

BATIK AS A MEDIUM OF ISLAMIC CHARACTER ECONOMIC EDUCATION BASED ON BOGOR WISDOM

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Abstract

Batik is one of the ancestral heritage of Indonesia. Batik is a technique of wax-resist dyeing applied to whole cloth, or cloth made using this technique. As a characteristic of the nation's wealth, batik needs to be strategically positioned. Besides as a means of economic development of society, Batik can also be implemented as a media of nation identity character building. The existence of Batik must continue to be preserved and reconstructed to be the founder of the nation's identity as a medium of transformation and implementation of educational economic value. This study aims to reconstruct and increase the Value of Batik as Educational Media of Islamic Economic Character. Specifically, the values are derived from Mama Falak's motifs (Motif Symbol Gentong, Rice, Rain Water, Rainbow/Katumbiri). The survey is used to collect data through observation, literature study, interview and documentation. This study finds that Batik can be reconstructed into a character economic education media through two channels. Firstly, Batik as a propagation medium through transmission and the transformation of the teachings of scholars is typical of Mama Falak Pagentongan Bogor. The transformation of the teachings is applicable through Muslim fashion characterized by the value of Mama Falak Pagentongan teachings. The characters are the development of respect, responsibility, and confidence to the community, resulting in a sense of ownership of local products Batik. This study recommends that all stakeholders should do together in the reconstruction of batik Bogor with nuanced ulema motifs of Falak science so that local wisdom is implemented in daily life.

Index Terms: Batik, Media, Islamic Character Economic Education, Local Wisdom of Bogor

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1. Introduction

Development in various aspects of life in society has changed the paradigm of society from traditional to modernity. The shift in goal orientation is due to the rapid advancement of science and technology. The advancement of the mindset of the community can produce better and even become a threat to future unrest. It can not be separated from the influence of modern lifestyle resistance, materialism, utilitarianism, capitalism, and individualism.

Under such conditions, undesirable things can not be avoided. Social, cultural, criminal and other conflicts of interest amongst the elements of society have become the current phenomenon. All of which shows the increasingly human behavior away from moral values. A possible explanation for why life-oriented deviations are due to the lack of ethical education in influencing one's ethical behavior, explained by Sofyani and Pranita (2013). They mention that we should pay attention to other fundamental aspects associated with one's ethical behavior, the religiosity aspect grown through religious character education [1].

Batik as a means of building the character of the nation, embodied in its philosophical values of cultural heritage, often reduced its meaning in the process of commodification or change in value and function of batik into commodities (goods of economic value). This is due to educational and curricular fragmentation, the development of materialism, individual competition, and ignorance in others, inhibition of creativity, initiative, critical attitude, innovation, and risk-taking courage. The function of education in the family, school, environment, and even college have experienced many missing senses, among others: a sense of identity, sense of humanity, sense of community, sense of culture (values) and sense of respect [2]. Individual freedom to work is often hindered by educational goals that tend to be cognitively centric so that the development of affective aspects such as morals and character becomes increasingly marginalized. Similarly, the preservation of batik's cultural heritage that has a philosophical value is increasingly lost from civilization. Therefore, the revitalization of batik as the nation's cultural heritage should be preserved as a means of building the character of the nation [3].

This condition demands critical thinking about the direction of nation-building, including the development of morality and character of the nation based on local wisdom. Batik is one of the local identity and character of the nation, as an ancestral cultural heritage that must be reviewed. In the swift currents of globalization and commodification of batik, batik existence becomes philosophically reduced by economic and commercial values.

According to Triyuwono [1], Islamic character education through batik media is a concept of Islamization of Science aimed at bringing *Falah* (prosperity/happiness of life in the world and the hereafter). This can be realized through batik as a medium of Islamic character education based on three aspects, namely: belief (*aqidah*), law (*shari'a*), attitude and behavior (*akhlak*). The paradigm believes that science has a connection with the value of certain teachings that cannot be separated from one another [4].

In this case, the work of art is associated with the teachings of religion that came from Allah SWT. Therefore, in the era of individual and group creativity, the existence of batik as an ancestral cultural heritage can be preserved sustainability. As a result of artwork, Batik can be interpreted also as a basic medium of internalization of the nation's identity character that is worth Islamic education. Thus, there is an effort to revitalize and reinterpret the substance of the meaning of batik as a medium for the inculcation of the philosophical values of the nation's Islamic character [5].

