



## Pragmatic and Semiotic Studies: A New Perspective on Bakaran Batik Legend Motif, Juana District, Pati Regency, Indonesia

Slamet Supriyadi<sup>1✉</sup>, Abd Rasid Ismail<sup>2</sup>, Esterica Yunianti<sup>1</sup>

<sup>1</sup>Universitas Sebelas Maret, Indonesia

<sup>2</sup>Universiti Teknologi Mara, Malaysia

Submitted: 2023-12-02. Revised: 2024-03-29. Accepted: 2024-04-04

### Abstract

As an ancient Indonesian art, Batik has been recognized by the United Educational Scientific and Cultural Organization (UNESCO). Batik is one of the original handicrafts in Indonesia. This research explores three main issues of Bakaran batik legend: community leaders' viewpoint in Juana, Pati Regency; aspects of context and implicatures; and coherences among themes, visual elements, and images. A qualitative method was conducted in this research. It was conducted in February-April 2022 with a case study at Bakaran Juana Pati district. Data collection techniques were employed through in-depth interviews, non-participatory observation, and document analysis. Data was collected using observations and interviews with eight informants. The data was analyzed using pragmatics. The findings revealed that Bakaran batik has its uniqueness explicitly in its patterns. Numerous designs in Bakaran batik patterns are associated with the legend of Nyai Ageng Danowati, a Majapahit Kingdom's Batik expert figure who escaped from Majapahit and then lived in Bakaran village Juana district, Pati Regency. It implicitly has legendary aspects when analyzed in terms of possible patterns. Bakaran village's legendary patterns include the Kembang Druju, the Limaran, the Gandrung, and the Magel Ati. The legend pattern's context is typically connected with the legend of the Batik figure, Nyai Ageng Danowati, and the implicature of the legendary pattern is related to the moment of Nyai Ageng Danowati for spending her life while she was on the escapement. The visual elements and the image of the legend motif are coherent, and the visual form of the Motif theme is relevant to Nyai Danowati's life story.

**Keywords:** Batik; context; implicature; legend motive

**How to Cite:** Supriyadi, S., Ismail, A. R., & Yunianti, E. (2024). Pragmatic and Semiotic Studies: A New Perspective on Bakaran Batik Legend Motif, Juana District, Pati Regency, Indonesia. *Harmonia: Journal of Arts Research and Education*, 24(1), 192-207

### INTRODUCTION

Batik is an art craft that is very well known around the world. It has been recognized as part of the international cultural heritage by UNESCO (Prameswari et al., 2020). The Islamic Kingdom of Mataram has historically popularized Batik (Mulyanto et al., 2018). Bakaran batik was first developed by the courtiers of the Ma-

japahit palace, Nyai Ageng Danowati, in the 1800s; an elder of Bakaran village, an expert in Batik, named Ibu Semi Samut (Supriyadi & Prameswari, 2022).

The motifs developed in Bakaran include the sturdy *Padas*, *Gringsing*, *Bregat Ireng*, *Truntun*, clove flower motifs, etc. (Nurkamid et al., 2017). In contrast, the legendary motif highly trusted by batik craftsmen and the surrounding communi-

✉ Corresponding author:  
E-mail: [pripus@staff.uns.ac.id](mailto:pripus@staff.uns.ac.id)

ty is related to the legend of Nyai Ageng Danowati (Suyudi et al., 2023). A batik expert from the Majapahit Kingdom fled from Majapahit, and then he stayed in Bakaran Village, Juana District, Pati Regency (Nihayah & Purwanto, 2022). In terms of original motifs, it contains aspects of legend, metaphor, context, and implicatures in the legendary motif of Bakaran batik (Hoyyi et al., 2018).

One type of craft in Juana, Pati Regency, is the art of Batik in Bakaran village, a typical batik icon of Pati Regency (Septiana & Sarwono, 2018). That is seen from the decision of The Pati regent, which obliges the institution of education to civil servants with the regent's decree about wearing a uniform (Mulyanto et al., 2018). Batik Bakaran is a coastal batik with a different color from other coastal batik colors (Sarwono et al., 2019). In general, coastal Batik tends to be brightly colored, while Bakaran batik tends to be dark (Qiram et al., 2018). Bakaran Batik is synonymous with brown and black. It is necessary to preserve the original motif for the batik icon of the Pati Regency (Alfian et al., 2018).

The motif is the basic form as the starting point used to prepare an ornament (Kurnia, 2018). The motifs are then arranged into patterns. Batik motifs generally have two kinds of beauty: visual and philosophical (Aquarini et al., 2022). Visual beauty represents the beautiful feeling obtained due to a harmonious combination of the arrangement of shapes and colors through sight or the five senses (Shamsuddeen & Andriana, 2021). While the beauty of philosophy is a lovely feeling that represents the arrangement of meanings of an ornamental symbol that makes the picture following the ideology understood (Liu et al., 2022).

Almost all Javanese batik motifs have a philosophical and symbolic meaning (Yulianto et al., 2020). The method of place and time of use also has its own rules. Batik motifs in *jarit* cloth play a crucial role, especially at the *mitoni* or *tingkeban* ceremony and wedding ceremonies (Utami & Pamadhi, 2018). After

identifying the data in the field related to the Bakaran batik motif, it can be obtained that the batik motif contained in Bakaran has various motifs, including the moon orchid motif and *kolojengking* orchid shrimp and banding motifs, love wave or *gelombang cinta* motifs and others (Masiwo & Haerudin, 2021). When viewed from the existing motifs, most of them result from developing existing motifs and combining them with other batik motifs. Bakaran batik motifs can be classified into four main categories, namely floral motifs, animal motifs, geometric patterns, and other patterns made by craftsmen (Sugito et al., 2019).

These motifs were developed according to the 'trend' currently popular in the community, such as the "Love Wave/*Gelombang cinta*" motif. The motif is a plant motif (flora) that takes the name of a popular plant at that time. The motif results from modifying the shape of the wave of love plant leaves that were in vogue and even loved at the time (Setiyoko, 2022). Through the creativity or creation of the craftsmen, the "wave of love/*gelombang cinta*" batik motif is created.

On the other hand, there are new motifs made by batik artisans in the Bakaran village, such as *gelombang cinta* (love wave), *Minatani*, *pring sedapur*, and so on (Supriyadi & Prameswari, 2022). Because Bakaran batik became an icon of Pati Regent, ensure that the motif refers to the original motif by Nyai Ageng Danowati (Mulyani, 2021). However, whether the craftsman understands the original motifs in shape or meaning. Therefore, pragmatics knowledge of Bakaran batik is necessary to take concrete steps to explore issues related to the legendary aspects associated with creating the Bakaran batik motif, the metaphor of the Batik Bakaran motif, and the educational elements contained in the traditional Bakaran batik village (Krisnawati et al., 2019).

