social cognition is built from semiotics because in it symbols are not the result of meaning, but symbols will move meaning.

### **Moral Philosophical Values in Lamongan Batik Motifs**

Philosophical values in this study have a relationship with referential meaning. The referential meaning that is in the spotlight is the referential meaning of nature because most of the Lamongan batik names obtained were created by craftsmen based on the natural wealth in Lamongan. Through the referential meaning of nature, the philosophical values found are moral philosophical values because they are related to human ethics towards nature. The philosophical value in naming the Lamongan batik motif is obtained based on the philosophy of batik craftsmen in creating the names and motifs contained in batik cloth. This philosophical value is also obtained based on the philosophy of the craftsmen in creating names and batik motifs, so that they have categories of religious philosophical values, moral values, and social values. The philosophical values are almost the same because they have the same object, namely the name of the batik motif.

Moral philosophical values are values that prioritize ethics. In accordance with Notonegoro's opinion, moral value (goodness) is a value that comes from the element of will or will (intention, ethics). The moral values obtained are derived from the naming of the batik motifs of the mangrove and lotus ecosystem, the pamurbaya ecosystem, and others. The most common moral values found in this study are moral values that have ethics between humans and nature.

### **The Philosophical Value of Customs/Traditions in Lamongan Batik Motifs**

"Slempang" is the name of the Lamongan batik motif created by craftsmen because they saw the lack of interest of the younger generation to participate in preserving the carnival tradition in Sendang Agung Village, Paciran District, Lamongan Regency which is always held every year. Through this naming, the craftsmen hope that batik wearers can have a high empathy for the traditions that exist in Lamongan. Based on the philosophy created by the craftsmen in naming this batik, it can be concluded that the traditional values of the Lamongan people must be preserved. This paradigm places batik as a cultural product rather than a matter of livelihood. In Steelyana's research (2012), both of these are reasons for preserving batik.

"Kuncup-kuncup" is the name of the Lamongan batik motif created by craftsmen because they saw the fading of people's habits of consuming medicinal preparations from spices. Through this naming, the craftsmen hope that batik users can regenerate the habit of consuming spices taken from the tops of leaves because these spice products are much healthier. The name was created with images of turmeric, honey, cloves, nutmeg, and deplokan. Based on the philosophy created by the craftsmen in naming this batik, it can be obtained that the traditional values of the community begin to fade over time. This is not only a matter of cultivation, but also describes the history of medicine from the perspective of the Lamongan community. Batik motifs with medicines show a long philosophy of community medicine from the older generation (Pramanasari, Erwin, & Zubaidah, 2015).

"Gendang Ceplik" is the name of the Lamongan batik motif created by craftsmen because they saw the fading of the habits of the younger generation who like the world of wayang. Through the naming and painting of this drum, the craftsmen hope that batik wearers can regenerate the community's habit of watching wayang all night long. Based on the philosophy created by the craftsmen in naming this batik, it can be obtained that the traditional values of the community begin to fade over time. One of the efforts to maintain community culture is to make an activity an important role for habit, routine, and convention (Dwyer, 2009). Thus, the ideology of batik in a semiotic perspective is to introduce, preserve, convince, and educate. It appears that the issue of life values is higher than livelihood.

### **The Philosophical Value**

"Garuda" is the name of the Lamongan batik motif created by craftsmen because they saw the historical importance that formed the village of Sendang Duwur, Paciran, Lamongan as it is today. Through this naming, the craftsmen hope that batik wearers can take positive values from the stories of the struggles of the heroes in the Lamongan area. Based on the philosophy created by the craftsmen in naming this batik, the value of historical education can be obtained in the form of the attitude of the younger generation who can recognize and appreciate the services of the heroes. This is what shows the uniqueness of Indonesia. If Zhen (2010) says that the country identity should also be supported with policies and regulations, such as the specification of common language, political ceremonies, and cultural symbols, then national identity in works of art is an additional aspect that needs to be raised in country identity. This is also corroborated by Miller (1993) who stated that the identity formed by symbols may be partly mythical. The reality is the urgent modern need for such symbols or symbols must be maintained for the maintenance of solidarity in a large society. Therefore, this proves the existence of a nationalism education philosophy in the Lamongan batik motif by using the Indonesian state symbol as one of the motifs.

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"Bandeng Lele Anggur" is the name of a batik motif created by craftsmen because they see the historical importance of the establishment of the Lamongan district in ancient times which left many stories in the form of historical relics. Through this naming, the craftsmen hope that batik users can take positive values from the mythical story of milkfish and catfish for the Lamongan community, which is an important area in the north coast of East Java. Based on the philosophy created by the craftsmen in naming this batik, the value of historical education can be obtained in the form of the attitude of the younger generation who can appreciate historical heritage.

This motif is the name of a batik motif created by craftsmen because they saw the historical importance of the establishment of the ancient Lamongan district which left many stories in the form of historical relics. Through this naming, the craftsmen hope that batik users can take positive values from the mythical story of milkfish and catfish for the Lamongan community, which is an important area in the north coast of East Java. Based on the philosophy created by the craftsmen in naming this batik, the value of historical education can be obtained in the form of the attitude of the younger generation who can appreciate historical heritage.