2. Literature Review

This study aims to conceptualize the noble teaching values of one Islamic scholar in Bogor namely Mama Falak. The values are manifested in the motifs of Bogor batik which consist of pictures of Gentong, rice, rainwater, and rainbow. Batik motif is not just symbols without meaning but is the basis of Islamic teachings that are preached by Mama Falak who deepens the knowledge of *tasawuf*. Therefore, the visualization of these motifs in a batik, reveal that Batik Bogor can be a media of character education.

Research on educational media today has grown rapidly following the times. Gikas (2013) finds mobile computing devices such as mobile phones, smartphones, and social media can be used in the context of flexible mobile learning. Gikas found some advantages of mobile devices as a medium of education: first, students are expressly different than other learning experiences. Secondly, with easy access to learning materials anywhere and anytime, students can manage their learning in the context of learning in their environment.

Batik as a medium of education has a more fundamental function than just a tool only. As already mentioned that batik Bogor is a manifestation of the teachings of *Tasawuf*. Research that lifts batik as a medium of education in the context of character education may have good originality.

In the same context of character education, Hasanah (2016) explores how the local wisdom of Sundanese culture can be a source of character education in madrasah schools. At least she underlined several things that can be realized: firstly, integrative which means that schools should integrate character education based on local wisdom in all school activities. This comprises curriculum/learning activities and extracurricular outside class hours, until the development of both. Secondly, togetherness which means that all components of education in schools, teachers, supervisors, educators, school committees, parents to the community must have the same views in the implementation of character education. In its implementation, Hasanah's concept of character education with local wisdom as source/media is meant to develop the life skill of students [6].

In the same context, this study aims to conceptualize batik as a source/media of character education as Hasanah (2016) considers the local wisdom of the Sundanese culture. However, ontologically, the Manifestation of Sufism of Mama Falak in Batik Bogor is based on Islamic injunctions rather than local culture and customs. Promoting the teachings of *tasawuf* as a source/media character education will strengthen the findings that Islamic character education is the teachings of Islam.

This opinion concurs with Izfanna's (2012) research which reveals that the personality and character of Kyai (ulama), teachers, friends, and staff interacting with the life of students are the biggest factors affecting the development of student's character. He continued, school environmental factors and rules, active in extracurricular activities, media influence, parental involvement, and positive habits contribute to the effectiveness of character education's implementation.

The concept of character education derived from the teachings of Islam can be implemented well in an Islamic boarding school (Pesantren). Supported by individual factors, Islamic Scholar (ulama) is a role model that will build students' morals. Manifestations of noble character are implied in Batik motifs derived from the teachings of Islam experienced by Mama Falak. This research explores character education that is sourced from the teachings of Islam with educational media that is very relevant to the purpose of Islamic education itself. [7]

2. Data and Methodology

To explore batik as a medium of character education of the nation, researchers used a qualitative descriptive research method [8], because this method is an effort to understand the various concepts found in the research process. The research used in natural object condition, where the researcher as the key instrument, the sampling of the data source is done by purposive and snowball, the data collection technique with triangulation (data combination) is inductive/qualitative, and the qualitative research more emphasizes the meaning of generalization. For collecting data, the researcher uses some techniques of research data collecting, which are observation, interview, and documentation study. Then the data is reduced, displayed and presented under the research procedure [9].

4. Results and Discussions

4.1. Islamic Character Education

The definition of character according to MoNE Language Center is "Congenital, heart, soul, personality, character, behavior, personality, nature, temperament, temperament". The character is personality, behavior, nature, and character.

According to Jarolimek [3], moral education is an attempt to develop a pattern of behavior under the wishes of the people. A person can be said to have good character if he has succeeded in absorbing the values and beliefs desired by the community and used for moral strength in his life.

According to Alwisol (in Ayzira, 2010) the character is the traits of psychology, and morality or character. Character is defined as a picture of behavior that accentuates the true value of wrong, either bad, either explicitly or implicitly.

