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Shape and Meaning of Banyumasan Batik Motif: A Study in The Context of Finding Cultural Identity

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Abstract

Banyumasan batik is one of the original cultural products from Banyumas Regency which has its own aesthetic shape and distinctive meaning as one of the identities of the Banyumas community. This study aims to analyze the aesthetic shape of Banyumasan batik, the meaning of Banyumasan batik by batik craftsmen, and to construct cultural identity through Banyumasan batik. The study was conducted by using qualitative methods with interdisciplinary socio-cultural studies and arts (fine arts), the data collection was conducted by observation, recording, interviews and documents. The analysis of art data used the theory of aesthetic shape, cultural symbols, and cultural identity. First, the aesthetic shape of Banyumasan batik motif has distinctive and varied ornaments. Second, the meaning of the craftsmen of batik produces iconic and symbolic meanings that reflect the community, natural and physical environment, and culture of Banyumas. Third, the aesthetic shape and the meaning of Banyumasan batik motif are interrelated and support to be used as the cultural identity of the Banyumas community. The results of this study can be used as a reference source for batik craftsmen in the creation of batik motif, as well as sources and media for learning art and culture formally and informally, namely in schools and in the community about Banyumasan batik.

Keywords: Banyumasan batik, batik shape, meaning, cultural identity

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INTRODUCTION

The Indonesian nation consists of many ethnic groups, each of them has a culture that becomes its identity. According to Rohidi (2015) the diversity that is spread throughout Indonesia is a huge potential for the development of arts that are unique and at the same time imply the uniqueness of each culture in every region in Indonesia

One of the results of Indonesian ethnic culture is traditional arts, including batik art which is still protected and preserved. This opinion is supported by Supriono (2016) who said that each ethnic group has amazing works of art and regional cultural top. One of the works of art and culture is batik. Batik is the wealth of the Indonesian nation that is noble and passed down from our ancestors from generation to generation since time immemorial. Batik arthas passed through time to accompany the nation's long journey. No wonder if nowadays batik is present as a national identity that unites and at the same time it makes Indonesia proud.

Batik art spread in almost every region, especially Java. The existence of batik in Java is a form of Javanese cultural diversity as well as the identity of the Javanese community. Batik art describes the socio-cultural conditions of the owner community. According to Sri Sultan Hamengku Buwana X, batik art is very important in life because the batik cloth cannot be separated to the cultural circle of community's lives (Kusrianto, 2013).

Banyumas Regency is one of several districts in Central Java Province which the capital city is Purwokerto. This regency is bordered by Brebes, Purbalingga, Banjarnegara, Kebumen, and Cilacap Regencies. Mount Slamet as the highest mountain in Central Java is located at the northern tip of this regency. Banyumas Regency is part of the Banyumasan cultural area which developed in the western part of Central Java. The language spoken is Bayumasan which is a dialect of Javanese that is quite different from the standard dialect of

Javanese and it is well known as "ngapak language" because of the characteristic sound / k / which is pronounced in full at the end of the word.

Banyumas Regency also produces batik crafts, although it is not as famous as Solo, Yogyakarta, and Pekalongan. Banyumasan batik types are generally the same as other regions, but Banyumasan batik has special typical motif from the Banyumas area. This is confirmed by Purwanto (2015) that the Banyumasan Batik basically expresses the cultural values of its community who are populist and egalitarian.

Banyumasan Batik is not the only known batik art other than Batik Solo, Jogjakarta, and Pekalongan. However, almost every region especially Java has cultural products in the form of batik. Therefore, it is necessary to explore the batik motif from Banyumas that distinguishes it from batik art in other regions. The exploration of Banyumasan batik motif can be done by looking at the aesthetic shape. This is supported by Sari (2012) that batik has a variety of motifs and colors, even the aesthetics that shape it, in each region it is not only an artistic visual identity of the diversity of batik itself, but at the same time it can be seen as an identification of the cultural characters that shape it.

The batik motif describes the identity of its creator society. This is in line with Sari's (2012) opinion, that his craft works very strongly reflect the cultural and geographical environment in which the work was created. Likewise, batik is one of the cultural products called handicrafts or textile crafts which have beauty through their various motif. Banyumasan batik has a meaning that describes the natural, physical, socio-cultural conditions of the Banyumas community. Therefore, the exploration of the Banyumasan batik motif meaning is very interesting to be examined to observe Banyumasan batik motif that reflect the natural, physical, socio-cultural conditions of the Banyumas community.