Ibrahim & Sulaiman (2020) state that semiotics is concerned with the structure of sign systems and their fundamental

components, such as signs, symbols, and codes. Semiotics contain the various ways in which signs can be interpreted and how the use of signs constructs meaning (AIELLO, 2020). In semiotics, there are connections between signals and the social and cultural context in which they are employed (Hu et al., 2019). Therefore, we used semiotic resources to analyze and validate the batik patterns. Current body literature on semiotics mostly investigates fashion shows in heritage (Calinao, 2020) and face mask design (Yao, 2021), and studies on Batik were limited to *Ebeg* and *Pataruman* (Krisnawati et al., 2019), heritage and sustainability of Batik (Poon, 2020) and Batik Kawung (Anggoro et al., 2021). Therefore, cultural values are portrayed through semiotic resources.

On the other hand, we also employed pragmatics alongside semiotics. It is possible to use pragmatics to describe the relationship between language and culture, including how language reflects and reinforces cultural values and beliefs. In addition, Levinson analyses cross-cultural communication and the difficulties that arise when people from diverse cultural backgrounds attempt to communicate (Gunaningtyas & Wuli Fitriati, 2021). Furthermore, Maryono (2019) acknowledged that pragmatics has many principles, namely, meaning object. The principle of pragmatics is closely related to the use of language when someone uses vocabulary when interacting with the other person to convey a message for communication. Meaning can be drawn both verbally and non-verbal (Maryono, 2019). In this case, the Bakaran batik motif is a non-verbal communication medium for legend stories to the general public. This is due to the existence of the symbolic Batik.

A little discussion on the Batik Bakaran legend motif from current body literature from pragmatic and semiotic studies made this study add a new perspective on Batik to the current literature. Therefore, by interweaving pragmatics and semiotics, this research aims to know three aspects, namely aspects of community leaders'

viewpoint in Juana, Pati Regency; aspects of context and implicatures; and coherences among themes, visual elements, and images. To our knowledge, no study exists about this theme in this field. This study is necessary to develop the pragmatics sciences by connecting works of art, especially the legend batik motif from Bakaran village Pati regency.

## METHOD

### Design

This qualitative research is a case study of legend motifs in Bakaran village. Qualitative research includes set techniques for examining and comprehending the meanings that some persons, groups, or groups attach to social or humanitarian issues (Creswell & Creswell, 2018). It may also be used to inform the development of interventions or to understand barriers and facilitators to their successful implementation. Qualitative research is multi-method in focus, involving an interpretative, naturalistic approach to its subject matter (Aspers & Corte, 2019). This means that qualitative researchers study things in their natural settings, attempting to make sense of or interpret phenomena in terms of the meanings people bring to them (Bozkurt & Öztürk, 2022). The use of strategy in this study can be taken as qualitative information with a description full of historical nuances.

This research aims to aspects of the Bakaran batik legend pattern from the viewpoint of community leaders in Juana, Pati Regency, aspects of context and implicatures in the legend of the Bakaran batik pattern; and coherence between themes, visual elements, and images in the legend of Bakaran batik pattern. This study took place in February - April of 2022. Observations and interviews were employed to collect data. The observation process was carried out at and around Bakaran village.

The sampling technique was carried out using purposive sampling completed with the criteria of informants. Purposive sampling is used to

select respondents that are most likely to yield appropriate and useful information and is a way of identifying and selecting cases that will use limited research resources effectively (Andrade, 2021). Campbell et al. (2020) stated that purposive sampling is the better matching of the sample to the aims and objectives of the research, thus improving the rigor of the study and the trustworthiness of the data and results. This concept has previously described four aspects: credibility, transferability, dependability, and confirmability. This research involved eight informants: two batik craftsmen, an elder, an undertaker of Nyai Ageng Danowati, a cultural practitioner, a lecturer of Indonesia Art Institute Surakarta, and two surrounding communities. The primary criteria for each informant were: 1) deep knowledge about atik Bakaran. 2) to learn the history of Bakaran village with legendary batik motifs.

### Participants

We recruited eight participants from various occupations who had expertise in Batik. We provided various participants to provide top-down and bottom-up voices on Batik from theory, history, and practice. They were above 50 years old, and seven of them were males. Our participant names were camouflaged to protect our participants. We also provided our participants

with a consent form so they were aware of the study and could withdraw during the research.

As depicted in Table 1, there were eight respondents, seven males and one female. The ages of the respondents ranged from 50-70 years, with various occupations, including two respondents who were owners of the Bakaran batik trading business, a cultural practitioner, an elder, an undertaker, a lecturer at the Indonesia Art Institute of Surakarta, and two other people were local residents. The majority of respondents came from areas around Pati Regency, such as Bakaran, Kudukeras, and Growong. Meanwhile, one respondent who was a lecturer at the Indonesia Art Institute of Surakarta came from Surakarta City.

### Data Analysis

We interweaved semiotic and pragmatic analysis. We used Pierce's semiotic model at the beginning of batik pattern. Pierce distinguishes three levels of interpretation: immediate, dynamic, and final (Robingah, 2020). First, the immediate interpretation is the interpreter's first impression of a sign from the Batik. The second process by which the sign is related to other signs and the interpreter's knowledge and beliefs constitutes dynamic interpretation. The final interpretation is the sign's ultimate significance or mea-

**Table 1.** Participants' Demography

Name	Gender	Age	Occupation	Home town	Remarks
Bukhari	Male	70	Owner of UD. Tjokro Batik Tulis	Bakaran	Batik Craftsman
Yahyu	Female	60	Owner of "Yahyu" Batik Tulis	Bakaran	Batik Craftswoman
Edi	Male	61	Elder	Kudukeras	Elder
Putranto	Male	63	Undertaker	Bakaran	Undertaker
Jumadi	Male	62	Cultural Practitioner	Pati	Cultural Practitioner
Sudarwanto	Male	50	Lecturer of Indonesia Art Institute Surakarta	Surakarta	Lecturer of Indonesia Art Institute Surakarta
Sutjipto	Male	65	Surrounding Community	Growong	Surrounding Community
Supar	Male	64	Surrounding Community	Bakaran	Surrounding Community

ning to the interpreter. We employed data from observation and interviews through Gazdar's concept of presupposition from a pragmatic landscape to triangulate the data.

We converted interview transcripts and observational notes into tabulated data. The initial stage in analyzing a presumption is determining the linguistic expression that triggers it. This could be a specific word or phrase, or it could be a sentence structure. After identifying the trigger, the next step is determining whether the expression assumes anything. This can be done by constructing a negative variant of the sentence and determining whether the assumption still holds. If the assumption remains legitimate, it is a valid assumption. The degree to which an assumption is carried over into other sentences within a discourse is known as its projection. Finally, we discussed the relationship between presuppositions and other aspects of meaning, such as implicature and entailment from the data, as a way to conclude from Bakaran batik, legend Nyai Ageng Danowati, and batik legend motif.