Meanwhile, according to Thomas Lickona (in Ayzira, 2010), the components of good character consist of: Knowing the good (Moral Knowing), Desiring the good/Loving the good (Moral feeling), and Acting the good (Moral action). Thus the development of character education is a process of internalizing moral values, not only transferring knowledge of goodness but should make the child know, love and do good as a habit.

Nine pillars of character education have been developed by Megawangi (Ayzira, 2010). They are: Love To God, Responsibility, Discipline, and Self, Honesty, Respect and Compassion,

Compassion, Caring and Cooperation, Believe Self, creative, hard work and never give up, justice and leadership, good and humble, tolerance, peace, love, and unity.

In line with the opinion of Lickona [4], embedded moral values include many things, namely: attitudes of respect and responsibility, cooperation, helpfulness, courage, commitment, caring and empathy, sense of justice, Humble, helpful, honest, integrity, courageous, hard work, independent, patient, confident, resourceful, innovative, proud, persistent, tolerant and caring. Character education not only teaches what is right and what is wrong, but character education implies habituation about good things so that learners become aware of good and wrong (cognitive domain), able to feel good value (domain Affective), and used to do it (domain behavior). Thus character education is related to the ongoing habituation [10].

Abu Sulaiman explains that Allah SWT has conferred reason for man as a provision to seek knowledge to explore various aspects to perform his duties to become the world prosper (*khalifah fil Ardhi*). Meanwhile, the teachings of religion is a revelation of Allah SWT as a guide and explain about the guidance and limitations on everything that must be done and must be shunned so that humans can achieve success in performing their duties in the world as '*khalifah fil Ardhi*' [6]. Therefore, affirming a man if only rely on reason or science, he will not be able to successfully achieve his orientation, namely Falah (prosperity/happiness in the world and the hereafter). This is because humans do not have enough ability to find information on how to make the task in the world successfully implemented and eventually reach Falah. [11]

The concept of Islamic teachings is a transfer of value. It will be related to emotional intelligence (Emotional Quotient) and spiritual intelligence (Spiritual Quotient). Emotional intelligence is an intelligence that can motivate psychological conditions into mature personalities, in the form of the ability to sense, understand, and effectively apply the power and sensitivity of emotions as a source of energy, information, and human influence. But according to Sinetar [12], spiritual intelligence is an inspired mind, inspired encouragement and thisness (the appreciation of divinity in which humans become part of it).

From the argument above, it is very clear that batik as a medium of the transformation of Islamic teachings can be a strategic means to instill spiritual values to the community in general. This is an association of artwork and religious teachings as a medium to transfer Islamic character education. Thus, batik is not merely interpreted as a commodity (motives and clothing physically), but the nature of batik can be understood as a medium to instill Islamic character of the nation's identity: soul, taste, devotion, and service to the nation and Country, as a characteristic of Indonesia'of the economic value for the progress of the nation.

4.2. Batik as Media Character Education Nation

The meaning of batik in the Indonesian Big Dictionary calls batik as a specially made picture cloth by putting (writing) the night (batik wax) on the cloth, then process it and process it in a certain way. According to Tirta [13], known as batik maestro, calling that Batik is a technique or process of dyeing and decorating the fabric surface by using the night as a brace of color.

Batik is one way of making clothing material. Also, batik can refer to two things: Firstly, batik is a fabric dyeing technique or known as wax-resist dyeing; Secondly, batik is a cloth or

clothing made with certain techniques, including the use of certain motifs that have a specificity. Art wastra (cloth) batik has traveled a very long journey in the part of the Indonesian cultural order, to the design/modern patterns that adorn the clothing. Batik is exclusive in every strand of many stories. Batik is a cultural achievement, world cultural heritage, and Indonesia. Batik art will not disappear if it is realized as a determinant of the direction of its development.

According to UNESCO, batik Indonesia, as a whole technique, technology, and related motive and cultural development, has been designated as Humanitarian Heritage for Oral and Non-Material Culture. With such determination, batik has been recognized by the world community as the cultural identity of Indonesia. [14]

Tilaar [15] explains that the relationship between identification with the development of an independent individual can be explained through four concepts as follows: Firstly, Identity means identical with others. This concept leads to the similarity between individuals, the similarity of humanity, though there is still a difference between them; Secondly, Identity means to be yourself. Man is born as an individual with no duplicate, even twins. The process of education is a process of liberating a person to fill in and give meaning to his life; Thirdly, identity means identical with an idea. This concept ultimately removes the value of the individual, an idea that comes out of the individual's power. The idea is something transcendental. The idea should be born of the individual's own choice; Fourthly, Identity means a realistic individual who lives with other individuals. The process to be ourselves is inseparable from the presence of others in the context of living together. We can not live by the separated natural environment and cultural environment.