"Gapuro Tanjung Kodok" is the name of a Lamongan batik motif created by craftsmen because they see the historical importance of the origin of the formation of an area on the north coast of Java island called Tanjung Kodok. The area is named Tanjung Kodok Beach. The origin of the formation of Tanjung Kodok Beach is related to a rock that looks like a kodok. Therefore, this motif was given the name Tanjung Kodok Gate. Through this naming, the craftsmen hope that batik users can take positive values from the historical story of Tanjung Kodok Beach which is an area of Lamongan Regency on the north coast. Based on the philosophy created by the craftsmen in naming this batik, the value of historical education can be obtained in the form of the attitude of the younger generation who can appreciate historical stories. Berdasarkan nama-nama motif batik dapat disimpulkan bahwa nilai pendidikan sejarah tersebut diambil dari cerita asal-usul tempat, kepahlawanan, maupun kerajaan yang berpengaruh terhadap Nusantara.

### **Spiritual Philosophical Values**

"Sido Mukti" is the name of the Lamongan batik motif created by craftsmen because they see the importance of remembering Allah (prayer) even though work is still piling up. Through this naming, the craftsmen hope that batik wearers can prioritize their relationship with God first before continuing their work again. Based on the philosophy created by the craftsmen in naming this batik, spiritual values can be obtained in the form of people's attitudes that can carry out their obligations to pray (worship their God). Likewise, "Modang Sungut" is the name of the Lamongan batik motif created by the craftsman because he saw the importance of praying to God about whatever he wanted. Through this naming, the craftsmen hope that batik wearers can always get closer and surrender everything only to their God. Based on the philosophy created by the craftsmen in naming this batik, spiritual values can be obtained in the form of people's attitudes who always pray to their God and not to others.

"Teratai" is the name of this Lamongan batik motif created by craftsmen because they see the importance of Hindus/Buddhists to pray to their gods. Through this naming, the craftsmen hope that batik users can worship according to their respective beliefs. Based on the philosophy created by the craftsmen in naming this batik, spiritual values can be obtained in the form of people's attitudes that always respect everyone in worshiping according to their respective religions and beliefs. Based on the data of philosophical values, it can be seen that the naming of the Lamongan batik motif was created because the craftsmen insert messages of moral values, customs/traditions, historical education, and spirituality in each name and also the batik motifs. Craftsmen provide easy-to-understand names for batik users so that the message that is inserted can be conveyed.

The moral value in naming this batik motif has the aim that batik wearers can invite other people to be wise in their relationship with humans, God, and nature. The names of the motifs that have moral values are rusty love, butterflies, mangrove and lotus ecosystems, and others. In naming this batik motif, moral values are the values that dominate compared to other values because the craftsmen want every human being, especially the Lamongan community to behave and think wisely so as not to harm each other.

The traditional values that exist in naming batik motifs have the aim that batik users can invite people to regenerate past customs / traditions / habits that are starting to fade and develop and support customs / traditions / habits in the present. The name of the motif that has the value of the custom/tradition is milkfish catfish, buds, and others. Naming that has customary/traditional values has the aim of making the characteristics/identities that have been formed and those newly formed to survive and develop continuously.

The value of historical education in naming batik motifs has the aim that batik users can invite people to remember and take positive values from stories and their past struggles with various historical relics. The name of the motif that has historical educational value is the garuda bird, tumpal mojopahit, betel strands, and others. Naming that has historical educational value has the aim that historical stories can always be in everyone's memory and hope that everyone can appreciate it.

The spiritual value in naming this batik motif has the aim that batik wearers can invite people to always remember their God and carry out their calling for a moment to pray/pray. The names of the motifs that have spiritual value are sido mukti, sawat, and crow siyup, and others. Naming that has spiritual value has the aim that everyone can carry out their obligations as religious people and always leave everything to their God, not other than their God.

Geertz's theory (2020) which shows that religion is a cultural symbol has been strengthened by the choice of the automatic motif. The spiritual ideology built by the Indonesian people strengthens the choice of batik motifs above. Semiotics builds a meaning perspective about the symbol and vice versa. Its strength lies in solidarity in building religious values in works of art. This has been proven in Indonesian culture. Religion can be accepted by society through the involvement of art when conveying it. Indonesia is one of the countries which can accept and integrate Islamic values with local culture or National values. By using various methods, such as culture, and arts, they send religious education providing information and education (Rosyada, 2021)

### **Lingual Form of Lamongan Batik Motif Name**

The lingual form of the name of the Lamongan batik motif is based on the lingual form and its origin. Based on the lingual form, it consists of affixation, reduplication, compound words, acronyms, and phrases. Based

on its origin, it is taken from the names of places, animals, plants, activities, and body parts. This lingual form is categorized based on the name of the Lamongan batik motif. In the name there is a lingual element that makes the word or phrase have meaning based on the form of the vocabulary.

