

Semiotic Analysis of Sangiran Typical Weaving Motif as a Representation of Pre-Historic Culture: A Ferdinand de Saussure Approach

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ABSTRAK

This study aims to analyze the representation of prehistoric culture in Sangiran traditional weaving motifs using Ferdinand de Saussure's semiotic approach. Sangiran, a prehistoric site located in Central Java, Indonesia, is renowned for its rich collection of fossils and artifacts that reflect the cultural dynamics of the surrounding community. Traditional weaving in this region is not only a handicraft product but also represents cultural identity and values through motifs containing symbolic meanings. This study employed a qualitative method using primary data obtained from interviews and observations with informants, as well as secondary data collected from the book *Ragam Motif Batik dan Tenun Khas Sangiran* and relevant scholarly articles. Data were analyzed through three stages: data reduction, data presentation, and conclusion drawing. The findings indicate that Sangiran traditional weaving motifs are classified into five categories: fossil fauna (three motifs), flora (two motifs), architecture (two motifs), nature (one motif), and artifacts (one motif). Each motif represents prehistoric cultural values through the relationship between the signifier and the signified, demonstrating that Sangiran traditional weaving functions not only as a decorative textile but also as a medium for representing prehistoric cultural heritage.

Keywords: Semiotics; Sangiran; Traditional Weaving Motifs; Prehistoric Culture.

ABSTRACT

*Penelitian ini bertujuan untuk menganalisis representasi budaya prasejarah dalam ragam motif tenun khas Sangiran melalui pendekatan semiotika Ferdinand de Saussure. Sangiran, sebagai situs prasejarah yang terletak di Jawa Tengah, menyimpan kekayaan fosil dan artefak yang mencerminkan dinamika budaya masyarakat di sekitarnya. Seni tenun di wilayah ini tidak hanya merupakan produk kerajinan, tetapi juga merepresentasikan identitas dan nilai-nilai budaya melalui motif-motif yang mengandung makna simbolis. Penelitian ini menggunakan metode kualitatif dengan data primer berupa hasil wawancara dan observasi terhadap informan, serta data sekunder yang diperoleh dari buku *Ragam Motif Batik dan Tenun Khas Sangiran* dan berbagai artikel ilmiah yang relevan. Analisis data dilakukan melalui tahapan reduksi data, penyajian data,*

dan penarikan kesimpulan. Hasil penelitian menunjukkan bahwa ragam motif tenun khas Sangiran diklasifikasikan ke dalam lima kategori, yaitu fauna fosil (tiga motif), flora (dua motif), arsitektur (dua motif), alam (satu motif), dan artefak (satu motif). Setiap motif merepresentasikan nilai-nilai budaya prasejarah melalui hubungan antara penanda (signifier) dan petanda (signified), sehingga motif tenun khas Sangiran tidak hanya berfungsi sebagai elemen dekoratif, tetapi juga sebagai media representasi warisan budaya prasejarah

Kata kunci: Semiotika; Sangiran; Motif Tenun Tradisional; Budaya Prasejarah

A. INTRODUCTION

Pre-history refers to a time when humans were not yet familiar with writing systems. This period is also known as the pre-historic period, derived from the combination of the words "pre" which means before, and "aksara" which means writing. This period is often called the nirleka period, where "nir" means nothing and "leka" means writing, so this period is characterized by the absence of written records (Sukmono, 1997). In the course of history, humans utilize their minds and minds to process the objects around them, creating various technologies to meet the needs of life. Paleontological data shows that the initial occupation of Java Island occurred at the Plio-Pleistocene boundary, around 2.4 million years ago, with the oldest Homo erectus fossils found in Sangiran around 1.5 million years ago, and the discovery of various stone technology artifacts is evidence of prehistoric human innovation in creating tools for daily use (Widianto & Noerwidi, 2019).