The current phenomenon is that each region is competing to find its own cultural

identity so that it is known by the wider community. A cultural identity is an important thing because identity will be a characteristic of an area that differentiates it from other regions. One of the efforts to present cultural identity is through works of art. Likewise, Banyumas Regency is trying to develop batik art as a cultural identity.

From the above phenomena, this study aims to analyze the problems formulated about how the aesthetic shape of Banyumasan batik, the meaning of Banyumasan batik motif by batik craftsmen and the potential of Banyumasan batik motifs to be constructed into a cultural identity of the Banyumas community. In the aesthetic theory expressed by Ocvirk (2001), the aesthetic shape of batik can be identified based on the elements and principles that can characterize beauty. Meanwhile, Rohidi (2017) argues that the symbols (meanings) contained in an object including works of art are signs, indexes, icons, symbols. Furthermore, Shields in Syakir (2016) suggests three things that indicate cultural identity, namely individual or community resources, natural and physical resources, the embodiment of cultural practices.

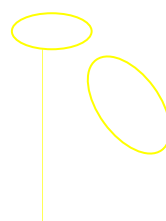
In this regard, research related to batik was carried out by Purwanto (2015), his research states that Banyumasan batik motif have characteristics including inland batik, wedel and sogan basic colors, the structure of the motif is unpretentious, relatively uncomplicated, does not show a specific function, and can be used by anyone. The next supporting research is Maghfur (2015), who states that the idea of creating Demak batik motif reflects the local natural, social, and cultural environment. Next, Aman's research (2015) states that the symbolic meaning of the *Gebleg Renteng* motif is a description of the potential of Kulon Progo's natural wealth, cultural noble values, and prayer/ hope for Kulon Progo to become a more advanced area. Then, research by Sunarya (2018) states that Priangan batik is a Sundanese identity that can be seen from the variety of decorations, themes, patterns, names, colors that can represent it,

then it can be used as a reflection in the aesthetic constellation and identity of the Priangan community. Based on the above facts, authors are interested in analyzing the aesthetic form of Banyumasan batik, the meaning of Banyumasan batik by batik craftsmen, and the construction of cultural identity through Banyumasan batik.

RESEARCH METHOD

The method used in this study is qualitative. According to Bogdan and Tylor in Moloeng (2013) qualitative research is research that produces descriptive data in the form of written or spoken words from people and observed behavior. In this study, the data obtained are information in the form of words that have meanings about the aesthetic nature of batik, the meaning of batik motif and the potential for Banyumasan batik motif to be used as cultural identity of the Banyumas community. Through qualitative research methods, it will be explained related to the phenomenon of the problems studied and then associated with natural and physical conditions as well as the socio-cultural environment of Banyumas Regency.

This study uses an interdisciplinary approach which is the merging of two or more disciplines into one, creating new methods, and the relevance of the context in the scope of the problem that becomes the study (T. R. Rohidi, 2011). The analysis process was carried out based on controlled observations of batik in Banyumas by analyzing the visual of the work using Ocvirk's theory of the elements of shape and the principles of shape to determine the aesthetic shape of batik. Analyze the meaning of batik motif based on the meaning of batik craftsmen and construct cultural identities based on the relationship between aesthetic shape and the meaning of Banyumasan batik motif that reflect individual or community resources, natural and physical resources, the embodiment of cultural practices. The data collection techniques used were observation, recording, interview, and document methods. The data validation technique used source triangulation. The data analysis technique used



the interactive model data analysis technique of Miles and Huberman which is translated by Rohidi (2011), it describes three main lines of analysis, namely: data reduction, data presentation, and conclusion/ verification.

RESULTS AND DISCUSSION

Analysis of the Aesthetic Shape of Banyumasan Batik

The explanation of the aesthetic shape of Banyumasan batik was presented by using the theory of Ocvrik (2001) which has the opinion that there are elements and principles that can characterize beauty. Ocvrik explains six elements of shape in art, including lines, fields, space, texture, color, value, and also design principles consisting of harmony, repetition, rhythm, balance, proportion, domination, movement.