Tabel 1. Lingual Form

Morfology	Batik's Motif Name	Source Reference
basic words	<i>merak</i>	fauna
	<i>melati</i>	flora
	<i>byur</i>	process
affixed words	<i>gedangan</i>	fauna
	<i>mantenan</i>	event
	<i>pethethan</i>	function
reduplications	<i>kuncup-kuncup</i>	flora
acronyms	<i>sawat</i>	function
	<i>pawestri</i>	function
	<i>pamurbaya</i>	location
	<i>sulur</i>	people characteristics
	<i>semanggi</i>	flora
compound words	<i>gagak siyup</i>	fauna
	<i>sidomukti</i>	condition
	<i>singo mengkok,</i>	fauna
	<i>kepithing rowo</i>	fauna
	<i>sisik naga</i>	fauna
phrases	<i>enam kathil</i>	tools
	<i>slempang sisik</i>	fauna
	<i>merak kembar</i>	fauna

In this study, found patterns in the form of basic words, affixed words, compound words, reduplication, acronyms, and phrases. Acrominization is the new way in naming batik motifs. Acronyms are words obtained from word forms called acronyms. In the process of formation, it is displayed in the form of two or more words. In this case, the acronymization process produces abbreviated words to form new words. In this study, it was found that the acronym for the name of the Pamurbaya batik motif is a combination of the words beach, east, and Surabaya. The name of the motif forms a new vocabulary that has not been written in the Indonesian dictionary. In addition to the name of the motif, the name of the vine batik motif was found, which is a combination of the words happy and sedulur. The name of the motif uses the name of the vocabulary that already exists in the Indonesian dictionary. There is also the name of the clover batik motif which is a combination of the words spirit and high. It is not a new vocabulary in Indonesian dictionary. Linguistic form, in the morphological aspect, shows linguistic awareness in creating art objects. The relationship of words and meanings shows the dominance of nature (flora and fauna). The data shows concern for nature in creativity.

### Reference Meaning in Lamongan Batik Motifs

The acquisition of referential meaning through Ogden and Richards' triangular process of meaning, through the determination of symbols, referents, can produce referential meaning. In this study, referential meaning was obtained based on the elements contained in the pictures and descriptions of the Surabaya batik motifs that became the reference, thus giving rise to referential meanings in six categories, namely cultural, historical, social, economic, religious, and natural referential meanings. This gives rise to a pattern that the referential meaning of each object will be in different categories.

In this analysis of the meaning of the name of the batik motif, the reference is the image on the batik and the description of the image of the batik motif. The referential meaning category of each object is different. If the object under study is the name of a batik motif, then the referential meaning found is about the relationship between humans and humans, humans with God, and humans with nature. Researchers provide

categories of referential meaning of ingredients, appearance, packaging, taste, consumers, effects, processes, and similar classifications. These categories relate to the elements present in food.

The referential meaning that dominates the name of the Lamongan batik motif is found in the referential meaning of nature. This referential meaning of nature can strengthen human relations with nature, as in the name of the achantus batik motif, a combination of lotus, marine ecosystems, and others. Nature in this referential sense provides an illustration of the many benefits that nature provides if humans can take good care of it. The referential meaning of nature in the Lamongan batik motif emphasizes the details of the types of marine life and marine ecosystems.

The referential meaning of nature in the naming of the Lamongan batik motif is based on the complaints of batik craftsmen because the ecosystem and marine life on the north coast of the Java Sea in the Lamongan area are threatened with extinction. This makes one of the craftsmen in Lamongan to create batik with the aim of preserving the marine biota ecosystem. Through naming that describes in detail the types of mangroves, Lamongan batik has a natural referential meaning that invites the wider community to pay attention to nature in Lamongan.

### Conclusion

The naming pattern in the Lamongan batik motif is arbitrary. Naming patterns were found in the form of basic words, affixed words, repeated words, compound words, acronyms, and phrases. This does not mean that there is no ideological basis behind the naming and selection of motifs. Determination of meaning through the triangular process of meaning Ogden and Richards, through decisions to choose symbols, referents and form referential meanings. In this study, referential meaning was obtained based on the elements contained in the picture and description of the Lamongan batik motif. Referential meaning in six categories, namely cultural, historical, social, economic, religious, and natural referential meanings. This gives rise to a pattern that the referential meaning of each object will be in different categories.

Philosophical values in this study were found based on four categories, namely the categories of morals, historical education, spirituality, and customs/traditions. The four categories are taken from several figures who speak about values. The philosophical value in naming the Lamongan batik motif is obtained based on the philosophy of batik craftsmen in creating names and motifs contained in batik cloth, the philosophical values of craftsmen in creating names and batik motifs, so that they have categories of religious philosophical values, moral values, and social values. The philosophical values are almost the same because they have the same object, namely the name of the batik motif.

Philosophical values in this study are related to referential meaning. The referential meaning that is in the spotlight is the referential meaning of nature because most of the Lamongan batik names obtained were created by craftsmen based on nature in Lamongan. Through the referential meaning of nature, the philosophical values found are moral philosophical values because they are related to human ethics towards nature. Thus, the greatness of the Lamongan batik art in the description of ideological meaning shows the awareness of maintaining the relationship between humans, humans and nature, and humans and God.

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