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Visual metaphor of Guyub Rukun batik motifs: Symbolizing the personal style, spirituality, and fashion identity of Margomulyo Bojonegoro Village Head

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Abstract

This study aims to create a Guyub Rukun batik jarik cloth as a symbol of the personal style, spirituality, and fashion identity of the Head of Margomulyo Village, Bojonegoro. The Guyub Rukun motif was developed through a visual metaphor approach derived from Samin cultural values and noble teachings. The research employed a practice-based research method involving observation, interviews, data collection, analysis, motif design, and the realization of the batik artwork. The main visual elements consist of Wijaya Kusuma and Cempaka Mulya flowers, which symbolize harmony, sincerity, togetherness, and leadership grounded in Samin moral values. The result of this study is a prototype of the Guyub Rukun jarik cloth that functions as a socio-cultural identity and official attire for the Head of Margomulyo Village in traditional and social activities. The work contributes to the preservation of Samin's cultural heritage and the strengthening of local identity in response to contemporary developments.

Abstrak

Metafora visual motif batik Guyub Rukun: Simbol gaya pribadi, spiritual, dan identitas mode Kepala Desa Margomulyo Bojonegoro

Penelitian ini bertujuan untuk menciptakan kain jarik bermotif batik Guyub Rukun sebagai simbol gaya pribadi, spiritualitas, dan identitas mode Kepala Desa Margomulyo, Bojonegoro. Motif Guyub Rukun dikembangkan melalui pendekatan metafora visual yang bersumber dari nilai-nilai budaya dan ajaran luhur Samin. Penelitian ini menggunakan metode *practice-based research* yang meliputi observasi, wawancara, pengumpulan data, analisis, perancangan motif, serta proses perwujudan karya batik. Unsur visual utama yang digunakan adalah bunga Wijaya Kusuma dan Cempaka Mulya yang dimaknai sebagai simbol kerukunan, ketulusan, kebersamaan, dan kepemimpinan yang berlandaskan nilai-nilai moral Samin. Hasil penelitian berupa prototipe kain jarik Guyub Rukun yang berfungsi sebagai identitas sosial-budaya sekaligus busana resmi Kepala Desa Margomulyo dalam berbagai kegiatan adat dan sosial. Karya ini berkontribusi pada pelestarian budaya Samin serta penguatan identitas lokal yang relevan dengan perkembangan zaman.

Kata Kunci:

batik; identitas; gaya pribadi; metafora visual; spiritual

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1 Introduction

Margomulyo village is part of the Margomulyo sub-district, which borders Ngawi district to the southwest. Most of the area is covered by teak forests with hills planted with secondary crops. Margomulyo Village consists of eight hamlets, namely: Tepus hamlet, Jatiroto hamlet, Kalimajo hamlet, Ngasem hamlet, Japan hamlet, Kaligede hamlet, Jerukgulung hamlet and Batang hamlet with an area of ±12.08 km² (Mujahidin & Huda, 2024). In particular, the Japanese hamlet has unique cultural customs that are still firmly held by the community. The indigenous people of Sedulur sikep Samin

inhabit the area of Japan village, Margomulyo, Bojonegoro, East Java, which has some unique cultural traditions. The ritual traditions include *marriage/paseksen*, a clean village/*gemblang*, and an abundance of blessings from *livestock/gumbregan*. The *Paseksen* custom is a marriage custom of the Samin community that upholds sacred values with the principle of marrying *sepisan kanggo selawase* (*marrying once in life*). The *Gemblang* tradition is held after the harvest of crops. The *Gemblang* tradition is held over two days, the first of which involves inviting residents from outside the Japanese hamlet to *kembul bujana*, or eating together. Every guest who comes to the houses of Sedulur sikep residents is entertained and invited to eat with them. On the second day, at the home of the hamlet head, there is a prayer procession to clean the hamlet, led by the hamlet elder. After the procession is complete, all attendees are provided with food to eat together. The *Gumbregan* tradition is a form of gratitude for livestock that helps complete agricultural work. This tradition is carried out in the month of Suro by inviting all Margomulyo villagers to eat together. The tradition of traditional rituals is still maintained and well preserved.