Sangiran is one of the prehistoric sites that is the world's leading center of paleontology, archaeology, and geology. The site not only holds fossils, artifacts, and ancient land stratification but also reflects the cultural dynamics of the surrounding community. Located in Sragen Regency, Kalijambe District, Central Java, the area is geographically situated between 110°49'-110°53' East Longitude and 7°24'-7°30' South Latitude, with a total area of about 48 square kilometers (Duwiningsih et al., 2020). The Sangiran site is one of the important sites in revealing the life of early humans, especially Homo erectus, who lived around 1.5 million to 300 thousand years ago. The site holds more than 50% of the world's Homo erectus population, making it one of the valuable centers for the study of early humans (Widianto & Simanjuntak, 2009).

These discoveries not only prove the intelligence of early human, but also become an important part of the process of giving meaning to past lives. Cultural heritage is a valuable communal treasure that shows the legacy of past humans and describes the present and future way of life and cultural values of a society (Mengist et al., 2022). One of the community's growing cultural values is the art of weaving, which is not only a craft product but also a reflection of cultural identity. The example of the Ikat Dayak Sintang weaving a cultural heritage that is one of the identities and parts of community life shows how weaving crafts function as cultural markers of certain communities (Yusriadi et al., 2023). Meanwhile, efforts to preserve the Sangiran site through the implementation of batik and weaving motifs typical of the area have become an important strategy for maintaining cultural heritage (Hermanto, 2024).

The variety of batik and weaving motifs typical of Sangiran reflects the cultural richness inspired by archaeological findings at the site (Rahmayani et al., 2022). In the context of Sangiran, many motifs are inspired by traces of ancient life, such as forms of flora, fauna, and geological structures found at the site. Batik motifs can function as educational media containing local wisdom values (Kholis et al., 2023). Since being recognized by the world in 1936, the Sangiran Site has great potential as a key site for understanding the evolution of early humans in the world, and the development of batik motifs based on the character of this site is an innovative effort to educate and disseminate information to the public (Sangiran, 2023).

A semiotic approach is essential in understanding how signs and symbols in weaving art convey meaning. Saussure's semiotic theory can be used to analyze the symbolism in typical Sangiran weaving. Saussure (1916), in his work *Course in General Linguistics* distinguishes between signifier and signified, where a linguistic sign consists of these two inseparable components (Saussure, 1916). In the context of typical Sangiran weaving, signifier refers to visual elements such as motifs and colors on the fabric, while signified refers to the meaning or concept behind the motif, such as the representation of cultural identity or traces of prehistoric history to be conveyed. Saussure (1916) observed that the relationship between signifier and signified is arbitrary, meaning there is no natural relationship between the form of the sign and its meaning. This concept of arbitrariness allows the interpretation of weaving motifs to vary based on the social and cultural context in which the fabric is created and used (Chandler, 2007). Furthermore, semiotics is concerned with everything that can be used to lie, which in this context can be interpreted as a sign system in weaving can be used to communicate various cultural meanings (Eco, 1976).

Representation or meaning, as explained by Hall (1997), is the process of giving meaning through language and symbols, which includes three main approaches: reflective, intentional, and constructionist. Representation includes two important aspects, namely mental representation of conceptual images in the human mind, and language representation, which is a means to convey meaning through symbols or media (Hall, 1997). Furthermore, the process of giving meaning to prehistoric relics is closely related to the study of semiotics, which is the study of signs and their meanings in human life (Sudjiman & Zoest, 1992). Several studies that discuss symbolism in traditional fabrics are not new. Each element in traditional fabric motifs contains signs and meanings that represent the social, spiritual, and historical values of the people who make them (Wisman & Hiasa, 2021). Fabric motifs can be a visual communication medium to convey cultural messages that are passed down from generation to generation, as stated in research on traditional Surakarta batik motifs that examine philosophical meanings and Islamic values (Muhadiyatiningsih & Hikmawati, 2018). In the context of semiotics, the signification process in batik motifs shows that the relationship between the signifier and the signified in the visual motif is strongly influenced by the social and historical context of the maker (Meindrasari & Nurhayati, 2019).