## RESULT AND DISCUSSION

### Aspects of Bakaran Batik Legend According to the View of the Community

Bakaran Batik is a folk craft developed by the local community, maintained, and preserved. Batik craft is a local asset as well as a national asset. This happens because Batik is supported by the community in its development. Batik in Indonesia has existed since the Majapahit kingdom and developed throughout Indonesia.

Bakaran Village includes rural areas, which have maintained their ancestral heritage for centuries by continuing to defend it. According to Bukhari, as a batik craftsman and community leader, Bakaran batik is inherited from his grandfather and father long ago. Regarding the motif of the legend, according to Edi and Bukhari, the motif of the legend is believed to be the oldest in Bakaran village. Mentioning

the legendary motif of the Bakaran village community and even the people of the Pati district always state that the motif is related to a figure from Majapahit named Nyai Ageng Danowati. The society believes Nyai Ageng Danowati was the first to develop Batik in the Bakaran village and the Pati Regency. In a brief story, Nyai Ageng Danowati was a woman from Majapahit who fled from Majapahit to maintain her religious belief, Hinduism. In her escape, she reached the Druju forest area.

After arriving in the Druju forest, Nyai Ageng Danowati and her siblings cleared the forest and bushes to make their temporary residence. Finally, they separated, and Nyai Ageng Danowati resided in the Bakaran Village, Juana District. Even then, because of an agreement that Nyai Ageng Danowati could live according to the ashes that were blown by the wind to the west from the Druju forest, which is now called the Bakaran Village, the word Bakaran Village is derived from the words of burnt wood and leaves and twigs Druju forest (Figure 1).



Figure 1. Druju Tree and Druju Flower growing on the riverside

Recently, it has been mentioned as Juana District. After living in the Bakaran Nyai, Ageng Danowati developed her batik skills by teaching the people around her residence in Bakaran *wetan* village. According to community statistics in Pati, particularly in Bakaran village, Nyai Ageng Danowati honed her batik skills by teaching the residents of her neighborhood in Bakaran Wetan village after residing in Bakaran Nyai. There is a uniqueness in Bakaran in that all batik craftsmen are prohibited from making Batik with barony steps or giving it a blue color. This is due to their belief that only

Nyai Ageng Danowati can do this.

In the Bakaran village area, Juana District, Pati Regency, there are batik motifs believed to have meanings and symbols that have a philosophy in their respective forms and functions. Local people call this Bakaran batik. The Batik has its uniqueness explicitly in the type of motif. The batik motifs have patterns widely associated with the legend of Nyai Ageng Danowati, an expert batik figure from the Majapahit Kingdom who fled from Majapahit and settled in Bakaran village, Juana district, Pati district. Further, it is analyzed in terms of motifs and may contain an element of the legend aspect.

The context of creating the legendary motif is always associated with the legend of the batik figure Nyai Ageng Danowati. The implicature of the legendary motif is related to the period in which Nyai Ageng Danowati walked her life while on the run. The visual elements of the theme and the image or image of the legend motif have a coherence between the visual form and the composition of the motif related to the life story of Nyai Ageng Danowati. Myth is closely related to imagination, and myth always involves believing. Tales can lose their principles if the real object is not based on the community's beliefs. All basic motifs in mythology represent human social life (Anwar, 2019).

The history of Bakaran batik begins with the story of Nyi Danowati or Nyai Ageng Siti Sabirah, an heirloom guard and uniform administrator of the Majapahit Kingdom at the end of the 14<sup>th</sup> century. She came to Bakaran Village to look for a hiding place because she felt threatened by the pursuit of the soldiers of the Demak Kingdom. In her disguise in Bakaran Village, Nyi Danowati made a *langgar* without a mihrab called *Sigit*, and until now, it has become a *pepunden*, where residents hold the *manganan* tradition (Musman & Arini, 2011). In Bakaran Village, Nyi Ageng Siti Sabirah developed Batik from the Majapahit Kingdom.

This activity was carried out du-

ring his activities while he was a royal courtier, so the Bakaran batik motif was a development of the Majapahitan motif. However, many people call it Jogja Gosong, considering the characteristic colour of *sogan* is too dark or brown. The batik motif is old-written. Nowadays, 18 new batik motifs have been created, including *Blebak Kopi*, *Blebak Lung*, *Blebak Duri*, *Blebak Urang*, *Kedele Kecer*, *Bregat Ireng*, *Padas Gempa*, *Merak Ngigel*, *Ungker Cantel*, *Manggaran*, *Gandrung*, *Sidorukun*, *Limaran*, *Gringsing*, *Kiri*, *Magel Ati*, *Rawan* and *Puspobaskoro* (Ristiana, 2013).

The Bakaran batik was brought by Nyai Danowati in 14 AD. In its development, the production of the Batik has undergone a transition. At first, batik dyes used natural dyes, such as *terogan* wood, to produce yellow, kudu root to make brown, and tall tree bark to create brown. Over time, natural materials are rarely used because they are difficult to find. The craftsmen then changed the natural colors into chemical dyes to facilitate making Batik. The Batik's development has fluctuated. This is caused by various factors, including the dark color of Batik, which makes it less attractive to women, the origin of the batik being burned, which is done secretly, word-of-mouth marketing, and the monetary crisis (Suyikno et al., 2016).

The Bakaran batik motif has many patterns, according to the legend of Nyai Ageng Danowati. The batik motifs (Figure 2) can be exemplified in Figure 2



Figure 2. Examples of Some Bakaran Batik Motifs

The motif is interpreted as a formed entity that represents the description of the legend of Nyai Ageng Danowati. These motifs then point to certain symbols because they contain symbolic meanings. The meaning of the Bakaran motif of the *gandrung* motif is the feeling of falling in love or falling in love accompanied by the longing of Nyai Ageng Danowati. Magel Ati's philosophy is *mangkel* or hurt, while *sidomukti* means noble. The *udan* rhyme motif is inspired by a light rain (*udan liris*), the *bregat ireng* motif gives the impression that *bregat* is a tree while *ireng* is a picture of a shadow state. Overall, the *limaran* motif has a vague meaning, and this motif will be the problem.

### Aspects of Context, Implicature, and Coherence

Besides the motifs developed by the community of Bakaran village batik craftsmen, craftsmen believe several batik motifs are believed to be from generation to generation and strongly believed in the motifs created by the legendary figure Nyai Ageng Danowati, a batik craftsman from the Majapahit kingdom who fled to the Juana area in particular in the village of Bakaran Wetan. Around the 14<sup>th</sup> century AD. The motifs of the legend are:



Figure 3. Examples of Druju Flower Motif

### Druju Flower

The *Druju flower* is a motif that the people believe of Bakaran village, created by Nyai Ageng Danowati (Figure 3). It is said that a family of four brothers ran away from the Majapahit kingdom, which the Majapahit royal soldiers chased. The four siblings are Ki Dalang Becak, Ki Dalang Dukut, Kek Truno, and

Nyai Ageng Danowati, the only woman of the four siblings. Then, the four hid in a forest overgrown with Druju trees (*wono Druju*).