The traditional elder is a leader in the Samin Bojonegoro community who plays an important role in maintaining harmony in social life. Samin's traditional elders are supervisors and enforcers of existing customary rules (Triyanto & Lathifah, 2018). There is good synergy between traditional elders, all Samin sedulur sikep, and Margomulyo village leaders, in this case, the village head. The village head has the responsibility of *rumangsa handarbeni*, *hangrungkepi*, and *tut wuri handayani*. The important role of the Margomulyo Village head is urgent, related to the context of maintaining the preservation of the Samin tradition that synergizes with the overall cultural ecosystem environment in the Margomulyo Village area.

The Margomulyo Village Head carries out his duties structurally as the leader of the village area and as a protector in the preservation of Samin culture. The Margomulyo Village Head has a leadership style that synergizes with Samin traditional elders. The Head of Margomulyo Village, until 2023, did not have special clothing for attending the implementation of several Samin ritual customs. The use of clothing by a person can be a personal identity in leadership styles and social interactions. Sergeeva and Kortantamer explain that a more coherent narrative and personal story articulated by leaders is an attempt to overcome relational anxiety, authenticity, and self-identity problems. This process is situated in the cultural values, roles, and views of institutionalized leadership and the broader context of the country (Sergeeva & Kortantamer, 2021).

Personal identity is rooted in particular experiences, especially in beliefs that are passively or actively adopted as a reflection of self-identity within the social sphere and traditions. A person's identity is rooted in other people's characterization of that person within the social conventions and cultural constructions that have shaped their personal identity (Drummond, 2021). When a leader's self-identity is low, the leader exhibits other types of expressive behavior unrelated to their leadership. Conversely, when leaders have a strong moral self-identity, they are motivated to demonstrate social responsibility (Venus et al., 2019). The village head, as a leader, needs to show a personal and moral

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identity that is aligned with the social space, strengthening culture and preserving local cultural traditions.

This design research aims to realize the artifact of jarik cloth as clothing used by the regional leader or village head of Margomulyo Bojonegoro as a personal identity and actualization of the spiritual reflection of Samin culture. The urgency of this design research lies in strengthening the preservation and sustainability of the traditional customs of the Sedulur Sikep Samin Margomulyo Bojonegoro community in Indonesia. A special design is needed to create a distinctive motif of Sedulur Sikep Samin Margomulyo Bojonegoro that reflects the image of the leadership of the head of Margomulyo Village. This design has a problem focus limit on: 1) How is the concept of batik motifs on jarik as the clothing of the regional leader or village head of Margomulyo Bojonegoro, which is able to become a personal and spiritual identity? 2) How is the jarik embodied by the head of Margomulyo Bojonegoro village? 3) How is the philosophical meaning of batik motifs actualized in the leadership style of the village head of Margomulyo, Bojonegoro?

Literature data collection in previous studies was conducted to find differences in the object of research on the Samin culture. Batik Motifs for *Udheng* of the Samin Community of Japanese Hamlet, Bojonegoro Regency, Wardoyo (2020), explains the creation of batik motifs for *udheng* products typical of the Bojonegoro Samin community, with the name Obor Sewu motif. *Udheng* or headband can be understood to have a symbolic meaning related to the human mind in the head organ called the brain (Wardoyo, 2020). Batik Sri Kuncoro Shawl, Typical of Samin Margomulyo Bojonegoro Culture, this creation research explains the process of creation and function of the Sri Kuncoro shawl as a complement and identity of the Samin Margomulyo community clothing. Sri Kuncoro batik motif means a hope for the bride and groom to get enough halal fortune, happiness, and inner peace in building a household life (Wardoyo et al., 2021).