The analysis of symbolic meaning in various traditional Indonesian batik motifs has also been carried out as an effort to preserve culture, especially in the study of Lebak batik motifs using a semiotic approach (Octavitri, 2019). These studies are in line with the approach used in this research, which uses Ferdinand de Saussure's semiotic theory to read the meaning of Sangiran's distinctive weaving motifs. Although previous studies have contributed to understanding the symbolic meanings of traditional textiles and the preservation of Sangiran cultural heritage, they primarily focus on documentation, cultural preservation, or the philosophical meanings of batik motifs. Few studies have specifically examined Sangiran traditional weaving motifs as representations of prehistoric culture using Ferdinand de Saussure's semiotic framework, particularly by analyzing the relationship between signifier and signified in each motif category. This indicates a research gap in understanding how prehistoric cultural values are represented through Sangiran weaving motifs. Therefore, this study aims to fill this gap by analyzing Sangiran traditional weaving motifs using Saussure's semiotic approach to reveal their representation of prehistoric culture.

B. THEORETICAL FRAMEWORK

This study employs three interrelated theories to analyze the representation of prehistoric culture in Sangiran's distinctive weaving motifs: Saussure's theory of semiotics, Hall's theory of representation, and the concept of cultural heritage. Each theory contributes a specific analytical function, from identifying the visual signs on the fabric to interpreting the cultural meanings and heritage values they carry.

1. Semiotic Theory of Ferdinand de Saussure

Saussure's semiotics forms the primary analytical tool of this study. In his *Course in General Linguistics*, Saussure (1916) states that a linguistic sign is composed of two inseparable elements: signifier and signified.

a. Signifier and Signified

The signifier refers to the physical or visual form of a sign, such as the motifs, lines, shapes, and colors present in Sangiran's traditional weaving. The signified refers to the concept or meaning attached to that form, such as the representation of cultural identity or traces of prehistoric history.

b. Arbitrariness of the Sign

Saussure (1916) also emphasizes that the relationship between signifier and signified is arbitrary, meaning there is no natural or inherent connection between a sign's form and its meaning. Chandler (2007) adds that this arbitrariness allows the interpretation of weaving motifs to vary according to the social and cultural context in which the fabric is produced and used. Eco (1976) further notes that sign systems can be used to communicate a wide range of cultural meanings.

2. Theory of Representation (Stuart Hall)

Hall's (1997) theory of representation complements Saussure's semiotics by explaining how meaning is produced and circulated through language and symbols.

a. Three Approaches to Representation

Hall (1997) identifies three approaches to representation: reflective, where language mirrors a meaning that already exists in reality; intentional, where meaning is determined by the intention of the sign-maker; and constructionist, where meaning is constructed through concepts and language within a society.

b. Mental and Language Representation

Representation also involves two aspects: mental representation, the conceptual image formed in the human mind, and language representation, the means of conveying meaning through symbols or media (Hall, 1997). This concept underlies how prehistoric values are translated into visual motifs on Sangiran's woven fabric.

3. Cultural Heritage

Cultural heritage is understood as a valuable communal legacy that reflects the values and ways of life of past societies while continuing to shape the present and future (Mengist et al., 2022). In the context of Sangiran, this concept explains why archaeological findings are transformed into batik and weaving motifs as a strategy for preserving and disseminating the site's cultural and historical significance (Hermanto, 2024; Rahmayani et al., 2022).

C. METHOD

This research uses a qualitative method with a visual analysis approach. This approach focuses on interpreting the meaning contained in an image or visual by considering its cultural, social, and historical context (Rose, 2016). Visual analysis focuses on the symbolic elements, aesthetics, and messages that the image wants to convey, by considering three main aspects: the production site, the image site itself, and the audience site (Rose, 2016).

The data used in this research is a variety of typical Sangiran weaving motifs obtained from primary and secondary data sources. Primary data sources come from interviews with informants who have in-depth knowledge of Sangiran's batik and weaving motifs, one of which is Puja Aprianto, the designer of the book of batik and weaving motifs typical of Sangiran. Secondary data sources are obtained from various literature, such as a book entitled "Ragam Motif Batik dan Tenun Khas Khas Sangiran" and relevant articles.

Data collection was conducted through triangulation techniques that included observation, in-depth interviews, documentation, and literature study. Observations were conducted in conjunction with interviews to understand the cultural and symbolic context of Sangiran's distinctive weaving motifs. Documentation included data collection in the form of photographs, archives, and related recordings. A literature study was conducted by reviewing theories, references, and other scientific sources related to culture, values, and norms (Sugiyono, 2017).

