

SEMIOTIC ANALYSIS OF LOEMPO BATIK MOTIFS: MINANGKABAU TRADITION, CULTURAL IDENTITY, AND GLOBAL VISUAL CULTURE

Analisis Semiotika Motif Batik Loempo: Tradisi Minangkabau, Identitas Budaya, dan Budaya Visual Global

Dini Yanuarmi*, Rias Wita Suryani, Nofi Rahmanita, Selvi Kasman

Institut Seni Indonesia Padang Panjang

Jalan Bahder Johan. No. 35, Padang Panjang Sumatera Barat, Indonesia

Pos-el: diniyanuarmi@gmail.com, riawitaxxx@gmail.com

Abstract

This study aims to analyze Loempo Batik motifs as cultural texts that reflect the intersection of Minangkabau tradition, local identity, and global visual culture. The research employs a qualitative case study approach with a triangulation technique combining interviews, visual documentation, and archival analysis. Data were collected through in-depth interviews with artisans, designers, community leaders, and consumers to obtain comprehensive perspectives. The data were then analyzed using semiotic and multimodal discourse analysis supported by Peirce’s sign theory and visual grammar. The results show that the Rumah Gadang motif serves as a cultural anchor symbolizing Minangkabau heritage; guardian figures such as dragons and Garuda illustrate curated hybridity; while exclusive motifs like Malereng represent forms of cultural resistance. The use of color also carries polysemous meanings that link adat, ecological awareness, and Islamic values. The study concludes that Loempo Batik embodies a model of heritage-based design innovation that balances identity preservation with creative economic development.

Keywords: *loempo batik, visual semiotics, multimodality, cultural heritage, design anthropology*

Abstrak

Penelitian ini bertujuan untuk menganalisis motif Loempo Batik sebagai teks budaya yang merepresentasikan persinggungan antara tradisi Minangkabau, identitas lokal, dan budaya visual global. Penelitian ini menggunakan pendekatan kualitatif dengan metode studi kasus dan teknik triangulasi yang memadukan wawancara, dokumentasi visual, serta analisis arsip. Data diperoleh melalui wawancara mendalam dengan perajin batik, desainer, tokoh masyarakat, dan konsumen untuk menggali persepsi dan makna budaya yang terkandung dalam motif Loempo Batik. Analisis data dilakukan dengan menggunakan pendekatan semiotika dan analisis wacana multimodal yang didukung oleh teori tanda Peirce dan tata bahasa visual. Hasil penelitian menunjukkan bahwa motif Rumah Gadang berfungsi sebagai jangkar budaya yang menegaskan identitas Minangkabau; figur penjaga seperti naga dan Garuda menggambarkan hibriditas terkurasi; sedangkan motif eksklusif seperti Malereng mencerminkan bentuk resistensi budaya. Simbolisme warna juga mengandung makna polisemi yang menghubungkan nilai-nilai adat, ekologi, dan Islam. Penelitian ini menyimpulkan bahwa Loempo Batik merupakan model inovasi desain berbasis warisan budaya yang mampu menyeimbangkan pelestarian identitas dengan pengembangan ekonomi kreatif.

Kata-kata kunci: *loempo batik, semiotika visual, multimodalitas, warisan budaya; antropologi desain*

Informasi Artikel

Naskah Diterima
28 Agustus 2025

Naskah Direvisi akhir
26 November 2025

Naskah Diterbitkan
10 Desember 2025

Cara Mengutip

Yanuarmi, Dini, dkk. (2025). Semiotic Analysis of Loempo Batik Motifs: Minangkabau Tradition, Cultural Identity, and Global Visual Culture. *Aksara*. 37(2). 392-404. <http://dx.doi.org/10.29255/aksara.v37i2.4914.392-404>

INTRODUCTION

Batik, as one of Indonesia's most recognized cultural heritages, has long served not merely as decorative art but as a visual language reflecting the collective memory, identity, and worldview of its communities. Since UNESCO officially designated Indonesian batik as an Intangible Cultural Heritage of Humanity in 2009, interest in batik as a form of cultural expression and economic empowerment has steadily increased. The batik industry now contributes significantly to the national creative economy, with exports valued at over USD 532 million in 2023 (Kementerian Perindustrian, 2024). However, amid the expansion of the batik market, there has also been a growing concern over cultural homogenization, motif imitation, and the erosion of local symbolic depth.