This study explains that the Samin people, who still believe in pantheism, are very familiar with various mystical behaviors in relation to beliefs and patterns of relationships with the Almighty. Devices and models of interaction between humans and the almighty always use the medium of Sura salvation ceremonies that use certain symbols in the form of 'uburampe' (ceremonial equipment) in the form of a set of food that has been cooked, shaped, and arranged in such a way, based on certain rules (Hidayati, 2014). Culture and Local Wisdom of the Samin Community, Past & Present, this research discusses the study of social relations of the facts of cultural diversity of behavior and social life. The variable used is in the form of local wisdom in the space utilization of the Samin Bojonegoro traditional village. The form of local wisdom studied is related to customary policies of written norms and customary policies of unwritten norms (Bestari & Widyastuty, 2020).

The Existence of the Samin Community Tradition of Bojonegoro Regency in the Modern Era. This research discusses one of the elements of tradition in a culture, namely, religious beliefs and symbols in it. Samin can be said to be a form of community that is still developing on the island of Java, especially in East Java and Central Java. One of them is the Samin community, which is still developing today in the Japanese Hamlet, Margomulyo Village, Margomulyo District, Bojonegoro Regency. This research raises the existence of the Samin Bojonegoro community tradition in the modern era. Samin culture is firmly held, even though it has developed in a more positive and emancipated direction in the current era. The cultural inheritance of the Samin community is realized in the form of informal and natural two-way communication (Danugroho, 2020). Social Interaction of the Samin Tribe with the Surrounding Community (Study in Japanese Hamlet, Margomulyo Village, Margomulyo District, Bojonegoro Regency in 1990-2012). This study aims to determine the forms of social interaction of the Samin Tribe with the surrounding community in Japanese Hamlet, Margomulyo Village, Margomulyo District, Bojonegoro Regency, from 1990 to 2012. This qualitative research data emphasizes the natural object conditions to understand and interpret the

meaning of the events of the interaction pattern of behavior, and there is no engineering in these activities when the research takes place (Huda & Wibowo, 2013). This study explains that the Samin people of Margomulyo Village who still live in the village still preserve their culture while the Samin people who live outside Margomulyo Village mostly many of their cultural values have been degraded from life. The degradation results in a change in the attitude of the Samin people who live outside Margomulyo Village (Hidayati & Shofwani, 2019).

Previous research has found udheng or headband, which is a cloth covering the head with the motif of the Sewu Torch. This udheng is used by the Samin community (Wardoyo, 2020). The design of the Paseksen Luhur jarik cloth is used by the bride and groom in a series of traditional wedding rituals of Samin Bojonegoro (Wardoyo, 2020). The design of the Bakti Pertiwi jarik cloth is used as a jarik cloth in the gemblang ritual for the people of Samin Bojonegoro (Wardoyo & Wulandari, 2024).

Bambang Sutrisno (traditional elder), that regional stakeholders or village heads play an important role in every traditional and community ritual activity. In traditional activities, the Margomulyo village chief does not have special clothes that support his leadership role (Interview: Bambang Sutrisno, 2024). Nuryanto (the head of Margomulyo village) said that in carrying out the mandate as a stakeholder in the Margomulyo village area, awareness is needed to align every decision taken with the values of the noble teachings of the Samin community (Interview: Nuryanto, 2024). The effort to preserve the noble teachings of Samin Bojonegoro is realized in the form of the Guyub Rukun motif as the identity clothing of the Margomulyo village head. From previous research, it has not been found in terms of the specifics of the jarik used by the Margomulyo village chief as the identity of the regional stakeholders' clothing. This research has novelty in the design of the jarik cloth used by traditional leaders or the head of Margomulyo Village as a personal and spiritual identity. This research contributes knowledge about the creation of batik motifs on the jarik cloth used as a symbol of the fulfillment of the personal style, spirituality, and fashion identity of the head of Margomulyo Bojonegoro village.

2 Methods

The three stages to prepare the methodological framework of this research are as follows: 1) Concept by exploring the social, spiritual, and local values of the people of Margomulyo, Bojonegoro village; 2) The process of designing the Guyub Rukun batik motif with the technique of writing batik with a dip lid; 3) The expression of the form of the Guyub Rukun motif jarik work and the explanation about the jarik is able to represent the spiritual and personal style of the village head.