The data analysis technique used is the interactive method. This analysis involves three main stages that take place cyclically and interactively, namely data condensation, data presentation, and conclusion drawing and verification (Miles et al., 2014). Data condensation is done by filtering, focusing, simplifying, and transforming relevant data to support the research focus. Data presentation was carried out in the form of systematic narratives and matrices to facilitate

interpretation, while conclusion drawing was carried out to gain a deep understanding of the phenomenon under study. The results of the analysis were verified through triangulation to ensure the validity of the findings (Denzin & Lincoln, 2018).

D. RESULTS AND DISCUSSION

The classification of motifs is based on the primary object that serves as the visual source of inspiration for each motif, as explained in the book *Ragam Motif Batik dan Tenun Khas Sangiran* (Rahmayani et al., 2022) and further reinforced through interviews with informants. The fauna category includes motifs inspired by fossils or prehistoric animals. The flora category includes motifs derived from plants. The architecture category originates from building forms or architectural elements of the Sangiran community. The nature category includes environmental elements such as rivers, soil, and landscapes. Meanwhile, the artifact category originates from objects of prehistoric human culture, such as flake tools and bone tools. Based on the results of interviews and observations conducted by the researcher, there are nine distinctive Sangiran weaving motifs, as categorized by the author and shown in Table 1.

Table 1.
Research Data Findings

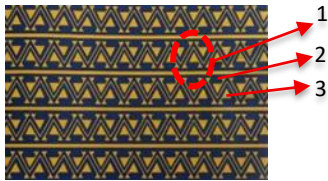
No	Variety of Motifs	Total
1	Fauna Fossils	3 data
2	Flora	2 data
3	Architecture	2 data
4	Nature	1 data
5	Artifacts	1 data
Total		9 data

Based on the data in the table above, there are five categories of weaving motifs typical of Sangiran, namely: (1) fauna, with three data; (2) flora, with two data; (3) architecture, with two data; (4) nature, with one data; and (5) artifact, with one data.

3.1. Variety of Fauna Fossil Motifs

Among the fossil fauna motifs, there are three data points: the first motif is named Minngis lelandep, the second is Karonsih, and the third is Gupak warak. These motifs are inspired by fossil fauna findings in Sangiran. The results are shown in Table 2:

Table 2.
Data analysis on the variety of fauna fossil motifs

No	Weaving Motif Name	Signifier	Signified
1	Mingis lelandhep	 Fig. 1. (Source: doc. Rahmayani et al., 2022) 1. Triangular pattern resembling the teeth of an ancient shark (megalodon) 2. Blue color 3. Yellow color	1. The triangular pattern resembling ancient shark teeth symbolizes a leader who has the courage and decisiveness to enforce rules. The sharp shark teeth represent justice for the community. 2. The color blue represents the ocean habitat of ancient sharks. 3. The yellow color of the teeth symbolizes the glory and dominance of fauna.
2	Karonsih	 Fig. 2. (Source: doc. Rahmayani et al., 2022) 1. Diamond-shaped pattern resembles the graham tooth arrangement of ancient elephants (Stegodon) 2. Red color 3. Yellow color	1. The pattern resembling graham teeth depicts the lives of couples who are different but always walk together, complement each other, and share love. 2. The color red symbolizes the spirit of the community 3. The color yellow symbolizes glory
3	Gupak warak	 Fig. 3. (Source: doc. Rahmayani et al., 2022) 1. U-shaped pattern that resembles the jaw of an	1. The U-shaped pattern is inspired by the fossilized jaw of an ancient bull, which depicts a group of animals gathering together. 2. The color red symbolizes the spirit of the community 3. The color yellow symbolizes glory

No	Weaving Motif Name	Signifier	Signified
		ancient bull	
		2. Red color	
		3. Yellow color	