Within this dynamic, Loempo Batik from West Sumatra presents a distinctive phenomenon. Emerging from the intersection of Minangkabau tradition and contemporary design, Loempo Batik integrates symbolic elements derived from local philosophy (*adat basandi syarak, syarak basandi Kitabullah*) with modern aesthetic trends. Unlike mass-produced batik from Pekalongan or Lasem, Loempo Batik maintains exclusivity through limited production, handcrafted processes, and coded motifs known only to certain artisans. These characteristics make it a compelling case for examining how regional batik traditions negotiate between cultural preservation and creative innovation.

From an academic perspective, previous research on batik has extensively discussed its aesthetic and symbolic dimensions (Rose, 2016; Sutrisno, 2011; Barthes, 1977). Yet, much of this literature remains descriptive—focusing on motif meanings without exploring the deeper semiotic mechanisms that structure those meanings. Recent studies in visual culture (Aiello, 2019; Machin & Bhatia, 2022; Bang et al., 2024) advocate for analyzing heritage textiles as multimodal cultural texts—integrating signs, color, texture, and composition as layers of meaning. Meanwhile, heritage discourse (Lee & Hassan, 2024; Skjold & Nosch, 2022) introduces issues of intellectual property, cultural resistance, and sustainability—areas highly relevant to Loempo Batik yet still underexplored in the Indonesian context.

The urgency of this study arises from two interrelated concerns. First, despite the rapid growth of creative industries, there remains a lack of scholarly analysis on how regional artisans articulate identity and resistance through design choices. Second, Loempo Batik has not been positioned within comparative or international theoretical frameworks that use visual semiotics and multimodal discourse analysis. This gap limits our understanding of how local design traditions participate in global visual culture while preserving cultural autonomy.

Based on these considerations, this study focuses on Loempo Batik as a model of cultural negotiation between tradition and modernity. The research aims to examine how symbolic meanings are constructed, interpreted, and circulated through both social practices and visual representations. In exploring this issue, the study seeks to understand how Loempo Batik motifs encode cultural values and negotiate meanings through semiotic and multimodal resources, as well as how artisans, designers, and consumers interpret these motifs in relation to identity, hybridity, and cultural resistance. Furthermore, the research also compares Loempo Batik with other regional and global textile traditions to identify how processes of adaptation and cultural safeguarding are negotiated within broader creative and heritage frameworks. In line with these aims, this study is designed to analyze the symbolic meanings and semiotic mechanisms embedded in Loempo Batik motifs, to identify the interpretive perspectives of artisans, designers, and consumers toward their cultural significance, and to position Loempo Batik

within wider theoretical discussions on cultural hybridity, identity negotiation, and heritage-based design innovation.

METHOD

This study employed a qualitative case study design because the research aimed to explore the meanings, interpretations, and symbolic processes underlying Loempo Batik as a form of cultural negotiation between tradition and modernity. The qualitative approach was chosen as it enables a comprehensive understanding of the social and cultural realities expressed through symbolic motifs and artisanal practices that cannot be measured quantitatively. The case study method was considered appropriate because it allows an in-depth examination of a specific phenomenon—Loempo Batik—within its real-life cultural context, emphasizing the interplay between local identity, creative production, and global visual culture. This methodological choice aligns with the research objectives, which are to analyze symbolic meanings, interpretive perspectives, and the comparative positioning of Loempo Batik within the broader framework of heritage-based design innovation.

Data collection in this study used a triangulation technique that integrated in-depth interviews, participant observation, and document analysis to ensure the validity and reliability of findings. Fieldwork was conducted over six months, from January to June 2025, with follow-up interviews carried out at the Loempo Batik boutique owned by designer Novia Hertini in Padang, West Sumatra, on 7 August 2025 and 10 October 2025 to verify and enrich the data. The primary data were obtained through in-depth interviews with twelve participants, including one principal designer (Novia Hertini), four artisans engaged in waxing, dyeing, and finishing processes, three consumers or collectors, and four community leaders familiar with Minangkabau cultural traditions. Each interview was conducted face-to-face in the local Minangkabau and Indonesian languages, lasting between forty-five minutes and one and a half hours, and recorded with prior consent. The interviews explored the artisans' views on design philosophy, the meaning of motifs, production challenges, and strategies for maintaining cultural authenticity amid modern market demands.