In its development, inter-cultural interactions entering Indonesia from various levels (local-global) allow for revitalization or elimination (elimination of other cultural elements). Local cultural resistance patterns present as a form of opposition to global culture so that Society (especially the younger generation) has a resistance to the effects of a global culture that is relentlessly launching its invasion.

4.3. The Meaning of Media

According to Purnamawati and Eldarni (2001: 4) media is anything that can be used to channel the message from the sender to the recipient so that it can stimulate the thoughts, feelings, attention, and interests of students in such a way that the learning process occurs. Thus, the media is an intermediary tool created to distribute the message with the aim that the user can more easily achievable goals.

Based on the above understanding, various types of media can be used as an information intermediary, as explained by Rudi Brets (2008: 52). There are three types of media based on the senses involved, namely: audio Media, media visual and audio media visual. Audio Media is a media that only involves the senses hearing and only able to manipulate the ability of sound alone, meaning the nature of messages received in the form of verbal messages (oral or words) and non-verbal (vocalization, music, etc.). Media Visual is a media that involves only the senses of vision. This type of media is verbal print media, print media-graphics, and non-print visual media. Audio Visual Media is a media that involves the sense of hearing and sight as well as in a process. These types of media such as documentaries, drama films, etc.

Batik as a medium means the means of channeling information with the aim that batik is not merely interpreted as a commodity that can be a choice of motives and clothing physically. Batik is also understood in substance as a medium to instill the character of the nation's identity: soul, Devotion and service to the nation and state, as the hallmark of Indonesia and the economic value for the progress of the nation.

4.4. Batik as Local Wisdom Media

According to Law No.32 / 2009 on the Protection and Management of the Environment CHAPTER 1 Article 1 point, 30 are the noble values prevailing in the life of the society to protect and manage the environment in a sustainable way (Law RI: 2009). As Johan's opinion (2003: 39) Local wisdom linguistically means local wisdom that can be understood as past local ideas or local knowledge or local genius intelligence. According to Fajarini (2014: 123), Local wisdom is a life view of science and various life strategies that manifest activities undertaken by local communities in answering various problems in the fulfillment of their needs. As Rahyono points out in the journal Fajarini (2014: 124), local wisdom is the human intelligence possessed by certain ethnic groups gained through peoples' experience.

However, from the above values, two core values refer to the unity of the nation: respect and responsibility. Respect for oneself and others is a value that can unite humans with a diversity of beliefs, cultures, sexual, and political approaches. Appreciating the cultural values of the nation itself is also a manifestation of the value of the character of the nation, therefore it requires an effort.

Various efforts are performed to build the character of the nation. It is necessary that placement of local wisdom as a basis or an important issue in finding and establishing the identity of the nation. In this way, it is expected that all citizens of Indonesia have a sense of adequate cultural ownership in facing global challenges. The development of character based on local wisdom is essentially the effort to prepare and form a society whose lives are based on moral principles.

As explained by Etounga-Mangualle [16] cultural change can take place through revolutions in the areas of education, politics, economics and social sectors.

Firstly, Traditional education aims to prepare young people to integrate with the community or tribal environment. Not just learning the habits of the previous society, but also the belief that is the cultural foundation owned by the group.

Secondly, the political field in a state system needs to be provided space and opened a wider vehicle for individuals as actors and creators who have involvement in the political process, rather than merely placing individuals as objects. But politically, batik needs to be a joint (national) issue;

Thirdly, in the economic sector, change can also be done through integrated market development that enables the happening of alignment: work, profit, individual initiative, and individual right in work. With the declaration of batik as a national and even local identity, opens opportunities for the establishment of small and medium industries so that the wheels of the ever-moving economy.