The motif called Mingis Lelandhep is a motif inspired by the discovery of fossilized ancient shark teeth (megalodon) in Sangiran. Based on an interview with Puja Aprianto, the designer of Sangiran's distinctive woven motifs, the main inspiration for the Mingis Lelandhep motif comes from the shape of the fossilized ancient shark tooth (megalodon) found in the Sangiran area. The informant explained that the sharp tooth shape was chosen to symbolize the courage, firmness, and justice expected of a leader. The triangular pattern forming the shark's tooth symbolizes a leader who possesses the courage and firmness to uphold rules. The sharpness of the shark's tooth symbolizes a form of justice, while the blue color represents the shark's habitat in the sea. It is estimated that Sangiran was once an ocean and the yellow color symbolizes the glory of the fauna that inhabited that habitat (Rahmayani et al., 2022). The relationship between signifier and signified in this motif is based on the symbolism of the ancient shark fossil within local culture. The visual symbol of the shark's tooth represents the ideal qualities of a leader: sharp, firm, and just.

The motif called Karonsih is a motif inspired by the discovery of fossilized ancient elephant molar teeth of the species (*Stegodon* sp.) in Sangiran. The results of an interview with Puja Aprianto show that the Karonsih motif was designed by adapting the shape of the fossilized ancient elephant molar (*Stegodon* sp.). According to the informant, the repeating pattern symbolizes a relationship between people who complement one another, so the motif is interpreted as a symbol of affection, loyalty, and harmony. The repeated diamond-shaped pattern with its regularity resembles the ancient elephant's teeth. This pattern symbolizes the life of a couple who, despite their differences, continue to move forward together, complementing one another and sharing affection (Rahmayani et al., 2022). This motif represents deep love and loyalty between partners. The molar teeth, as a marker of strength and endurance, reflect values of mutual sharing within a relationship. The red color symbolizes the spirit of the Sangiran community in preserving the Sangiran site, while yellow symbolizes glory. The relationship between signifier and signified in this motif builds a strong connection between the visual elements and the concepts they convey. The geometric pattern and color combination function as signifiers that represent the philosophy of an ideal human relationship, one of mutual support, affection, and loyalty.

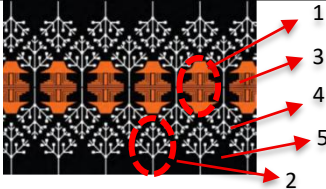
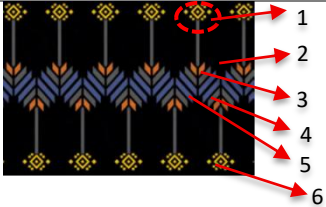
The motif called Gupak Warak is a motif inspired by the discovery of an ancient bovine (*Bibos* sp.) jaw fossil. Based on the interview, Puja Aprianto explained that the inspiration for the Gupak Warak motif comes from the fossilized jaw of the ancient bovine (*Bibos* sp.). The jaw shape was then simplified into a U-shaped visual pattern symbolizing togetherness, tolerance, and social life within the community. The U-shaped pattern, inspired by the ancient

bovine jaw fossil, symbolizes a group of animals gathering together (Rahmayani et al., 2022). This signifier reflects that the wearer of this motif is someone who values differences and upholds mutual respect. As with the Karonsih motif, the dominant red color symbolizes the spirit of the Sangiran community in preserving the Sangiran site, while yellow symbolizes glory. The relationship between signifier and signified in this motif relies on visual elements to convey meaning about harmony within the environment. The representation of animals in the pattern reflects a community bound by a spirit of tolerance, while the color combination reinforces the message of cooperation and warmth in human relationships

3.2. Variety of Flora Motifs

In the category of fossil flora motifs, there are two data points: the first motif is named Jati rasa, and the second is Kembang mas. These motifs are inspired by the plants found in Sangiran. The results are shown in Table 3.