Secondary data were collected from various archival and documentary sources, such as design sketches, historical photographs, exhibition catalogues, and community records related to Loempo Batik's historical development. Participant observation was also conducted at production sites and during exhibitions and fashion shows where Loempo Batik was displayed as part of cultural and creative presentations. The observation process focused on production techniques, the use of natural dyes, the interaction between artisans, and the aesthetic display of motifs in contemporary fashion contexts. Fieldnotes captured sensory elements such as color tones, fabric texture, and artistic gestures, while photographic documentation was used to cross-verify visual interpretations with interview data. Triangulation was thus applied at three levels: by data source (artisans, consumers, and community leaders), by method (interview, observation, and document review), and by time (initial fieldwork and two follow-up visits for data confirmation).

To ensure the credibility of findings, member checking was conducted by presenting preliminary interpretations to participants during the October 2025 visit for validation and clarification. Peer debriefing sessions were also held with two academic colleagues specializing in semiotics and cultural studies to strengthen interpretive rigor. Ethical protocols were strictly followed, including obtaining informed consent, anonymizing personal data, and respecting intellectual property rights related to batik motifs. Reflexivity was maintained throughout the study by acknowledging the researcher's positionality; the researcher's academic background in semiotics guided the analytical process, while active engagement with Minangkabau communities fostered cultural sensitivity and alignment with adat norms.

Data analysis was conducted through several systematic stages. First, all interview transcripts, observation notes, and visual documentation were organized and condensed to identify key ideas. Second, open coding was used to detect recurring themes and categories from both textual and visual data. Third, axial coding was applied to connect these categories into broader conceptual patterns such as identity, hybridity, cultural resistance, and color symbolism. Next, semiotic coding was performed using Peirce’s triadic model (icon–index–symbol) to uncover representational meanings embedded in Loempo Batik motifs. The analysis was further enriched through visual grammar theory (Kress & van Leeuwen, 2021) to examine representational, interactive, and compositional dimensions of visual motifs. Finally, multimodal discourse analysis was used to interpret metaphorical correspondences—such as guardian figures represented by lions or Garuda, the concept of home represented by Rumah Gadang, and life-cycles symbolized by rivers. The analysis process was iterative and comparative, combining data triangulation and theoretical reflection. The validity of interpretations was strengthened through continuous comparison among motifs, peer feedback, and participant verification, ensuring consistency and transparency in the analytical process.

RESULTS AND DISCUSSION

This section presents the empirical findings and interprets them within the chosen semiotic and multimodal frameworks. The aim is not merely to catalogue motifs descriptively, but to highlight patterned relationships across symbols and to situate Loempo Batik in broader theoretical debates. By synthesizing visual descriptions into a comparative table and then drawing out thematic patterns, the discussion emphasizes how motifs work collectively to convey cultural anchoring, intercultural hybridity, and resistance. These patterns are further contextualized by comparing Loempo Batik with Pekalongan and other Minangkabau variants, showing both shared traditions and distinctive strategies of negotiation with global visual culture.

Table 1. Loempo Batik Motifs and Semiotic Meanings

Motif	Visual Elements	Semiotic Interpretation	Cultural Narrative
Rumah Gadang + Lion	Lion, Rumah Gadang, vines	Lion = vigilance; Rumah Gadang = identity	Courage rooted in tradition
Flora (Dragon)	Sulur Dragon, Rumah Gadang, fruits	Dragon = guardianship; vines = kinship	Intercultural hybridity
Pucuk Rabuang	Mountains, river, rice	Rice = prosperity; river = life journey	Nature–tradition symbiosis
Itiak Patang	Pulang Rumah Gadang, adat tower	Green = fertility; flowers = continuity	Unity of home and tradition
Aia Manyalasiak	Areca nut, navy background	Blue = steadfastness; areca nut = hospitality	Kinship resilience
Bunga Sikumbang (Garuda)	Garuda, Rumah Gadang	Garuda = protection; gold = nobility	Syncretic resilience
Malereng	Coconut, birds, pagoda	Prosperity and fertility	Cultural resistance
Kombinasi Ornamen	Delman, horse, village	Red = passion; Rumah Gadang = adat	Cultural nostalgia



Figure 1. Rumah Gadang + Lion Motif
Source: Author's documentation, 2025

The Rumah Gadang is centered as a cultural anchor, surrounded by vines, while the lion symbolizes vigilance and courage rooted in tradition.