Fourthly, in social life, indigenous people are often more inferior to the foreign nation, and therefore need to bring confidence, mutual trust, and commitment to progress that benefits all parties, as well as to foster pride in the local wealth of batik [17].

Based on the explanation of the above local wisdom, asserted that various efforts to build the character of the nation, it is necessary placement of local wisdom as a basis or an important issue in finding and establishing the identity of the nation, which may be lost because the cultural processes that have or are even continuously occur as something that cannot be avoided. In this way, it is expected that all citizens of Indonesia have a sense of adequate cultural ownership in facing global challenges. The development of character based on local wisdom is essential to prepare and form a society living based on moral principles, under the moral values and the will of the people in their environment.

4.5. Batik Bogor as Master Piece of Batik Innovation Batik Nuance Ulama Mama Falak

One of the basic human needs is clothing to cover his private parts, protect from the weather and for the beauty of course. Dressed according to shariah refers to his word, which means using a hijab consisting of khimar or a long veil covering the chest and headscarf or long clothing that dangle to the sole. Muslim fashion style refers to the limits. Of course, Islamic dress may vary, as well as the colors used, which can be tailored to their respective cultures. The most important of all is not to contain *tabaruj* or exaggeration, intending to invite the attention of the opposite sex. Thus, Muslim women can appear fashionable, originally according to sharia [18].

Not much scientific and written data told about Batik Bogor. Batik in the city of Bogor exists, with the evidence of batik relics King and Queen of Padjajaran kingdom. From the results of interviews with one of Batik Bogor craftsmen, he did not know what causes Batik Bogor does not exist. The authors conclude that since the fall of the Padjajaran kingdom was accompanied by the scorching earth of all the remains that left behind all traces of the kingdom, including batik cloth as the oldest artifact of civilization.

The presence of Batik Katumbiri is an attempt to revitalize the existence of Batik in the city of Bogor, by presenting a new motif derived from the teachings of the known *Ulama* from Bogor, namely Mama Falak Pagentongan. The hope of this batik is as a filter against the cultural colonization of the West and to be accepted as part of the Culture of the Nation. Economically, this Batik has a sale value that has excellent prospects in the future, without leaving the identity of local wisdom.

Kyai Tubagus Muhammad Falak, a figure of scholars who was born and raised in the *pesantren* environment and later widely known by the community as a spiritual leader in the Sufi movement as murshid *Thoriqoh Qodiriyah wa Naqsyabandiyah* who took a diploma directly from Sheikh Abdul Karim Banten. He is known as Mama Falak Pagentongan, he was born in 1842 in Sabi, Pandeglang Banten. The word "Mama" is a Sundanese term that is usually pinned to *Ajengan* or *Kiai* (*Great Islamic Scholar*) so that it becomes Mama Ajengan or Mama Kiai. Pagentongan is a village in the District of West Bogor, Bogor City, West Java.

He was educated by his parents in the *pesantren* environment, and also apart from the descendants of the Kyai. He also descended from the sultanate family of Banten through his father

and mother. Born and raised in a pesantren family environment in Sabi Pandeglang Banten, became a very influential beginning in his life journey. Religious atmosphere and guidance of Islam given by his parents as a child greatly influence the formation of character and spirit KH. Tubagus Muhammad Falak. He was very keen to demand the science of Islam and practice it for the benefit of the wider community.

He finished studying some books in the field of language, fiqh and especially *aqidah* from his parents at the age of 15. KH. Tubagus Muhammad Falak who since childhood studied Al-Quran has ever deepened his religious knowledge in Cirebon and studied to some scholars of Banten on the suggestion of KH. Tubagus Abbas.

Establishment of Al-Falak Pesantren in Pagentongan Bogor in 1901 by KH. Tubagus Muhammad Falak is a manifestation of morality which is shown by him as a Kyai. He has undergone a long intellectual and spiritual journey in the Middle East to provide education and teaching to society and to give enlightenment for the people in the matter of Islam.

The work of batik Katumbiri Pagentongan, derived from a series of spiritual and intellectual journey of mama. The design of Batik motif is nuanced scholars have the meaning of religious culture as follows:

Firstly, Gentong: Symbol Science Altitude of human degrees due to Faith, Science, and charity, according to QS. Al-Mujadilah (58) verse 11.