Table 3.
 Data analysis on the variety of flora motifs

No	Weaving Motif Name	Signifier	Signified
1	Jati rasa	 Fig. 4. (Source: doc. Rahmayani et al., 2022) 1. Pyramid-shaped roof pattern 2. Teak trees 3. Brownish yellow color 4. White color 5. Black color	1. The pattern in the shape of a traditional house with a limasan roof represents local architecture, depicting shelter and life. 2. The teak tree pattern is displayed in a branching pattern, symbolizing strength, resilience, and environmental harmony. 3. The yellowish-brown color symbolizes prosperity and tranquility for the homeowner. 4. The white color symbolizes purity. 5. The black color symbolizes boldness.
2	Kembang mas	 Fig. 5. (Source: doc. Rahmayani et al., 2022) 1. Flower-inspired pattern 2. Black color 3. Brown color 4. gray color	1. The pattern inspired by flowers, seen from the petals, represents Sangiran's adaptation and resilience to environmental changes, while Sangiran is able to reach its peak. 2. The color black symbolizes bravery. 3. The color brown depicts the rocks from the Notopuro formation. 4. The gray color is inspired by the gray clay in the Pucangan Formation. 5. The blue color is inspired by the blue clay in the Kalibeng Formation. 6. The golden yellow color on the

No	Weaving Motif Name	Signifier	Signified
		5. Blue color	flower's crown symbolizes the golden age of Homo erectus in Sangiran.
		6. Golden yellow color	

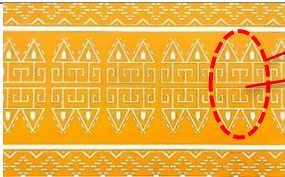
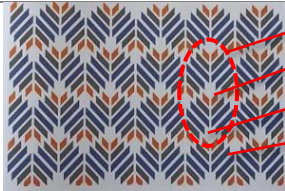
The motif called Jati Rasa is a motif inspired by a combination of several elements consisting of the teak (jati) tree and the traditional limasan-roofed house. Based on interviews with informants, the Jati Rasa motif combines elements of the teak tree and the traditional house of the Sangiran community. The informant explained that these two elements were chosen to represent a community living in harmony with its environment, as well as the value of resilience in preserving cultural heritage. The pattern resembling the teak tree has a branching form that depicts sturdiness and resilience, providing benefits to the Sangiran community, while the pattern of the traditional house depicts a place of shelter for the community (Rahmayani et al., 2022). There are three colors in this woven motif: brownish-yellow, which symbolizes prosperity and tranquility for the homeowner; white, which symbolizes purity; and black, which signifies dignity. The relationship between the visual motif (signifier) and its philosophical meaning (signified) centers on sustainability, resilience, and responsibility. The house and the teak tree serve as key symbols uniting tradition with values related to the environment and communal life.

The feminine motif called Kembang Mas is a motif inspired by the hibiscus flower. Interview results show that the Kembang Mas motif was developed from a flower shape combined with colors representing the soil layers of Sangiran. According to the informant, the color choices aim to depict Sangiran's geological history as well as the golden age of Homo erectus. The pattern of this motif focuses on the flower petals, representing Sangiran's ability to adapt and endure environmental changes. On the other hand, this symbol also depicts Sangiran's success in reaching the peak of its excellence (Rahmayani et al., 2022). There are five colors in this woven motif: black, symbolizing dignity; brown, depicting the rock of the Notopuro formation; grey, inspired by the grey clay of the Pucangan formation; blue, inspired by the blue clay of the Kalibeng formation; and golden yellow on the flower's crown, symbolizing the golden age of Homo erectus in Sangiran. The relationship between the signified reflected in the image and the philosophical signifier in this motif communicates Sangiran's strength as an advanced center of civilization. The color combination, inspired by ancient soil layers, shows that civilization in Sangiran was able to develop while simultaneously reaching the peak of its glory.

3.3. Variety of Architectural Motifs

In the architectural motif category, there are two data points: the first motif is named Omah Dara, and the second is Trimangsa. Both of these motifs are inspired by the architecture of the houses of the local community in Sangiran. The results are shown in Table 4.

Table 4.
Data analysis on the variety of architectural motifs

No	Weaving Motif Name	Signifier	Signified
1	Omah dara	 Fig. 6. (Source: doc. Rahmayani et al., 2022) 1. Pattern motif inspired by wuwungan decorations on house roofs 2. Yellow color.	1. The pattern inspired by the triangular roof of a house symbolizes the harmonious relationship between man and his livestock, which is important in the life of the community. 2. Yellow color that symbolizes glory.
2	Tri mangsa	 Fig. 7. (Source: doc. Rahmayani et al., 2022) 1. The line pattern resembles the shape of a woven bamboo wall 2. Brownish yellow color 3. Gray color 4. Blue color	1. A pattern resembling woven bamboo. This pattern illustrates Sangiran's strength in adapting to three types of environmental changes, namely marine, swamp, and terrestrial environments. 2. Brown represents rocks from the Notopuro and Kabuh formations. 3. Gray is inspired by gray clay in the Pucangan formation. 4. Blue is inspired by blue clay in the Kalibeng formation.