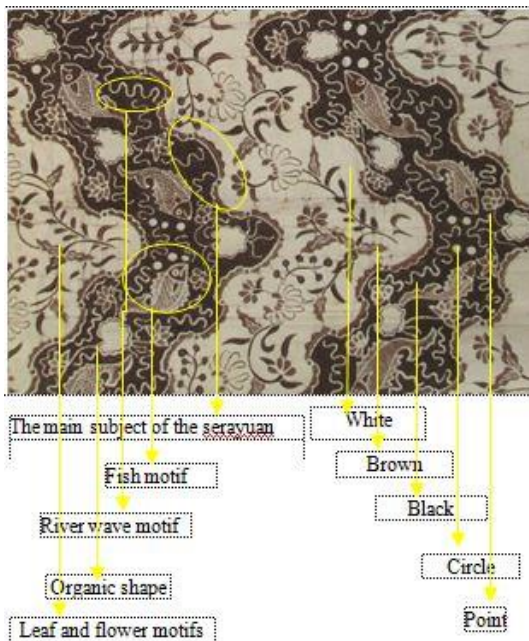


Figure 1. Serayuan Motif

The Serayuan motif uses white and black as the base color, while the contoured motif shape are white, black and brown. There are shapes of the Serayu River curve which is the main object in this motif. There are supporting motifs namely fish motif, lotus flower, river

waves filling the main motif and flower motif filling the supporting motifs.

Fine Elements

fish, water waves and lotus motifs.

Dot, it seems to be an indication of this Serayuan motif, which is a *isen-isen cecekan* that complements the fish, water waves, and lotus motifs.

Line, the type of line used in this motif is the curved line found in the main motif and the supporting motif. The curved lines can be seen from the main motif indentation of the Serayu river, water waves, flowers, and lotus leaves (organic features). When it is viewed as a whole, the type of curved line dominates the formation of this motif.

Shape, the element of shape in the Serayuan motif is an organic look that complements the motif. The organic look can be seen in the form of flowers and leaves which are a repetitive arrangement.

Warna, secara keseluruhan warna yang digunakan dominan warna hitam dan putih, sebagai variasi digunakan warna coklat. Warna hitam dan putih menutupi seluruh permukaan latar, warna putih dan coklat pada pendukung dan *isen-isen* berupa titik.

Color, as a whole, the colors used are predominantly black and white, while brown as a variation. Black and white colors cover the entire background surface, white and brown on the supports and *isen-isen* in the form of dots.

Fine Principles

Rhythm, rhythm is created from the interwoven arrangement of lines, shape and colors with regular repetition of this motif. An irregularly repetitive arrangement through the addition of a motif element creates the rhythm.

Balance, the arrangement of the elements in this motif appears symmetrical balance or a symmetrical arrangement.

Dominance, it can be seen in the appearance of shape and color. Part of the shape of the main subject in the form of the curve of the Serayu river which is the part that becomes the domination/ main emphasis that becomes the focus of its visual appearance.

Harmony, by organizing of fine elements generates in harmony created by a mutually supportive braid between elements in terms of shape, line, and color, plus a matching braid of lines in the motif.

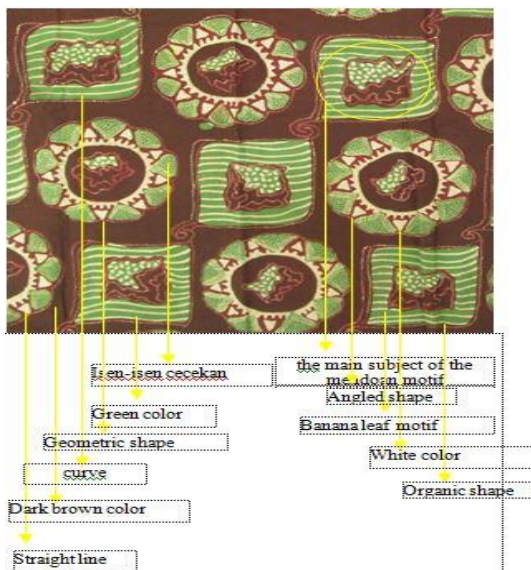


Figure 2. Mendoan Motif

The Mendoan motif as the main subject, is a shape of traditional Banyumas food, namely mendoan. The Mendoan motif is combined with the shape of torn banana leaves and decorated circular cut banana leaves. Mendoan motif and banana leaves are arranged repetitively. This motif uses a dark brown base color combined with green and white.