In the *Druju* forest, they hide from the Majapahit soldiers. While they stay and can rest, they meditate to ask for guidance from God. While meditating, Ki Dalang Becak received a magical *wangsit* or whispered so that they would try to cut the pedestal (opening the *Druju* forest) as their place of residence. After clearing the Druju forest, they named the area Juana, now the name of Juana sub-district, Pati Regency, which comes from the word Druju, which is a lot of bushes in the forest.

After they opened up the Juana area, the four brothers began to claim each other's territory to be controlled. Coincidentally, Nyai Ageng Danowati is a woman and has not yet received the share of the area that her siblings have given her. As a result, Ki Becak told Nyai Ageng Danowati that he would gain territory by burning the stems and leaves of forest clearing so that Nyai Ageng would follow the direction of the falling ash from the leaves and trunks of the *druju* forest trees. At the end of the story, the burnt ashes of the leaves and stems stopped in a village in the western part of Juana. Nyai Ageng Danowati then named the village Bakaran village which came from the word used to burn the forest.

### Druju Flower Motif

After Nyai Ageng Danowati stayed in Bakaran village, she began to develop her artistic talent, which was previously developed in the Majapahit palace, namely the skill of Batik (SEPTIANA & SARWONO, 2018). Then, they teach the skills and expertise needed to make Batik available to the surrounding community in Bakaran village (Septiana et al., 2013). Nyai Danowati began to gather women in Bakaran village to be taught to make Batik. As a result, many women in Bakaran village who still make Batik for their own needs have not gone to trade.

In addition to mastering the technique of Batik, Nyai Ageng Danowati is also a creative person who makes batik motifs. This was realized to make a batik motif named the Kembang Druju motif (Latifa, 2015). According to the village batik figure Bakaran, Bukhori said that the motif inspired Nyai Danowati in the Druju pedestal tripe, taking inspiration from the Druju tree that grows a lot in the Druju forest. The Kembang Druju motif is believed by craftsmen and the people of Bakaran village to be the first motif created by Nyai Ageng Danowati and the oldest motif in Bakaran village. During her stay in Bakaran village, Nyai Ageng Danowati lived alone in a unique house, namely a house whose architecture resembles the shape of a mosque but has no mihrab or no protrusion of space for the imam to pray.

The results of interviews with community figures and cultural leaders of Pati District and the researcher's observations found the answer to why this was because it was a camouflage (disguise) of the Majapahit army (soldiers) who were already Muslim. Meanwhile, Nyai Ageng Danowati is Hindu, so with a house resembling a mosque, the Majapahit people think she has converted to Islam. That story has been passed down from generation to generation by the people of Bakaran village.

The implicature of the Druju Flower Motif is a motif that cannot be separated from the life journey of Nyai Ageng Danowati. Nyai Ageng Danowati and her three brothers fled from Majapahit at that time. When they managed to escape the pursuit of soldiers, they found a place in the Druju forest. It is called the *druju* forest because it is overgrown with *druju* trees (Suyikno & Suharso, 2016). Thus, it encouraged Nyai Ageng Danowati to express her idea of creating the Kembang Druju batik motif, which the people believe of Bakaran village to be the oldest and the first motif created by Nyai Ageng Danowati. This motif has a characteristic that is easy to recognize, consisting

of a white "X" shaped motif in the middle of a black or brown main motif. The white color is believed to symbolize purity and cleanliness in line with the benefits of druju flowers as medicine for society. The motif created by Nyai Ageng Danowati is full of the desire to convey the bond between humans and nature.

### The Coherence between the Name and the Visual is Very Close in Resemblance

He took the example of the *druju* flower, which grows a lot in the Juana area near the Bengawan Silugonngo river, which is a fairly large river in Juana.



Figure 4. Tree for Ritual Offerings in front of the Mosque

### Limaran Motif

The context of creating this *limaran* motif is as an expression of Nyai Ageng Danowati in her escape from the runaway of Majapahit soldiers to the Bakaran village area (Figure 4) (SEPTIANA & SARWONO, 2018). In disguise, she built a house that looked like a mosque, hoping to trick Majapahit spies because they thought the house was a house of worship for Islam. Thus, Nyai Danowati could live in society without interference from the Majapahit army. As explained by the resource person,

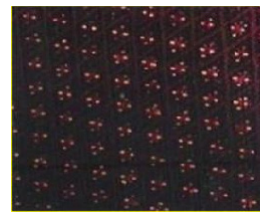


a batik craftsman in the Bakaran village, the Limaran motif is created by Nyai Danowati, which comes from the word disguise. The Limaran motif was created to commemorate the intricacies of Nyai Danowati's life so that it is metaphorically to disguise herself from other people who are considered enemies in her life. Her twists and turns were none other than an effort to save herself from the pursuit of Majapahit soldiers. It has encouraged Nyai Danowati to create the *limaran* motif (Maymona et al., 2023). Nyai Ageng Danowati has developed her batik skills with all her soul Nyai Ageng Danowati is very well known as a batik craftsman who is very skilled in the Bakaran village environment (Rohmah et al., 2017). The Limaran batik motif is widely used for uniforms for government employees and schools in Pati Regency.

The implicature of the *limaran* motif is seen from the origin of the word *samara*, which means hiding oneself from the eyes of others. The Limaran motif cannot be separated from the life of Nyai Ageng Danowati at that time. Majapahit soldiers were chasing him. To save himself, he built a house whose architecture was in the form of a mosque but without a mihrab. Making the shape of the house camouflage for people that the house is like a mosque so that at first glance, it is not known that it is a single house.

Therefore, Nyai Danowati was safe from suspicion from the Majapahit soldiers. When making the house, he was inspired to create a motif called the *Limaran* motif, or in Javanese, it is called *samara* or, in other words, called *undercover*. The coherence between the name of the motif and its visuals is similar because the *Limaran* motif was created in small spheres arranged in a small, rather vague manner. Therefore, this motif is called the *Limaran* motif because of its vague visual form. Regular and symmetrical geometric patterns, such as lines, circles, and other shapes, often characterize the Limaran Pati Batik motif. The pattern is carefully arranged to create an interesting visual balance. Natural colors such

as brown, black, white, and blue are often dominant in Batik Limaran Pati. These colors are carefully chosen to create pleasant contrast and harmony in batik designs. The harmony of color and design illustrates the harmony that is intended to be conveyed in the creation of this motif. The combination of colors and shapes that blend together depicts the conditions when Nyai Ageng Danowati mingled with the people of Bakaran.