The implementation of in-depth observations and interviews with village heads in order to understand personal characteristics, spiritual and moral responsibility as regional stakeholders, and interpret the value of harmony in the social life of the community. Mapping the potential of natural, social, cultural, customary, and philosophical resources as the basis of visual metaphors. The visual metaphor is taken from the exploration of the shape of the Wijaya Kusuma flower and the Cempaka Mulya flower, because, in addition to having visual beauty, the flower represents the richness of the meaning of the noble teachings of Samin Bojonegoro. Furthermore, the materialization of the metaphor is carried out by experimenting with the visual design of batik motifs and the technique of making batik with the Guyub Rukun motif.

2.1 Material Design

Design materials using manila paper for making several alternative design sketches. Making designs with manual drawing techniques. This aims to achieve flexibility, smoothness, and balance of the design form. Furthermore, the results of the manual design were digitally processed with the

Adobe Photoshop application. This effort aims to arrange the repetition of motif pattern compositions, repetition of shapes, composing *sanggit* patterns, and designing colors. The use of a scale of 1: 1 is adjusted to the width and length of the jarik cloth, which is 105 cm wide x 245 cm long.

2.2 Batik Material

The batik material used is primissima cotton cloth cut to a size of 105 cm x 245 cm. The use of malam or batik wax is selected with the best quality wax, namely klowong wax, for scratching the main line pattern and isen-isen, while wall wax is for closing the walled part (the part that is closed). The wax functions as a color barrier in the batik coloring process. The selection of batik dyes uses naptol dyes with traditional color shades such as white, dark blue, brown, and black. The need for batik tools such as: canting tulis, wok, stove, gawangan, and chair. Complete equipment can support the batik process to run well from start to finish. Batik cloth is a type of cloth that has a batik motif and the process of making the motif image by attaching wax (malam) (Putra & Muttaqien, 2024).

2.3 Design Method

Guyub Rukun batik design reflects the values of Pitutur Luhur through the use of visual idiom elements. Visual motifs include Wijaya Kusuma and Cempaka Mulya flowers. Manual sketches were then digitally processed to obtain stirring and repetition patterns.

Figure 1. Jarik Motif Pattern Structure Design



Figure 2. Color Composition Design of Jarik Motif Guyub Rukun



The design of the jarik pattern structure of the "Guyup Rukun" motif is rectangular. The main motif composition, namely the visual Wijaya Kusuma, occupies the center position, parallel to the top side of the motif, facing up, while the bottom side faces down. The visual Cempaka Mulya occupies the center position parallel to the visual Wijaya Kusuma, on the right and left sides, and at the bottom. The composition of supporting motifs, namely, visual Cempaka Mulya buds, occupies a position parallel to the upper and lower sides of the visual Wijaya Kusuma, Cempaka Mulya. The visual *meru* occupies a position around the visual Wijaya Kusuma at the top and bottom. The visual torch occupies a position parallel to the upper and lower sides of the visual Cempaka Mulya with a facing position. Visual *sangkan paraning dumadi* occupies the center position between visual Wijaya Kusuma. The composition of the isen-isen motif is that the visual fills the visual Cempaka Mulya in all parts of the root. The use of white, dark blue, brown, and black colors refers to traditional batik colors.

2.4 Batik Creation Method

The method of creation uses metaphorical transformation, transference. *Arts-based research practices* are a set of methodological tools used by researchers across disciplines during all phases of social research, including data generation, analysis, interpretation, and representation (Leavy, 2015). This practice-based research is supported by several approaches that can strengthen the artistic practice process. Malins proposes that any artistic research methodology should develop several things, one of which is to consider the use of interdisciplinary/multidisciplinary, 'multi-method' or 'triangulation' approaches (Gray & Malins, 2016). The approaches used to support this practice-based research include metaphor and adaptation. The metaphorical approach in this research focuses on visual (non-verbal) metaphors.

A metaphor is a literal form of thought that is transmitted to others, but does not form part of the thought itself (Davies & Scheffler, 1999). The use of metaphors is based on trying to communicate what is on the mind or how to feel about something, explaining what something is specifically like, creating a way or conveying meaning more interestingly, or to do the whole (Knowles & Moon, 2006; Noviana & Saifudin, 2021). Metaphor has an important role in the process of design practice with a new perspective. The use of metaphors in designing batik motifs to transmit messages conceptually in the form of batik motifs.