Fine Elements

Dot, it lies on the contour of the motif and isen-isen cecekan that is on the supporting motif, namely the banana leaf motif.

Line, the types of lines used in this motif are curved line and straight line. Curved line is found in the banana leaf texture line and curved line formed by the repetition of lined up points

also complement the parts of the main and supporting motif. Meanwhile, a straight line is lies on the decoration of the mendoan space which forms a geometric triangular shape.

Shape, The shape element in this mendoan motif appear to be organic, angular, and geometric features that complement the motif. An organic shape can be seen in the banana leaf shape, while an angular and geometric shape can be seen in the decorative shape of the mendoan space.

Color, Overall, the dominant colors used are dark brown, green, and white. Dark brown color covers the entire background surface, white on the main motif, supporting motif, and isen-isen, green on the leaves and mendoan

Fine Principles

Rhythm, it is created from a braid arrangement of lines, shape, and colors with regular repetition of this motif. An orderly repetitive arrangement through the addition of a motif element creates the rhythm.

Balance, the arrangement of the elements in this motif appears to be a symmetrical balance.

Dominance, it can be seen in the appearance of shape and color. Part of the shape of the main subject in the form of mendoan and banana leaves as a space is part of the domination/ main emphasis which is the focus of the visual view.

Harmony, by organizing the fine elements, it results the harmony that is created by a mutually supportive braid between elements in terms of shape, line, and color, plus a matching braid of lines in the motif.

Based on the above discussion of the aesthetic analysis of Banyumasan batik motifs, it is obtained an explanation of the typical characteristics of the aesthetic shape of Banyumasan batik. These characteristics are described in the table as follows.

Table 1. The aesthetic characteristics of Banyumasan batik

No	Characteristic aspects	Characteristic
1	The source of ideas	It comes from the Banyumas locality (natural environment, physical environment, and socio-culture).
2.	The embodiment of the motif	It displays a simple shape, does not experience conversion (stylization) and displays a realistic shape.
3.	Main motifs, supporter motifs, and isen-isen	The main and supporting motif used in Banyumasan batik cannot be separated from the source of ideas from the Banyumas locality and the isen-isen used in the form of <i>cecekan</i> and <i>cecek pitu</i> .
4.	The character and amount of color	The background color of Banyumasan batik tends to be dark, namely black and dark brown and it is combined with a variety of other colors to highlight the main motif.
5.	Visualization	It displays simple shapes with complexity in the elements that creates the ornament
6.	Technique	It applies writing techniques

The Meaning of Banyumasan Batik Motif by the Batik Craftsmen

The batik motif that is created is one of the aesthetic expressions of the batik craftsmen. In addition, the batik craftsmen also make batik motifs with a specific purpose. It is stated by

Rohidi (2000) who explains that the work created by humans is not without purpose. In other words, every natural object touched and worked on by humans is given a new form that contains value. Therefore, every cultural object indicates a certain value, indicating the intent and idea of its creator. He is a symbol within the scope of the cultural sphere.

The meaning of the Banyumasan batik motif by the craftsmen is a form of expression of certain values in a symbol or meaning within the scope of culture. The discussion about the meaning of the Banyumasan batik motif was carried out through interviews. The following is an explanation of the meaning of the Banyumas batik motif by a craftsman, Iin Susiningsih. According to her, Banyumasan batik has specific motifs from Banyumas. The following is the result of an interview with her about the types of Banyumasan batik motifs

"The shape of the Banyumas batik motif depicts nature in Banyumas and Banyumas culture, for examples that describe nature are Serayuan, Pringmas, Jae, Lumbon, Alam Papringan, Gajah Alas motifs. Meanwhile, those that describe culture are Bawor and Bawor Klintung motifs."