**Figure 5.** Examples of Limaran Motif Gandrung Motif (Falling in Love)

The *gandrung* motif is also a motif created by Nyai Ageng Danowati (Astuti, 2017). According to community leaders and cultural figures in Pati Regency, the *Gandrung* motif was caused by Nyai Danowati expressing a deep longing for her husband, Raden Djoko Pakuwon, who was a handsome and dashing Majapahit soldier, who was separated because her husband was caught by the Majapahit rulers and imprisoned there. Nyai Ageng Danowati did not know whether her husband was still alive or had died. They separated because they both wanted to escape, but her husband was caught. Feeling a deep longing for revenge creates the "*gandrung*" batik motif.

The *Gandrung* motif is a favorite motif of young people in the Juana area, Pati regency, because the motif is simple but has a deep meaning if you think about it (Astuti, 2017). The creation of the *gandrung* motif was strongly influenced by Nyai Agung Danowati's deep love for Raden Djoko Pakuwon, a man so loved and admired in her life until the end of her life, Nyai Ageng Danowati did not marry. The implicature of the *Gandrung* motif is the feeling of being in love or falling in love with Nyai Ageng Danowati to Raden Joko

Pakuwon, a very handsome and lovable man. Still, they are separated because of the circumstances in which they were both separated because Raden Joko Pakuwon was imprisoned in Majapahit. At the same time, Nyai Ageng Danowati managed to escape to Bakaran Village, Juana's area. The meaning of the Gandrung motif implies that Nyai Ageng Danowati.

Gandrung motifs have an appearance that is based on two main elements, namely the form that is manifested in Bakaran batik cloth such as *jarik*, sarong, and shawl, as well as a structure consisting of patterns, motifs, and various decorations ranging from lines, crossed lines, dots, triangles, flowers, stems, and leaves. This combination of many symbols and shapes depicts joy and a sense of love. The visual of the thorny *gandrung* motif is made up of intertwined lines that symbolize related meanings integrated into one. That is the link between the two feelings becoming one. It is like a person who is in love. His heart is attached to the person he loves very much; that is the motive which means the emotion of the heart of the person in love. Apart from that, this motif also contains various meanings which are reflected in the typical atmosphere of the region, with ideas manifested in the *gandrung* motif which refers to feelings of infatuation or love towards someone (Astuti, 2017). The coherence between the name of the motif and the visual is that there is already a connection because the motif is created when the lover is in a state of falling in love and then expressed through a visual image of the motif that contains the meaning of being in love or falling in love.

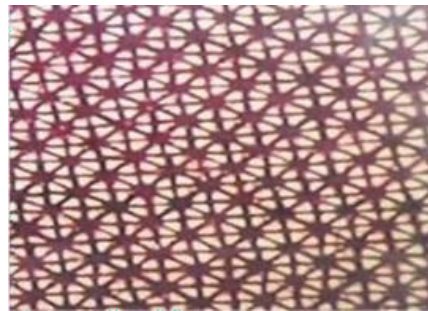


Figure 6. Examples of Gandrung Motif

### Magel Ati Motif

Magel Ati's motif is created by Nyai Ageng Danowati when she missed her very much and was very sad because she was heartbroken with Raden Pakuwon, who felt he would be unable to meet because he also did not know the news. So, every day Nyai Danowati daydreams and mourns for her life. Why is her life so sad that there are no siblings to accompany her and her husband disappeared? In her confusion and sadness, he expressed her sadness by creating motifs that meant sadness, heartbreak, and despair. The *Magel ati* motif is a motif that is considered sacred by the local community. The "Magel Ati" motif has a square-shaped main motif filled with a white "cecek-cecek" or "isen-isen cecek" motif, as well as a soja colored "isen-isen cecek" motif. The motif "cecek-cecek" forms a circle in the center of the main motif, resembling an "X" (Septiana & Sarwono, 2018). The basic color of the "Magel Ati" motif is black or brown, while the "cecek-cecek" and "isen-isen cecek" motifs are white. To add visual richness, "Magel Ati" batik is also embellished with "ukel-ukelan" or "ungker motif", which gives the effect of a more developed motif. This complex combination of sym-

bols and shapes depicts the message the creator wants to convey regarding feelings of heartbreak and *disappointed*. The dominant dark color used shows the depth of sad emotions and wisdom in dealing with life situations. According to prominent batik craftsmen, this motif was widely used by the general public. However, now this motif is considered taboo because people believe that wearing Magel Ati batik will affect the wearer, who can break up and get heartbroken, especially those not married. That is the meaning of the taboo that lives in the Juana community, Pati Regency, so this motif should not be used for people who are not married.

The implicature in *Magel Ati's* motif is when Nyai Ageng Danowati feels hopeless about meeting and living with her lover, Raden Joko Pakuwon. *Magel Ati* in Javanese is defined as a broken heart when Nyai Ageng Danowati feels desperate to get her love from her lover. The coherence is the creation of the *Magel Ati* motif; the background is when he was heartbroken so to vent her sadness, she tried to be creative in creating a batik motif, now called the *Magel Ati* motif. Thus, the coherence between the name and the visual is harmonious. *Magel Ati* gave a message to the younger generation in particular not to divide each other (Karim et al., 2023).



**Figure 7.** Examples of Magel Ati Motif

In the context of pragmatics, Slotta (2021) points out that (a) context is a dynamic concept, not static, which must be understood as an environment or a series of world realities that are constantly changing in the broad sense of knowledge shared by the participants, which enables the participants to interact in the communication process, and linguistic expressions used in their interactions so that they can be un-

derstood well according to certain socio-cultural backgrounds, (b) context refers to textual references (context) and situational references. Situational reference precedes textual reference, and (c) context is used to understand all the factors that play a role in producing and understanding speech and is user-oriented so that the use of context can differ between users, between user groups, and even between user languages (Slotta, 2021).

The context referred to is divided into two types: the social context and the social context. Social context is the context that arises as a result of the interaction of members in a particular social and cultural society. The social context determines the position (rank) of community members in social institutions in a society with a certain socio-culture. Based on the study's results, it was found that the context of the creation of legendary motifs based on the legend inherent in the life of a batik figure from Majapahit, namely Nyai Ageng Danowati in her escape from the pursuit of the Majapahit royal soldiers. Context is a dynamic concept, not static, which must be understood as a series of realities of the world that are constantly changing, in a broad sense, and known to be shared by the participants (with any background knowledge), which allows all the participants to interact in the communication process according to their needs and certain sociocultural background.