It means: "O ye who believe if they are told to you," Being in the assembly ", then lay it down. Allah will give you the space for you. And when it says, "Stand ye", then stand, Allah, will exalt those who believe among you and those who are given knowledge of some degree. And Allah is well acquainted with what you do ".

Secondly, Paddy: The science of rice which is more and more knowledgeable and contains the humble and Tawadhu, as in the QS. Asy-Syua'ara (26) verse 215, Meaning: "And humble yourselves to those who believe and follow you"

Third, Water/rain: The grace and the source of life, as in His Word:

QS. Al-Baqarah (2) verse 2 Meaning: "It is He who made the earth as a bed for you and the heavens as a roof, and He who sends down water from the heavens, then He produces it with fruits as sustenance for you. Therefore, do not make counterpoints to Allah, but you know. "

Fourth, Rainbow/Katumbiri: Happy World Hereafter, as is known as the broom prayer of the universe in His word: QS. Al-Baqarah (2) verse 201

Meaning: "And among them, there is a prayer," Our Lord, give goodness in the world and good in the Hereafter, and protect us from the Penalty of Hell. "

In the context of sharia fashion, performing following the Shari'a is an increasingly inevitable requirement. Appearance is a reflection of the level of culture, as well as personal and social relationships. In the year 2020, Indonesia proclaimed as the center of fashion world Muslim fashion, which of course the industry is increasingly necessary. Based on the above description, every human being based on culture will have a style in dress according to different traditions. Walking with cultural changes in society, of course, cannot be separated from the process of delivering the teachings conducted by religious advocates or successors. This teaching delivery process is called the transmission and transformation of da'wah values through cultural capital. The existence of Islam too, cannot be separated from da'wah activities. Without preaching, it will not be realized the values of Islamic teachings to the community as *Rahmatan Lil' alamin*. [19]

4.6. Batik as the media of Nation Character Education

The designation of batik as a cultural heritage of Indonesia by UNESCO has provided business opportunities both at the national and international levels, batik existence is the result of creative cultural reconstruction that is done creatively as part of human creativity, not just traditional heritage. The reconstruction of batik as a local production to a wider public space area requires endless creation. This is an effort to encourage young people to love local products as well as to respond to the current global culture that is often not following the wishes of the people of Indonesia.

Among the results of batik reconstruction at this time, should model and clothing motif can be adapted to the style of modern dress but still Islamic. It is because of the character as a reflection of the obedience of a Muslim to Allah SWT, as well as distinguish it in socializing Islamic fashion style. In other languages, fashion is closely related to how one wants to be perceived by others, in terms of the social status it carries. Islamic dress styles certainly can not be separated from Islamic values and modernity, as evidence of obedience to obey His commands.

4. Conclusion and Recommendation

Batik as an ancestral heritage does not only serve as fashion but also strategically, serve as a medium of Islamic nation character education. By the manifest through the attitude of appreciating the value of the culture of the nation's own, appreciate the value of local culture, and reflect the behavior of everyday life. To achieve these objectives, Batik takes a means that can transfer the character education of the nation, and cultivate the character, there are two functions of batik that can be used as media transformation of education values: Firstly, Batik as a medium of *da'wah*, through transmission, cultural transformation. Through traditional education based on local wisdom, it is hoped that the existence of batik as a medium of character education of the nation can be restored its function, not merely become commodity, but has transmission function and transformation of *da'wah* through character education value, derived from a scholar Pagentongan Bogor which has given birth to Islamic, even known as a simple cleric figure and spirit in the fight. Thus batik can be presented as Batik clothing motif that has a religious value, to be implemented in the world of education.

Secondly, Batik is a media implementation of local wisdoms values. Batik is a medium of implementation of the value of local wisdom, creating the character of appreciating and responsible for the existence of ancestral batik cultural heritage. Especially in Bogor, coupled with the educational value embodied from the intellectual and spiritual journey of a charismatic cleric mama Falak, Batik gives creative nuance to build spiritual spirit In rapid globalization.

This study recommends that all stakeholders should do together in the reconstruction of batik Bogor with nuanced ulema motifs of Falak science so that local wisdom is implemented in daily life. This move is very important to answer the flow of the times that have been changed.

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