Vehicle transfer (adaptation) means vehicle, so vehicle transfer is the process of transferring from one type of 'vehicle' to another type of 'vehicle' (Damono, 2018). The vehicle in this case is a work of art, as a medium to express, achieve, or exhibit ideas or feelings. The researcher switches from the result of interpretation to a new interpretation (interpretation of interpretation), resulting in an adaptive interpretation. Switching vehicles to some extent also means switching modes, ways of doing things (Damono, 2018). Batik artwork as a medium expresses expression through the process of interpreting the meaning of batik motif symbols. The spiritual symbols in these ornaments are believed to have sacred value and can provide protective power (Helmi, 2023).

3 Findings

This study resulted in the creation of the Guyub Rukun batik jarik, a textile design developed as the personal, spiritual, and fashion identity of the Head of Margomulyo Village, Bojonegoro. The design process revealed that the noble teachings (Piturur Luhur) of the Samin community can be transformed into visual metaphors that communicate leadership values, social harmony, and cultural identity.

The findings indicate that the Guyub Rukun motif integrates several symbolic visual elements, namely Wijaya Kusuma, Cempaka Mulya, Cempaka Mulya buds, Meru, Torch, Sangkan Paraning Dumadi, and Cecek Kepyur. Each motif element represents a specific philosophical value derived from Samin teachings. The Wijaya Kusuma motif symbolizes sincerity and harmony among community members, while the Cempaka Mulya motif represents noble character and friendship. Supporting motifs such as Meru and Torch reinforce the values of determination, honesty, and commitment to preserving noble teachings. Meanwhile, the Sangkan Paraning Dumadi motif reflects spiritual awareness regarding the origin and purpose of human life.

The arrangement of these visual elements forms a coherent narrative of leadership based on togetherness (*guyub*), harmony (*rukun*), humility, mutual respect, and social responsibility. The repeated pattern structure and balanced composition create visual continuity that reflects collective unity within the Margomulyo community.

The final outcome of this research is a prototype of Guyub Rukun jarik cloth that functions not only as ceremonial attire but also as a medium for preserving Samin cultural values. The jarik serves as a visual representation of the village head’s personal style, spiritual beliefs, and socio-cultural identity, while strengthening cultural sustainability within the Samin community.

Figure 3. Detail of Batik Motif on Guyub Rukun Jarik Fabric



Table 1 presents the symbolic meanings and placement of each visual metaphor used in the Guyub Rukun batik motif.