The motif called Omah Dara is a motif inspired by the roof ridge (wuwungan) ornament of traditional Sangiran houses. Based on the interview, Puja Aprianto explained that the Omah Dara motif takes its inspiration from the roof ridge ornament of traditional Sangiran houses. This element was chosen as a symbol of harmony in family life, local cultural identity, and the relationship between humans and their surrounding environment. The pattern of this motif represents a symbol of the harmonious relationship between humans and their livestock, which is important in community life (Rahmayani et al., 2022). The roof ridge symbol serves as an emblem of local cultural identity, showing strong traditional roots, while the yellow color in this motif depicts the glory of the homeowner. The relationship between signifier and signified in this motif lies in the cultural understanding of the Sangiran community. The signifier visual elements such as the roof shape, geometric patterns, and colors reflects a deep cultural meaning as the signified, encompassing harmony, affection, and local identity.

The masculine motif called Tri Mangsa is a motif inspired by the bamboo weaving craft of the Sangiran community. According to the interview with the informant, the Tri Mangsa motif is inspired by the bamboo-weaving pattern, depicting the Sangiran community's ability to adapt to environmental change. The informant also explained that the color composition was adjusted to reflect the character of Sangiran's geological soil layers. The lines forming the woven pattern reflect the strength of adaptation to three environmental changes: sea, swamp, and land (Rahmayani et al., 2022). These environments are one of Sangiran's distinctive characteristics, showing soil layers that were once ocean and swamp and are now dry land. There are three colors in this weave that reflect Sangiran's environment: brown, depicting the rock of the Notopuro and Kabuh formations; grey, inspired by the grey clay of the Pucangan formation; and blue, inspired by the blue clay of the Kalibeng formation.

3.4. Variety of Nature Motifs

In the natural motif category, there is one data point, with the motif named Gajah Liman. This motif is inspired by the natural environment in Sangiran. The results are shown in Table 5.

Table 5.
Data analysis on the variety of Nature Motifs

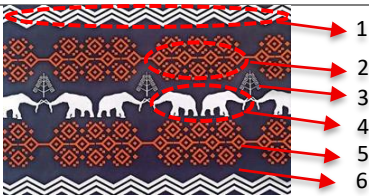
No	Weaving Motif Name	Signifier	Signified
1	Gajah liman		1. This zigzag pattern resembles the river flow in Sangiran. It depicts the never-ending flow of water and the importance of water as a source of life. 2. This pattern is inspired by the kabuh layer, which is very fertile. 3. Elements of plant motifs found at the Sangiran site. Reflecting the balance. 4. The motif known as Gajah Liman is inspired by natural elements, including elephants, soil, vegetation, and river flows, which together represent the interconnected ecosystem of Sangiran. Although this motif incorporates a faunal element in the form of an elephant, its classification is based on the dominant visual element that serves as the primary source of inspiration. 5. The Yellowish brown color represents the rocks of the Notopuro and Kabuh formations.

Fig. 8. (Source: doc. Rahmayani et al., 2022)

1. This zigzag pattern inspired by the flow of the river

2. Pattern inspired by the subsoil of the Kabuh formation

3. Plants

4. Ancient elephant

5. Yellowish brown color

6. Blue clay color

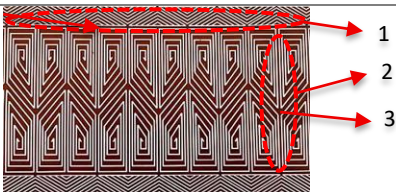
No	Weaving Motif Name	Signifier	Signified
			6. The blue clay color of the Kalibeng formation with a purple hue signifies elegance.