In the legend of Nyai Ageng Danowati, from a sociocultural perspective, people always associate certain events with the legends that develop in that society. There are legendary motifs in the Bakaran village that cannot be separated from evidence links in the form of batik motif artifacts and relics that local people believe to be relics of Nyai Ageng Danowati. For example, a place in the form of a house in the form of a mosque architect without a mihrab is believed to be a relic of Nyai Ageng Danowati's house in the village of Bakaran Wetan. The relic is still used as a place to seek blessings from Nyai Ageng

Danowati, who is considered an elder of Bakaran village. In addition, the relics in the form of Batik works with motifs, *kembang druju*, *Limaran*, *gandrung*, *magel ati*, and *sido rukun* are evidence of the connection between the legend and present life. The motif is believed to be the creation of Nyai Ageng Danowati, which is still being made and preserved by the community of batik craftsmen in Bakaran village.

From the implication of the creation of the legendary motifs in Bakaran village, it can be inferred that all the existing motifs represent aspects of the life of the batik legend of Bakaran village, namely Nyai Ageng Danowati. For example, the Gandrung motif implies that Nyai Ageng Danowati was in love with her darling, Raden Joko Pakuwon, a brave and handsome Majapahit warrior. However, according to competent sources, the man was caught by Majapahit soldiers and imprisoned so that the two lovebirds could not meet until the end of their lives. The implicature in the Gandrung motif is an expression of Nyai Ageng Danowati's burning love for her lover. Thus, according to the implicature theory with reality, it is related, namely, something written in an implied meaning. The visual image of the explicit motif behind it has something implied, namely the feeling of falling in love. The coherence between the name of a motif and the legend is indeed very coherent, meaning that the creation of the legendary motif is always related to the creator's life story, namely Nyai Ageng Danowati as the legendary figure of the Batik in Bakaran village.

## CONCLUSIONS

The resulting Batik shows a close relationship between Nyai Ageng Donowati's batik motifs and local cultural heritage in Juana District, Pati Regency, Indonesia. These batik motifs are not only an integral part of the local cultural identity in Juana district, but also have a great attraction in the Pati Regency batik market because they contain rich meanings, values, beliefs, and traditions of the local community.

Bakaran Batik by Nyai Ageng Donowati contains symbols that are closely related to beliefs and valuable values for society. For example, the Gandrung motif depicts strength and courage through the number of "X" contained in the motif. The druju motif depicts harmony with nature and humans. Meanwhile, the Limaran motif reflects the idea of continuity and uninterrupted relationships, whether in efforts to improve oneself, the struggle for prosperity, or in the context of family relationships. The Magel Ati made by Nyai Ageng Donowati, also reflects the richness and depth of Javanese cultural identity. The motifs often refer to traditional symbols and local folklore, which are an inseparable part of Javanese identity. The use of Batik is not only a medium for individuals or groups to express their cultural identity but also serves to strengthen it.

Based on the analysis of the results of the foregoing discussion, the research can be concluded as follows: Aspects of the views of the people of Bakaran village and cultural figures of Pati district state that the legendary motif in Bakaran village is a motif created by the legendary figure of Nyai Ageng Danowati based on the story of the character's life. The implicature aspect contained in the motif of the batik legend of Bakaran village is to describe the side of the love and sadness of the batik maestro of Bakaran, starting from her escape from Majapahit until finding a residence and work on Batik with various challenges faced by Ageng Danowati. The coherence among the legend motive name is connected to the life stage of Ageng Danowati until the name and events manifested in the form of the legendary visual motive itself.

## ACKNOWLEDGMENTS

We extend our gratitude to Mr. Bukhari, who is a batik craftsman, and to the community in Juana's District, Pati Regency, Indonesia, who has contributed to this research.

## REFERENCES

- Aiello, G. (2020). Visual Semiotics: Key Concepts and New Directions. In *The SAGE Handbook of Visual Research Methods*. SAGE Publication. <https://doi.org/10.4135/9781526417015>
- Alfian, R. L., Iskandar, B. S., & Gunawan, B. (2018). The local wisdom of the coastal community of Bakaran Village, Central Java, Indonesia, in maintaining rice to improve the food security. *Asian Journal of Ethnobiology*, 1(1), 47- 52. <https://doi.org/10.13057/asianjethnobiology010105>
- Andrade, C. (2021). The Inconvenient Truth About Convenience and Purposive Samples. *Indian Journal of Psychological Medicine*, 43(1), 86-88. <https://doi.org/10.1177/0253717620977000>
- Anggoro, P. W., Krishnayuda, M. B., Yuniarto, T., Bawono, B., Suharyanti, Y., Felasari, S., ... & Bayuseno, A. P. (2022). Virtual design and machining of core and cavity for fabrication of dining plate tableware with Kawung batik pattern. *Cogent Engineering*, 9(1), 1-15. <https://doi.org/10.1080/23311916.2022.2084985>
- Anwar, C. (2019). Comedy Drama of N. Riantiarno Work Parody: Study of Intellectual Perception. *Mudra Journal of Cultural Art*, 34(3), 299-309.
- Aquarini, Ishomuddin, Salviana, V., & Fatchurahman, M. (2022). The Social Meaning of the Enggang Bird in Batik of Dayak Community of Central Kalimantan, Indonesia. *International Journal of Humanities, Social Sciences and Education*, 9(5), 68-78. <https://doi.org/10.20431/2349-0381.0905007>
- Aspers, P., & Corte, U. (2019). What is Qualitative in Qualitative Research. *Qualitative Sociology*, 42(2), 139-160. <https://doi.org/10.1007/s11133-019-9413-7>
- Bozkurt, M., & Öztürk, F. (2022). Qualitative Research in Social Sciences: A Research Profiling Study. *Educational Policy Analysis and Strategic Research*, 17(1), 247-277. <https://doi.org/10.29329/epasr.2022.248.13>
- Calinao, D. J. (2020). Catwalks and cloisters: a semiotic analysis of fashion shows in built heritage. *Social Semiotics*, 1-17. <https://doi.org/10.1080/10350330.2020.1788821>
- Campbell, S., Greenwood, M., Prior, S., Shearer, T., Walkem, K., Young, S., Bywaters, D., & Walker, K. (2020). Purposive sampling: complex or simple? Research case examples. *Journal of Research in Nursing*, 25(8), 652-661. <https://doi.org/10.1177/1744987120927206>
- Creswell, J. W., & Creswell, J. D. (2018). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (5th ed.). SAGE Publication.
- Gunaningtyas, M. T., & Wuli Fitriati, S. (2021). The Use of Brown - Levinson's Politeness Strategies As A Realization of Sociocultural Competence Among Adult Learners of Elti Surakarta. *English Education Journal*, 11(2), 219-227. <https://doi.org/10.15294/ej.v11i1.43117>
- Hoyyi, A., Sugito, & Yasin, H. (2018). Sosialisasi Pengelolaan Limbah Industri Batik pada Program IbPUD Kerajinan Batik Bakaran di Kabupaten Pati Jawa Tengah. *E-DIMAS: Jurnal Pengabdian Kepada Masyarakat*, 9(2), 158-166.
- Hu, B., Zelenko, O., Pinxit, V., & Buys, L. (2019). A social semiotic approach and a visual analysis approach for chinese traditional visual language: A case of tea packaging design. *Theory and Practice in Language Studies*, 9(2), 168-177. <https://doi.org/10.17507/tpls.0902.06>
- Ibrahim, I., & Sulaiman, S. (2020). Semiotic Communication: An Approach Of Understanding A Meaning In Communication. *International Journal of Media and Communication Research*, 1(1), 22-31. <https://doi.org/10.1080/10350330.2020.1788821>