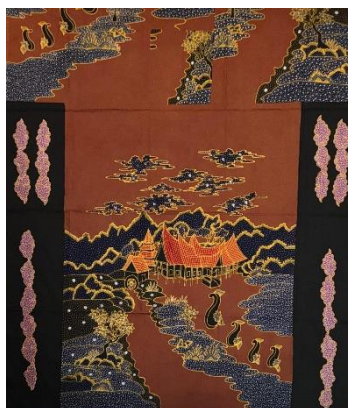


Figure 2. Flora Sulur (Dragon) Motif
Source: Author's documentation, 2025

An oriental-style dragon flanks the Rumah Gadang, representing intercultural hybridity reframed within Minangkabau adat values.



Figure 3. Pucuk Rabuang Motif
Source: Author's documentation, 2025

Mountains, rivers, and rice plants form a metaphor of prosperity, life journey, and harmony between nature and tradition.



Figure 4. Itiak Pulang Patang Motif
Source: Author's documentation, 2025

The Rumah Gadang with an adat tower, green hues, and floral elements symbolize fertility, continuity, and the unity of home and adat.



Figure 5. Aia Manyalasiak Motif
Source: Author's documentation, 2025

Areca nut fruits on a navy background signify hospitality and steadfast kinship resilience in Minangkabau society.



Figure 6. Bunga Sikumbang (*Garuda*) Motif
Source: Author's documentation, 2025

The Garuda with golden wings is positioned above the Rumah Gadang. Semiotic analysis shows Garuda as an icon of protection, gold as a symbol of nobility, and Rumah Gadang as an anchor of identity. This combination illustrates controlled hybridity framed by local philosophy.

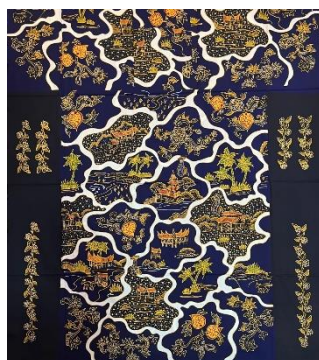


Figure 7. Malereng Motif
Source: Author's documentation, 2025

This motif integrates coconut trees, birds, and a pagoda. The coconut symbolizes prosperity, the bird indexes freedom, and the pagoda indicates intercultural influence. Yet their arrangement asserts local narrative continuity and represents cultural resistance against global homogenization.



Figure 8. Kombinasi Ornamen Motif.
Source: Author's documentation, 2025

Delman, horses, and village imagery in red tones symbolize passion and communal energy, with Rumah Gadang reaffirming adat as the cultural core.

Patterns of Meaning in Loempo Batik

To begin, the first layer of analysis focuses on the internal symbolic logic of Loempo Batik motifs. Two interrelated patterns emerge. First, the Rumah Gadang serves as a *cultural anchor*, consistently central and signaling Minangkabau identity. Second, guardian figures such as the dragon and Garuda represent *intercultural hybridity*, where external influences are reframed within adat. Meanwhile, motifs such as Malereng highlight *resistance* by asserting local memory and originality. Collectively, these patterns show how Loempo Batik anchors identity, negotiates hybridity, and resists homogenization.

Insights from interviews with designer (Novia Hertini 2025) reinforce these findings. She emphasized that Loempo Batik is not merely about producing cloth but about “selling destinations,” embedding Rumah Gadang, surau, and local landscapes into motifs as cultural narratives. Initially, natural dyes from gambir, jengkol skin, turmeric, and other local plants

were used, but Hertini noted their limited durability in tropical climates, which led to a pragmatic shift toward synthetic dyes to ensure market sustainability. She also revealed that the Malereng motif carries a hidden code safeguarded in what she described as a *safety box*, known only to select artisans, making it a signature identity of Loempo Batik. Finally, she stressed exclusivity as a deliberate market strategy: “Even if I make three cloths, none are identical,” thereby ensuring high-value positioning and resistance to commodification. These interview excerpts illustrate how artisans’ voices confirm semiotic readings and ground theoretical insights in lived practice. Together, these findings provide a foundation for situating Loempo Batik within broader comparative contexts. In addition, the symbolic logic of Loempo motifs reveals how meaning is negotiated not only visually but also socially. For example, artisans repeatedly stressed that the Rumah Gadang is more than an image: it is a reminder of kinship rules, inheritance structures, and ritual obligations. The dragon and Garuda, while adopted from broader Asian iconographies, are constantly reinterpreted in community discourse as protectors that remain subordinate to adat authority. Such interpretations demonstrate what Machin and Bhatia (2022) describe as the orchestration of semiotic resources: disparate figures are arranged to maintain cultural hierarchy.