Table 1. Use of Visual Metaphors


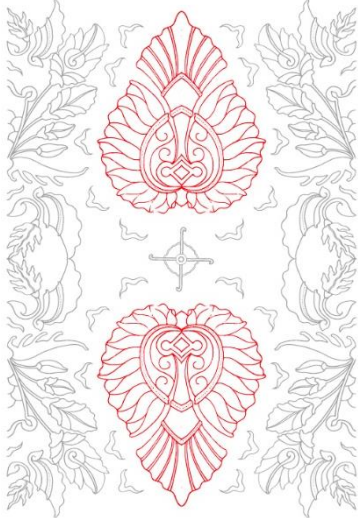

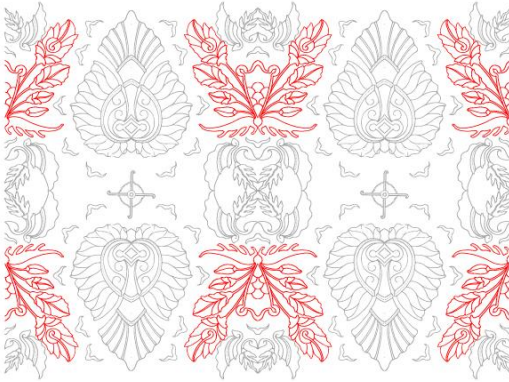
Forms of Visual Metaphors	Placement Position	Visual Metaphor Symbolization Meaning
Wijaya Kusuma	Occupies the center position in line with the upper side of the motif facing up, while the lower side of the motif faces downward	Represents a symbol of sincerity to foster harmony and mutual cooperation with fellow human beings
Cempaka Mulya	Occupies the center position in line with the Wijaya Kusuma visual, on the right and left sides, as well as at the bottom	Represents a symbol of noble behavior that always prioritizes friendship between fellow human beings
Buds of Cempaka Mulya	Occupies a position parallel to the upper and lower sides of the visual Wijaya Kusuma, Cempaka Mulya	Represents a symbol of daily human activities that maintain compatibility between heart/feeling, speech, behavior, and is based on prayer and hope.
Meru	Occupy paired positions around the upper and lower visuals of Wijaya Kusuma.	Represents a symbol of determination to continue to maintain the Pitutur Luhur and implement it in life.
Torch	Occupies a parallel position in pairs on the upper and lower sides of the visual Cempaka Mulya, with a facing location	Represents a symbol of determination to behave well and prioritize honesty and sincerity in living life.
Sangkan Paraning Dumadi	Occupies a central position between the visuals of Wijaya Kusuma	Represents a symbol of human belief in the origin and purpose of life, and everything that exists on this earth is an essential unity.
Cecek Kepyur	Occupies the position of filling the root part of Cempaka Mulya	Represents a symbol of things related to the value of gemi nastiti ngati-ati or simplicity applied in life; accuracy in doing any work should be careful.

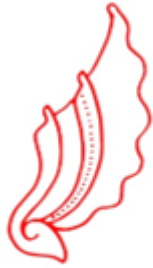
4 Discussion

4.1 Aesthetic Analysis of the Design Pattern of Guyub Rukun Batik

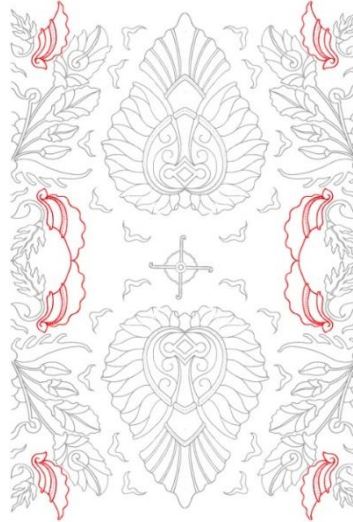
The patterns and colors of Guyub Rukun Batik motifs reflect the cultural elements and values of Samin culture. The motif elements combine the main motif elements, supporting motifs, and isen motifs. Color is a variation in the spectral power distribution of light that is discriminated by the human visual system. In the visual science of visual appearance, colors influence each other and become different presentation media, and can affect color perception (Hanson, 2012). The symbolic use of color in Batik Guyub Rukun aligns with traditional beliefs, where the dark hues not only represent eternity but also invoke a deep spiritual resonance within the Samin community. The dominant colors chosen in the coloring of Samin batik are black, *wedel* / dark blue, *sogan* / brown, and white. This is in line with the visual appearance of traditional batik and the perception of the black color for the Samin people, which has a meaning of eternity. The analysis of the aesthetic form in the design pattern structure of the Guyub Rukun batik motif is shown in Table 2.

Table 2. Analysis of Aesthetic Forms

Motif Design	Motif Composition	Motif Type
 <p>Wijaya Kusuma</p>		Principal Motifs
 <p>Cempaka Mulya</p>		Principal Motifs