- org/10.25299/ijmcr.v1i1.4584
- Krisnawati, E., Sunarni, N., Indrayani, L. M., Sofyan, A. N., & Nur, T. (2019). Identity Exhibition in Batik Motifs of Ebeg and Pataruman. *SAGE Open*, 9(2), 1-7. <https://doi.org/10.1177/2158244019846686>
- Kurnia, L. (2018). Javanese Batik to the World. *Wacana Journal of the Humanities of Indonesia*, 19(2), 463 - 465. <https://doi.org/10.17510/wacana.v19i2.712>
- Liu, Y. Y., Shaari, N., Ali, N. A. M., & Perumal, V. (2022). Innovative Reflections on the Visual Language of Batik in the Bouyei Ethnic Group of Guizhou, China. *Studies in Media and Communication*, 10(3), 147-151. <https://doi.org/10.11114/smc.v10i3.5845>
- Maryono. (2019). Implicature of Verbal and Nonverbal Complementarism Presentation of Gambiranom Dance Arrangement by S. Ngaliman. *Mudra*, 34(1), 116-126.
- Masiswo, & Haerudin, A. (2021). Development of Bakaran Village Special Batik Motif for Men's Clothing Products. *Prosiding Seminar Nasional Industri Kerajinan Dan Batik*, 7, 1-10.
- Moerniwati, E. D. A. (2020). Study of Written Batik (Case in Batik Ismoyo Dukuh Company Gedongan Village Plupuh District Sragen Regency). *Art Educare*, 1(1), 30-41.
- Mulyani, T. A. (2021). Ide Folklore Nyai Ageng Banoewati Dan Potensi Alam Daerah Bakaran Sebagai Blus Wanita. *Ornamen: Jurnal Pengkajian Dan Penciptaan Seni Kriya*, 18(1), 1-10. <https://doi.org/10.33153/ornamen.v18i1.3697>
- Mulyanto, Prameswari, N. S., & Fenitra, R. M. (2018). The empowerment of design and management for non-machinery lurikweaving industry in central Java Indonesia. *Vlakna a Textil*, 25(2), 64-73.
- Mulyanto, Prameswari, N. S., Suharto, M., & Afatara, N. (2018). Long-Sleeved Shirt Pattern As Guidelines For Designing A Sanggit Motif Batik Shirt. *Vlakna a Textil*, 25(4), 61-70.
- Nihayah, Z., & Purwanto. (2022). Kajian Bentuk Dan Makna Motif Batik Bakaran Produksi Rumah Batik Tulis Classic Bakaran Desa Bakaran Kulon Kabupaten Pati. *Eduarts: Journal of Arts Education*, 11(2), 43-53.
- Nurkamid, M., Gunawan, B., and Mulyani, S. (2017). E-Commerce Information Technology for Bakaran Batik in Building a Global Market Based on Resource Base View (Rbv). *Prosiding SNATIF*, 4, 253- 255.
- Poon, S. (2020). Symbolic Resistance: Tradition in Batik Transitions Sustain Beauty, Cultural Heritage, and Status in the Era of Modernity. *World Journal of Social Science*, 7(2).
- Prameswari, N. S., Mulyanto, Fiyanto, A., & Widagdo, P. B. (2020). Pemanfaatan Limbah Kain Batik Untuk Diversifikasi. *Brikolase*, 12(2), 148-158.
- Qiram, I., Buhani, & Rubiono, G. (2018). Batik Banyuwangi: Aesthetic and Technical Comparison of Coastal Batik. *Lekesan: Interdisciplinary Journal of Asia Pacific Arts*, 1(2), 79-85. <https://doi.org/10.31091/lekesan.v1i2.407>
- Theory and Practice in Language Studies*, 9(2), 168- 177. <https://doi.org/10.17507/tpls.0902.06>
- Ibrahim, I., & Sulaiman, S. (2020). Semiotic Communication: An Approach Of Understanding Meaning In Communication. *International Journal of Media and Communication Research*, 1(1), 22-31. <https://doi.org/10.25299/ijmcr.v1i1.4584>
- Krisnawati, E., Sunarni, N., Indrayani, L. M., Sofyan, A. N., & Nur, T. (2019). Identity Exhibition in Batik Motifs of Ebeg and Pataruman. *SAGE Open*, 9(2), 1-7. <https://doi.org/10.1177/2158244019846686>
- Kurnia, L. (2018). Javanese Batik to the World. *Wacana Journal of the Humanities of Indonesia*, 19(2), 463 - 465. <https://doi.org/10.17510/wacana.v19i2.712>
- Liu, Y. Y., Shaari, N., Ali, N. A. M., &