Furthermore, interviews with community leaders highlight how motifs are deployed in ceremonial life. One leader explained that during weddings, cloths featuring Rumah Gadang are displayed to affirm the endurance of lineage and the unity of extended families. This confirms that motifs function not only as design but as performative texts in social practice. Consumers also perceive this performativity: collectors stated that they choose motifs that “speak to family history” or “remind them of ancestral stories.” These insights underline that the cultural anchor role of Loempo Batik extends from visual design into lived cultural expression.

Chromatic analysis reinforces these findings. The repeated use of blue, gold, and green does not simply replicate color symbolism found elsewhere in Indonesian batik; instead, these colors are layered with local narratives. Blue in Aia Manyalasiak is read not only as steadfastness but as an index of local waterways that sustain daily life. Gold in Bunga Sikumbang invokes nobility but also echoes the historical role of Minangkabau merchants who traded gold as a sign of prosperity. Green is linked with fertility yet also recalls Islamic influences where green signifies blessing. These chromatic layers show that Loempo Batik motifs are polysemous, drawing together adat, ecology, and transregional religion in a single cloth. Such richness explains why both artisans and consumers see the motifs as dynamic texts rather than static symbols.

Color schemes also contribute to layered meaning. Blue backgrounds in *Aia Manyalasiak* are associated with resilience, while gold in *Bunga Sikumbang* invokes nobility and aspiration. Such chromatic semiotics, when read multimodally, reveal that Loempo Batik does not merely reproduce symbolic conventions but actively encodes moral values into design. This finding supports (Logan 2020) claim that heritage survives by embedding values into everyday material practices. Furthermore, interviews with consumers reveal that buyers often select cloths not only for visual appeal but for symbolic resonance—one collector explained, “Wearing Loempo feels like wearing the story of our ancestors.” Such accounts show that motifs carry communicative power across different audiences.

Comparative Perspectives and Cultural Negotiation

Building on these internal patterns, the second layer of discussion situates Loempo Batik in comparative perspective, highlighting its negotiation with other batik traditions and with broader cultural forces. Placed in dialogue with other batik traditions, Loempo demonstrates what (García 2021) call “curated hybridity.” While Pekalongan batik openly integrates Chinese,

Dutch, and Arab motifs into cosmopolitan designs, Loempo carefully domesticates dragons and Garuda by framing them under Rumah Gadang. Similarly, Lasem Batik emphasizes phoenix and lotus as central symbols, reflecting maritime cosmopolitanism, but Loempo keeps foreign figures secondary to local architecture.

Comparison with Yogyakarta's Parang further clarifies Loempo's unique trajectory. Parang encodes repetition and authority, symbolizing hierarchical continuity under Javanese courts. Loempo's *Pucuak Rabuang*, by contrast, encodes growth, flexibility, and communal resilience. These contrasts illustrate two competing cultural grammars: hierarchy versus organic continuity.

Economic strategies amplify this distinctiveness. Unlike Pekalongan's mass production, Loempo preserves exclusivity. The Malereng motif contains hidden codes accessible only to select artisans, reflecting both symbolic secrecy and market differentiation. Hertini herself admitted that exclusivity is a deliberate strategy: "Even if I make three cloths, none are identical." This practice exemplifies what (Putri and Sari 2023) call "craft resistance," whereby artisans maintain autonomy by resisting industrial replication while positioning their work as heritage luxury.

In addition to motifs, market positioning also plays a role in differentiating Loempo from other traditions. While Pekalongan batik thrives in international markets as accessible fashion, Loempo positions itself as a high-value collectible. This exclusivity makes it attractive for cultural tourism, as visitors perceive each cloth as embodying stories and landscapes. Such strategies align with (Chen 2022) notion of heritage creative economies, where cultural products are valued for their embedded narratives rather than mass reproducibility. Loempo's case illustrates how cultural identity and economic sustainability are co-produced in craft industries.

Through these comparisons, it becomes evident that Loempo Batik negotiates globalization not by assimilating external motifs wholesale but by integrating them under adat primacy. This careful negotiation ensures that local values remain visible while still engaging with global aesthetic vocabularies. These comparative insights create a bridge to theoretical considerations of hybridity and cultural resistance. Moreover, comparison with Pariangan Batik (Yuliarma 2023) shows that while both emphasize agrarian harmony, Loempo extends symbolic repertoire with guardian metaphors and secrecy codes, reinforcing cultural autonomy. Similarly, dialogue with Cirebon's Mega Mendung shows differences in cosmological symbolism—endurance versus kinship resilience—demonstrating the plural pathways of Indonesian batik semiotics.