Motif Design**Motif Composition****Motif Type**

Buds of Cempaka Mulya



Supporting Motifs



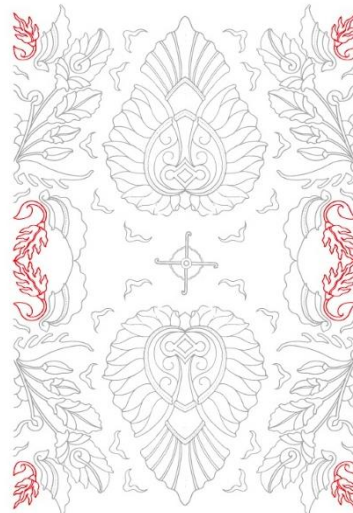
Meru



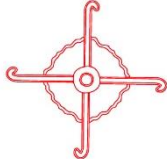
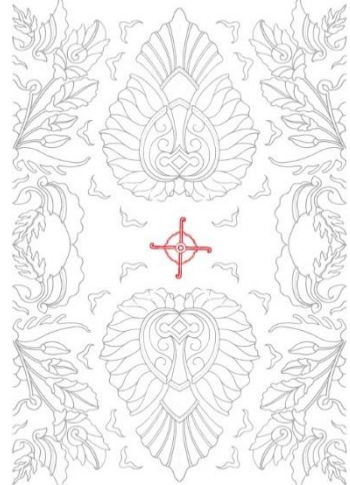


Supporting Motifs



Torch



Supporting Motifs

Motif Design	Motif Composition	Motif Type
 <p data-bbox="159 560 454 593"><i>Sangkan Paraning Dumadi</i></p>		<p data-bbox="1125 313 1332 347">Supporting Motifs</p>
 <p data-bbox="207 1075 367 1108"><i>Cecek Kepyur</i></p>		<p data-bbox="1125 851 1308 884"><i>Isen-Isen</i> Motifs</p>

4.2 Symbolic Meaning of Guyub Rukun

The philosophical meaning of the Guyub Rukun batik motif in the visual form of Wijaya Kusuma and Cempaka Mulya flowers symbolizes sincerity, sincerity of heart that radiates from within the person in synergy with the prasaja practice of *manunggaling rasa, ucap lan laku / unity of heart, speech and behavior*. Exemplary based on a *sense of menep semeleh / dimension of sincerity, compassion / affection, andhap asor / humble, tepa selira / mutual respect and patience without winates / infinite patience*, prioritizing simplicity, harmony, togetherness and *mutual cooperation* to achieve peace, prosperity for inner and outer happiness, in order to strengthen national unity.

The pattern of interconnected batik motifs showing continuity can symbolize attachment and cohesiveness in society. It can be a visual reflection of the spirit of harmony in everyday life. Harmony and tolerance in society are important issues that are deeply embedded in the context of preserving traditions, customs and culture. This harmony makes an access door to unify the various differences of views that often exist in the dynamics of life. Understanding the value of this harmony is very important in the broader framework of socially just peace for the life of society and the state.



Guyub Rukun generally means together and in harmony. It reflects the values of togetherness, harmonization, and cooperation within the community. Guyub Rukun batik symbolizes social attachment and harmony between individuals in society. The fifth *Pitutur Luhur* Samin, *biso roso rumongso*, means human behavior that prioritizes sensitivity, tolerance, compassion, *tepa selira*, *andhap asor*, mutual respect, and respect for others, which became the basis for the creation of Guyub Rukun jarik by finding metaphors of Wijaya Kusuma and Cempaka Mulya flowers that have a correlation with *biso roso rumongso*. As a noble person to be a role model who prioritizes *compassion/affection*, *andhap asor* / humble behavior, *tepa selira* / mutual respect and always maintain harmony in order to achieve inner and outer peace.

4.3 Jarik Guyub Rukun as Symbolization of Personal Style, Spirituality, and Fashion Identity

National fashions are closely linked to national identities. Distinctive features of national identities associated with fashion centres are particularly recognisable in the countries represented (Mockutė-Cicėnė & Žilinskaitė-Vytė, 2023). The construction of more flexible repertoires could be aided by associated personal styles (Palma & Gondim, 2019). The personal style of a Margomulyo Bojonegoro village leader is actualized in the form of maintaining modesty and dress. A leader can express his personal style through the way he dresses in every formal or traditional activity. Batik Guyub Rukun is one type of batik that can symbolize certain identities and values, especially in social and cultural contexts such as in Margomulyo Village, Bojonegoro.