- Perumal, V. (2022). Innovative Reflections on the Visual Language of Batik in the Bouyei Ethnic Group of Guizhou, China. *Studies in Media and Communication*, 10(3), 147–151. <https://doi.org/10.11114/smc.v10i3.5845>
- Maryono. (2019). Implicature of Verbal and Nonverbal Complementarism Presentation of Gambiranom Dance Arrangement by S. Ngaliman. *Mudra*, 34(1), 116-126.
- Masiswo, & Haerudin, A. (2021). Development of Bakaran Village Special Batik Motif for Men's Clothing Products. *Prosiding Seminar Nasional Industri Kerajinan Dan Batik*, 7, 1-10.
- Moerniwati, E. D. A. (2020). Study of Written Batik (Case in Batik Ismoyo Dukuh Company Gedongan Village Plupuh District Sragen Regency). *Art Educare*, 1(1), 30-41.
- Mulyani, T. A. (2021). Ide Folklore Nyai Ageng Banoewati Dan Potensi Alam Daerah Bakaran Sebagai Blus Wanita. *Ornamen: Jurnal Pengkajian Dan Penciptaan Seni Kriya*, 18(1), 1- 10. <https://doi.org/10.33153/ornamen.v18i1.3697>
- Mulyanto, Prameswari, N. S., & Fenitra, R. M. (2018). The empowerment of design and management for non-machinery lurikweaving industry in central Java Indonesia. *Vlakna a Textil*, 25(2), 64–73.
- Mulyanto, Prameswari, N. S., Suharto, M., & Afatara, N. (2018). Long-Sleeved Shirt Pattern As Guidelines For Designing A Sanggit Motif Batik Shirt. *Vlakna a Textil*, 25(4), 61-70. Nihayah, Z., & Purwanto. (2022). Kajian Bentuk Dan Makna Motif Batik Bakaran Produksi Rumah Batik Tulis Classic Bakaran Desa Bakaran Kulon Kabupaten Pati. *Eduarts: Journal of Arts Education*, 11(2), 43-53.
- Nurkamid, M., Gunawan, B., and Mulyani, S. (2017). E-Commerce Information Technology for Bakaran Batik in Building a Global Market Based on Resource Base View (Rbv). *Prosiding SNATIF*, 4, 253- 255.
- Poon, S. (2020). Symbolic Resistance: Tradition in Batik Transitions Sustain Beauty, Cultural Heritage, and Status in the Era of Modernity. *World Journal of Social Science*, 7(2).
- Prameswari, N. S., Mulyanto, Fiyanto, A., & Widagdo, P. B. (2020). Pemanfaatan Limbah Kain Batik Untuk Diversifikasi. *Brikolase*, 12(2), 148-158.
- Qiram, I., Buhani, & Rubiono, G. (2018). Batik Banyuwangi: Aesthetic and Technical Comparison of Coastal Batik. *Lekesan: Interdisciplinary Journal of Asia Pacific Arts*, 1(2), 79–85. <https://doi.org/10.31091/lekesan.v1i2.407>
- Robingah. (2020). Pierce's Semiotics Analysis On Benny's Cartoons Related To Covid 19 Issues. *Journal of Language and Literature*, 8(1), 86–95. <https://doi.org/10.35760/jll.2020.v8i1.2564>
- Sarwono, Santosa, S., & Prameswari, N. S. (2019). The color fastness of cotton cloth dyed with dye extracted from skin of shallot (*Allium ascalonicum*). *Biodiversitas Journal of Biological Diversity* 20(9), 2475-2479. <https://doi.org/10.13057/biodiv/d200907>
- Septiana, U., & Sarwono. (2018). Study of traditional batik decorative patterns in Bakaran Village, Pati District, Indonesia. *Asian Journal of Ethnobiology*, 1(2), 91-101. <https://doi.org/10.13057/asianjethnobiol/y010205>
- Setiyoko, N. (2022). Batik Pacitan: Kontinuitas dan Perubahannya. *Jurnal Kajian Seni*, 8(2), 215-231. <https://doi.org/10.22146/jksks.73000>
- Shamsuddeen, S., & Andriana, W. S. (2021). Batikin Visual Art. *Proceedings of the 2nd International Conference on Design Industries & Creative Culture*, 1-10. <https://doi.org/10.4108/eai.24-8-2021.2315171>
- Slotta, J. (2021). Pragmatic. In *The International Encyclopedia of Linguistic An-*

- thropology* (pp. 1602-1618). John Wiley and Sons.
- Sugito, Prahutama, A., & Saputra, R. (2019). Pengembangan Ukm Batik Bakaran Sebagai Batik Khas Kabupaten Pati Jawa Tengah. *Senadimas Unisri*, 6(September), 379-384. <http://ejournal.unisri.ac.id/index.php/sndms/article/view/3279>
- Supriyadi, S., & Prameswari, N. S. (2022). The Process of Making Batik and the Development of Indonesian Bakaran Motifs. *Vlakna a Textil*, 29(1), 63-72. <https://doi.org/10.15240/tul/008/2022-1-008>
- Suyudi, A. A., Trinugraha, Y. H., & Rahman, A. (2023). Pelestarian Batik Tulis Bakaran oleh Pengrajin di Desa Bakaran Kabupaten Pati. *Ijtimaiya: Journal of Social Science Teaching*, 7(1), 73-88. <https://doi.org/10.21043/ji.v7i1.11899>
- Utami, N. R., & Pamadhi, H. (2018). An Axiological Study of Tumpal Batik Motif and Its Relevance to the Character Education. *2nd International Conference on Art and Arts Education (ICAAE2018)*, 327, 188-191. <https://doi.org/10.2991/icaae-18.2019.36>
- Yao, X. (2021). Face masks, materiality and exclusion in the COVID-19 semiotic landscape. *Social Semiotics*, 1-21. <https://doi.org/10.1080/10350330.2021.2016032>
- Yulianto, R. E., Triyanto, & Rokhmat, N. (2020). Shape and Meaning of Banyumasan Batik Motif: A Study in The Context of Finding Cultural Identity. *Catharsis: Journal of Arts Education*, 9(2), 115-125. <http://journal.unnes.ac.id/sju/index.php/chatarsis>
- Astuti, S. Y. (2017). Batik Bakaran Antara Tradisi dan Kontemporer. *LSP-Jurnal Ilmiah Dosen*, 1-19.
- Karim, A., Raya, M. K. F., Mutholib, A., Kawakip, A. N., Retnanto, A., & Mukroji. (2023). Nyai Sabirah's folklore and sacred local heritage in Central Java. *Cogent Arts and Humanities*, 10(1). <https://doi.org/10.1080/23311983.2023.2198629>
- Latifa, A. (2015). *Digital Repository Universitas Jember*. <http://repository.unej.ac.id/bitstream/handle/123456789/65672/AinulLatifah-101810401034.pdf?sequence=1>
- Maymona, F., Wulandari, S., Zahro, S. F., & ... (2023). Mengenal Motif Batik Bakaran Di Desa Juwana Pati. *ETNOHISTORI: Jurnal ...*, 10(2), 60-66. <https://ejournal.unkhair.ac.id/index.php/etnohis/article/view/7170%0Ahttps://ejournal.unkhair.ac.id/index.php/etnohis/article/download/7170/4477>
- Rohmah, U., Kusuma, A. J., & Rohilie, F. (2017). Upaya Pemerintah Dalam Peningkatan Industri Batik Bakaran Di Kabupaten Pati Melalui Program Ekonomi Kreatif. *JIP (Jurnal Ilmu Pemerintahan): Kajian Ilmu Pemerintahan Dan Politik Daerah*, 2(2), 119-134. <https://doi.org/10.24905/jip.2.2.2017.119-134>
- SEPTIANA, U., & SARWONO, S. (2018). Study of traditional batik decorative patterns in Bakaran Village, Pati District, Indonesia. *Asian Journal of Ethnobiology*, 1(2), 91-101. <https://doi.org/10.13057/asianjethnobiol/y010205>
- Septiana, U., Sunarya, Y. Y., & Haldani, A. (2013). Studi Komparatif antara Ragam Hias Batik Tradisional Bakaran dengan Ragam Hias Batik Keraton Surakarta. *ITB Journal of Visual Art and Design*, 5(1), 20-34. <https://doi.org/10.5614/itbj.vad.2013.5.1.2>
- Suyikno, E., & Suharso, R. (2016). Perkembangan Kerajinan Batik Tradisional di Desa Bakaran Kecamatan Juwana. 5(1), 18-25.