Theoretical Integration and Global Relevance

Finally, connecting the empirical and comparative insights, this section integrates the findings with theoretical debates in multimodality, heritage, and globalization to underscore Loempo Batik's global relevance. The patterns identified resonate with recent debates in multimodal semiotics and heritage studies. Loempo motifs exemplify what (R. Bateman, Wildfeuer, and Hiippala 2017) describe as *semiotic orchestration*: the layering of architecture, flora, fauna, and chromatic elements into coherent meaning systems. Such orchestration produces motifs that are both locally specific and globally legible.

Loempo also illustrates curated hybridity (García 2021). Dragons, lions, and Garuda are incorporated, but only as secondary figures domesticated into Minangkabau epistemology. This confirms (Kraidy 2022) argument that hybridity in globalization is not random blending but strategic negotiation. At the same time, resistance strategies—such as hidden codes and limited production—echo (Lee and Hassan 2024) emphasis on safeguarding heritage against homogenization and (Chen 2022) findings on heritage creative economies in Asia. Hertini's

reflections on the Malereng motif as a guarded cultural code exemplify this tension between openness and secrecy.

Loempo's symbolic strategies also engage with contemporary discourses on sustainability. By shifting from natural to synthetic dyes, artisans balance ecological considerations with durability, reflecting the trade-offs discussed by (Zhao and Chen 2021). Furthermore, heritage studies emphasize that safeguarding is not only about conservation but also about enabling traditions to adapt and thrive (Harrison 2022; Logan 2020). In this sense, Loempo Batik exemplifies a heritage future that balances continuity with adaptation: motifs preserve adat cosmology while design and production practices respond to market pressures and global tastes.

Loempo also connects to broader debates on global hybridity. (García 2021) describe curated hybridity as a form of selective incorporation, while (Kraidy 2022) highlights hybridity as a cultural logic of globalization. Loempo demonstrates both: dragons and Garuda are incorporated as external figures, yet they remain framed under the Rumah Gadang, preserving the primacy of Minangkabau identity. This balance between openness and control situates Loempo Batik within current hybridity theory.

The social and economic implications are also significant. Loempo Batik contributes to cultural tourism in West Sumatra, where workshops and exhibitions attract visitors seeking authenticity. Artisans benefit from heritage branding, positioning cloths as collectible art pieces rather than commodities. This aligns with (Chen 2022) concept of heritage creative economies, in which cultural products gain value by embedding stories, identities, and exclusivity. At the same time, issues of intellectual property remain pressing, as (Supriyadi and Setiawan 2024) argue, because batik motifs are vulnerable to industrial copying. Loempo's strategy of secrecy and exclusivity thus functions as both market differentiation and cultural safeguarding.

Taken together, these insights demonstrate that Loempo Batik is more than a local artifact. It is a semiotically layered, multimodally orchestrated cultural text that negotiates between tradition and global visual culture. Its patterns of meaning, comparative distinctiveness, and theoretical relevance highlight the dynamic interplay of local adaptation, curated hybridity, and cultural resistance.

This conceptual model is visualized in a colored triangular diagram to highlight the interplay of the three dimensions for clarity in interpretation.

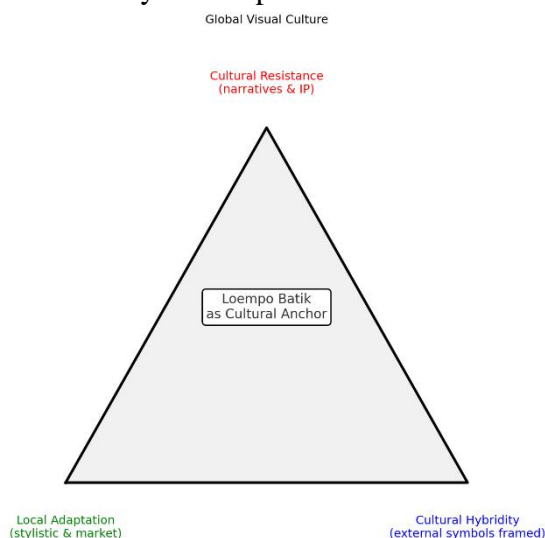


Figure 9. Conceptual Model of Loempo Batik's Cultural Dynamics

The triangular model illustrates how Loempo Batik operates simultaneously through local adaptation (green), curated hybridity (blue), and cultural resistance (red), with the Rumah Gadang as central cultural anchor. The outward arrows signify its negotiation with global visual culture.