Figure 4. Batik Guyub Rukun



Figure 5. The use of Guyub Rukun Batik Cloth by the Head of Margomulyo Village (Source: Sugeng Wardoyo, 2023)



Analysis of traditional culture from the point of view of identity reveals that Guyub Rukun batik cloth, as the clothing of village leaders, has a role in strengthening personal identity, group identity, and cultural identity. This belief is applied by the head of Margomulyo village to build together with the Samin *sedulur sikep* with the community in the Margomulyo Bojonegoro sub-district area. Value construction is built more on emphasizing the value of mutual cooperation, harmony, togetherness, kinship, honesty, respect for others, and as a form of gratitude for the abundance of fortune from the Almighty. On the other hand, as a form of concern for preserving the natural environment, as well as the sustainability of promoting the traditional customs of the Samin *sedulur sikep*. The uniqueness of the traditional customs in the Samin *sedulur sikep* community is a magnetic field or attraction for the wider community.

People need peace and quiet in their daily lives, spiritual and aesthetic experiences to complement rational thinking, and a sense of purpose in life (Tirri, 2023). Guyub Rukun Jariks have personal, social, identity, and spiritual functions.

1. Personal Function: The personal style of a leader is related to the era of self-image in leadership relationships within the *Samin Sedulur Sikep* community. The Margomulyo Village Leader can use Batik Guyub Rukun as a symbol of commitment to the values of unity and harmony in leadership. It shows that the village head not only leads but is also committed to creating and sustaining the environment, culture, and tradition.

2. Social Function: The social interaction of a leader in the social development of the community is in line with efforts to promote economic, social, and cultural aspects. The use of Guyub Rukun batik in social interactions is able to attract community support to work together in the preservation of Samin culture. The spirit of cooperation between leaders and the community can strengthen the achievement of social and economic development goals in Margomulyo Village.

3. Identity Function: The wearing of Guyub Rukun batik can be part of the strengthening of cultural identity that reinforces the sense of community pride in the cultural heritage of the Samin people. The village head wearing this batik can be a symbol of partiality and love for local traditions and cultural integration in Margomulyo Village governance.

4. Spiritual Function: The use of Guyub Rukun batik is a means of expressing the expression and spirituality of the head of Margomulyo Village. Guyub Rukun batik motifs reflect the noble values of the Samin teachings. In depth, the spirit value revealed in the batik motif is expected to reflect the harmony of Samin teachings with attitudes and actions in daily life.

The use of Guyub Rukun batik is worn by hamlet elders or village leaders in leading certain village events. The Samin community carries out many traditional ceremonies and rituals that involve the role of all elements of society. The Margomulyo Village Leader, in his leadership, can have an influence on the community and become an inspiring figure for public figures. In the use of Guyub Rukun batik, the village head can inspire residents to be more concerned and active in maintaining cultural preservation, harmony, and togetherness in society. Batik cloth can also serve as a tool to strengthen local identity and increase a sense of pride among villagers towards the culture and heritage of the Samin culture.

Overall, Batik Guyub Rukun can become the identity of the Margomulyo Bojonegoro Village Leader not only as a cultural symbol, but also a tool to strengthen the values of unity, harmony, and local identity. It can strengthen the village Leader's commitment to social development based on traditional values and togetherness.

5 Conclusion

The most important finding of this creation is that Guyub Rukun batik on jarik has a depth of concept that reflects the nobility of the teachings of Samin Bojonegoro and the visual beauty of motifs that use visual metaphors. The use of Guyub Rukun batik can be a personal and spiritual identity for the regional leader or village leader of Margomulyo Bojonegoro. The actualization of social relations, harmony, and tolerance brings the value of sustainability in traditional and cultural practices. The strength of this creation lies in the contribution to the understanding of the value of harmony and tolerance, sustainability affecting traditional and cultural practices in the Margomulyo Bojonegoro village government system. This work has limitations, especially in terms of coverage of local cultural values specific to village governance systems throughout Indonesia, which do not fully represent cultural diversity.

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- Author contribution : Sugeng Wardoyo: research ideas, analyzing data, designing batik motif designs, and writing articles;
Tri Wulandari: analyzing data, data reduction, presenting data, and writing the article;
I Made Sukanadi: the process of making written batik, analyzing batik motifs, and writing an article.
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