The motif called Gajah Liman is a motif inspired by natural elements such as elephants, soil, plants, and river flows that complement one another in Sangiran. Because a reviewer questioned why this motif was not classified under the fauna category, the interview data proves especially useful here. Based on the interview with Puja Aprianto, although this motif contains an elephant element, the classification of motifs is based on the most dominant visual element. The informant explained that the main focus of the Gajah Liman motif is the representation of Sangiran's landscape, encompassing rivers, soil layers, vegetation, and the interaction between fauna and environment. Therefore, this motif is categorized as a nature motif. This statement also directly addresses reviewer comment number 4. The zigzag line pattern in this motif depicts a mineral-rich river flow united with nature. The diamond-shaped pattern depicts the soil of the Kabuh layer, marked by a brownish-yellow color. In addition, the elephant element in this motif reflects balance in leadership and environmental stewardship (Rahmayani et al., 2022). The tree element in this motif also reflects balance and the preservation of nature. There is a blue color depicting the Kalibeng layer, with a purple tone symbolizing elegance. The relationship between the visual signifier and the philosophical meaning (signified) of this motif shows that it depicts the balance of nature among plants, soil, animals, and rivers that complement one another.

3.5. Variety of Artifact Motifs

In the artifact motif category, there is only one motif, named Galaran Gaman. This motif is inspired by the fossil and artifact findings commonly discovered in Sangiran. The results are shown in Table 6.

Table 6.
Data analysis on the variety of artifact motifs

No	Weaving Motif Name	Signifier	Signified
1	Galaran gaman	 Fig. 9. (Source: doc. Rahmayani et al., 2022) 1. Line patterns forming stacked triangles 2. Spiral line patterns forming rectangles pointing upwards	1. The pattern of lines forming the triangle resembles the artifacts found in Sangiran in the form of flint tools, reflecting the skills and knowledge of early humans in surviving and fulfilling their lives. 2. The spiral line pattern forming a rectangle resembles bone fossil fragments found in Sangiran. 3. The brown color symbolizes the color of the soil in the Kabuh Formation. The place where the

No	Weaving Motif Name	Signifier	Signified
		3. Brown color	lithic tools were deposited.

The motif called Galaran Gaman is a motif inspired by the discovery of artifacts such as flake blades and animal bones found in Sangiran. Interview results with Puja Aprianto show that the Galaran Gaman motif was developed based on the discovery of artifacts in the form of flake tools and bone fragments found in the Sangiran area. According to the informant, these elements were chosen to depict the ability of prehistoric humans to adapt, create simple technology, and sustain their lives. The striped pattern, forming triangular and diamond shapes, resembles flake tools, reflecting that prehistoric humans possessed the skill and knowledge to survive by making tools for hunting and gathering (Rahmayani et al., 2022). Kabuh formation, the location where these flake tools were deposited. The relationship between the visual signifier of this motif and its philosophical meaning (signified) reflects humans' ability to adapt to their environment, create tools, and meet the needs of life.

E. CONCLUSION

Based on the results of the discussion, it can generally be concluded that the distinctive weaving motifs of Sangiran have cultural significance closely related to the prehistoric history and way of life of the local community. Using Ferdinand de Saussure's semiotic approach, these motifs can be analyzed through the relationship between the signifier, in the form of patterns and colors, and the signified, which is the meaning behind the motifs. The relationship between the two forms a visual language that represents the cultural values, history, and symbols of the prehistoric community in Sangiran.

The distinctive weaving motifs of Sangiran can be categorized into five main groups: Fauna artifacts, with motifs: Mingis Lelandhep, Karonsih, Gupak Warak. Flora, with motifs: Jati Rasa, Kembang Mas. Architecture, with motifs: Omah Dara, Tri Mangsa. Nature, with motifs: Gajah Liman. Artifacts, with motifs: Galaran Gaman.

The patterns in Sangiran's distinctive weaving motifs serve not only as decorative elements but also carry symbolic meanings reflecting the worldview of the Sangiran community, the relationship between humans and nature, and the legacy of their ancestors. Additionally, these motifs play a role in connecting the past with the present, serving as a reminder of the historical footprints and the evolving cultural dynamics of the Sangiran community.

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