The model presented in Figure 9 also opens pathways for comparative analysis across different Indonesian and Southeast Asian textile traditions. By reducing the complexity of motifs into three interacting dimensions, the model demonstrates that cultural practices can be both deeply local and transnationally resonant. For example, the same framework could be used to analyze Lasem Batik, where hybridity plays a more dominant role, or Balinese songket, where adaptation to ritual life is paramount. The Loempo case highlights how resistance is emphasized, showing a unique calibration among the three forces. This makes the model not merely descriptive but portable and adaptable for broader scholarly debates.

In addition, the figure serves a pedagogical purpose. For heritage activists, educators, and policymakers, the visual synthesis provides a way to communicate complex cultural dynamics to wider audiences. It bridges scholarly language with public discourse, making semiotic theory actionable in community workshops or museum displays. Such visualization underscores that heritage safeguarding must be multidimensional—embracing adaptation, hybridity, and resistance simultaneously. By situating Loempo Batik within this visual grammar of culture, the article contributes to ongoing discussions on how to frame, protect, and innovate heritage practices in a rapidly globalizing world.

CONCLUSION

This study affirms that Loempo Batik motifs are multimodal cultural texts that embody hybridity, resilience, and identity preservation. Through a rigorous semiotic framework and triangulated qualitative methodology, the research contributes significantly to both theory and practice. Theoretically, it extends semiotic and multimodal analysis to the study of heritage textiles by integrating Peirce's sign theory, Kress and van Leeuwen's visual grammar, and multimodal metaphor. Methodologically, it offers a transparent and replicable analytical procedure that can be applied to other traditional crafts. Comparatively, it positions Loempo Batik in dialogue with Pekalongan and Pariangan Batik, highlighting its distinctive strategy of bounded hybridity anchored in the Rumah Gadang symbol.

The findings clarify Loempo Batik's triple role within cultural production: first, as a form of local adaptation through stylistic modification and innovation; second, as an expression of cultural hybridity through the integration of external motifs framed within adat values; and third, as a practice of cultural resistance by preserving narrative autonomy and intellectual property rights. As designer and founder Novia Hertini emphasized during interviews, "Even if I make three cloths, none are identical," underscoring her deliberate strategy of exclusivity and cultural safeguarding. The conceptual model presented in Figure 9 synthesizes these dynamics, illustrating how Loempo Batik operates simultaneously as a cultural anchor and as an active participant in global visual culture.

For artisans and heritage practitioners, the study demonstrates the importance of balancing tradition and innovation. Exclusive motifs and coded symbolism function not only as cultural safeguards but also as market differentiators, enabling Loempo Batik to sustain itself in creative economies. For policymakers, the findings underline the urgency of strengthening intellectual property protection and cultural branding initiatives that protect artisans from industrial imitation. Museums and cultural institutions can also employ the proposed conceptual model to design interpretive exhibitions that communicate cultural adaptation, hybridity, and resistance in accessible and engaging ways.

Beyond batik scholarship, this research contributes to global debates in semiotics, heritage studies, and cultural anthropology, demonstrating how a localized textile practice engages broader questions of identity, creativity, and globalization. The integration of visual semiotics with multimodal discourse analysis establishes a transferable framework for analyzing other Southeast Asian craft traditions. Moreover, the study reinforces the view that cultural heritage should not be understood as static conservation but as dynamic negotiation between continuity and change.

While this research employed triangulation across interviews, observations, and archival materials, its scope remains limited to a single case. Future research should extend comparative analysis to other Indonesian batik traditions such as Lasem, Cirebon, and Yogyakarta, or to Southeast Asian textiles such as Thai silk and Cambodian ikat. Further exploration is also needed into the digital mediation of heritage, particularly how online platforms and AI-driven design tools influence motif preservation, circulation, and commodification.

REFERENCES

- Abdullah, R., N. Rahman, and S. Latif. (2024). Local Adaptation and Textile Hybridity in Southeast Asia. *Journal of Cultural Studies* 2(18):145–62.
- Aiello, G., and K. Parry. (2019). *Visual Communication: Understanding Images in Media Culture*. London: SAGE Publications.
- Atmojo, W. T. (2025). Penciptaan Batik Tulis Berbasis Ornamen Dan Rumah Adat Batak, Melayu, Dan Nias. *Jurnal Panggung* 1(35):60–79.
- Bang, Anne Louise, Gitte Engholm, Susanne Lervad, Marie Louise Nosch, and Else Skjold. (2024). Textile Craft as Empowerment: Shared Research and Craft Activities Around Textiles in Museums in Denmark. *Dress* 50(2):151–73. doi:10.1080/03612112.2024.2370126.
- Chen, X & Wang, H. (2022). Craft Heritage and Creative Industries in Asia. *Journal of Cultural Economy* 3(15):421–39.
- D. Machin and V. Bhatia. (2022). *Visual Semiotics in Traditional Design*. New York: NY: Bloomsbury.
- Firmansyah, A., Malik, M., Indriani, P., & Firdaus, W. (2025). Analisis Unsur Semiotika Pupujian “Gusti Urang Sararea” sebagai Usulan Bahan Ajar di SMP. *LOA: Jurnal Ketatabahasaan dan Kesusastraan*, 19(2).
- Forceville, C. (2008). *Multimodal Metaphor*. Berlin: Mouton de Gruyter.
- García, D., & Li, Y. (2021). “=Hybridity in Contemporary Heritage Design. *International Journal of Cultural Studies* 5(24):765–82.
- Harrison, R. (2022). *Heritage Futures*. London: Routledge.
- Herlinawati, L., & Firdaus, W. (2025). Batik Ciamisan: A Sociohistorical Study with a Cognitive Onomastic Approach. *Jurnal Tradisi Lisan Nusantara*, 5(2).
- Jewitt, C. (2016). *The Routledge Handbook of Multimodal Analysis*. London: Routledge.
- Kraidy, M. (2022). *Hybridity, or the Cultural Logic of Globalization (New Ed.)*. London: Routledge.
- Lee, J., and N. Hassan. (2024). Cultural Resistance in the Age of Global Textiles. *International Journal of Heritage Studies* 4(30):501–18.
- Logan, W, & Wijesuriya, G. (2020). Rethinking Cultural Heritage Safeguarding. *International Journal of Heritage Studies* 7(26):630–48.
- Machdalena, S. (2023). Motif Batik Ciwaringin Sebagai Identitas Budaya Lokal.” *Jurnal Panggung* 2(31):163–82.

- Putri, R., and N. Sari. (2023). Craft Resistance and Sustainability in Indonesian Batik. *Asian Journal of Arts and Culture* 2(12):200–219.
- R. Barthes. (1977). *Image—Music—Text*. New York: Hill and Wang.
- R. Bateman, J. Wildfeuer, and T. Hiippala. (2017). *Multimodality: Foundations, Research, and Analysis – A Problem-Oriented Introduction*. Berlin: Germany: De Gruyter.
- Rahardi, R. K., & Firdaus, W. (2023). Expert judgements of integrated cyberpragmatics learning model with socio-semiotics multimodality-based cybertext contexts. *Aksara*, 35(2), 211-227.
- Rose, G. (2016). *Visual Methodologies*. London: SAGE Publications.
- Skjold, E., and Nosch. (2022). Cultural Heritage and Design Protection in Textiles. *Textile History Journal* 1(51):45–62.
- Selamat, J. (2018). Indonesian batik translation: A case study. *The International Journal of Visual Design*, 12(3), 11-17.
- Supriyadi, B., and R. Setiawan. (2024). Protecting Intellectual Property in Indonesian Batik Design. *Asian Journal of Design and Innovation* 7(1):55–72.
- Sutrisno, M. (2011). Batik as a Medium of Cultural Communication. *Indonesian Journal of Arts and Culture* 1(7):77–90.
- UNESCO. (2009). *Indonesian Batik*. UNESCO
- Yuliarma. (2023). Philosophical Meaning of Pariangan Batik Motifs as an Effort to Preserve Minangkabau Culture. *Jurnal Seni dan Budaya* 7(2). doi:10.24114/gondang.v6i2.49639.
- Zhao, L., and Y. Chen. (2021). Sustainability and Cultural Commodification in Global Textile Heritage. *International Journal of Cultural Policy* 6(27):755–72.