According to her, there are several Banyumasan batik motifs that describe Banyumas nature and Banyumas culture. The Banyumasan batik motifs describing nature are Serayuan, Pring Sedapur, Pringmas, Jae, Lumbon, Alam Papringan, Gajah Alas motifs. Meanwhile, motifs that are describing the Banyumas culture are the Bawor and Bawor Klintung motifs. In this explanation, it can be seen that Iin (42 years) already knows the typical Banyumasan motif which is a batik motif formed based on the idea of creation from the locality of Banyumas regency.



Figure 3. Alam Papringan Motif

Regarding to the meaning of the Banyumasan batik motif, Iin (42 years) explains some of the meanings of the Banyumasan batik motif. The following are part of the interview with her regarding the meaning of the Banyumasan batik motif.

"The meaning of the Alam Papringan motif is the description of nature and the activities of the community around the Papringan village. The Bawor Klintung motif has a meaning as a Banyumas icon, which is created with natural motifs indicating peace in Banyumas. Bawor, as one of the punakawan, has a very straightforward character. The Lumbon motif means that the Banyumas community can live anywhere and can easily socialize with the community. Jae's motive is one of the ingredients in the kitchen that has many usefulness that are found in many areas of Banyumas, it means that Banyumas community can be useful for the wider community. The Serayuan motif has the meaning of supporting the life of the Banyumas community (prosperity). Meanwhile, Mendoan motif means iconic Banyumas regency, mendoan as one of Banyumas specialties which is well known to many people."

Based on the data analysis regarding the meaning of Banyumasan batik motifs by batik craftsmen, there are three sources of ideas as follows. (1) sources of ideas from nature, (2) sources of ideas from Banyumas cultural products and (3) sources of ideas from the physical environment (typical buildings). First, the meaning of the Banyumasan batik motif that comes from the natural environment including the Serayuan, Alam Papringan, Gajah Alas, Lumbon, Pringmas, and Jae motifs. Second, the meaning of the

Banyumasan batik motif that comes from the Banyumas cultural product including the Bawor Klintung, Kudi Manggaran, and Mendoan motifs. Third, the meaning of the Banyumasan batik motif that comes from the physical environment (typical building) including the Banyumas town square motif.

The result shows that the batik craftsmen interpret Banyumasan batik as iconic and symbolic. Iconic is the relationship between the manifestation and formation of the natural environment (serayu river, alam papringan/ bamboo, taro leaves, ginger) in the motifs of Serayuan, Alam Papringan, Gajah Alas, Lumbon, Pringmas, and Jae; Banyumas cultural products in the form of arts (Bawor figures), Banyumas traditional weapons (Kudi), and traditional food (Mendoan) in the motifs of Bawor Klintung, Kudi Manggaran, and Mendoan; as well as physical environments namely the Banyumas town square in the Banyumas town Square motif. While symbolic is the relationship between delight/ agreement from the embodiment and meaning of the motifs of Bawor Klintung, Lumbon, Jae, Pringmas which are related to the character of the Banyumas community which is contained in the character of Bawor, namely cablaka/ being himself, thokmelong/ easy going, simple, and ready to dedicate. As stated by Rohidi (2017) who states that the symbols (meanings) contained in an object including works of art, namely: Signs (refers to cause-and-effect); Index (prototo pass / small part designates the whole); Icons (formation relationships); Symbol (related to the delight/ agreement).

Construction of Banyumasan Batik Motif Identity

Cultural identity is a characteristic that appears from a particular culture. Identity does not appear by itself, but it exists because it is sought. The potential of Banyumasan batik motif used to construct identity can be viewed from the aesthetic shape of Banyumasan batik and the meaning of Banyumasan batik motif. The study of the aesthetic shape of

Banyumasan batik in this case includes fine elements and fine principles. While the study of the meaning of the Banyumasan batik motif includes the meaning of the batik craftsmen. Furthermore, Shields in Syakir (2017) states three things that indicate cultural identity, namely individual or community resources, natural and physical resources, the embodiment of cultural practices.



Figure 4. Serayuan Motif

Identity Construction Potential:

It is viewed from the theory of cultural identity construction, there is a potential for the natural environment to characterize the Banyumas identity in the Serayuan motif, namely the Serayu River.

Aesthetic Shape Construction:

This is supported by the construction of the aesthetic shape of the Serayuan motif which shows clearly that the main motif is a visualization of the Serayu river and also supporting motifs namely fish, lotus flowers, river waves motifs.

Meaning Construction of the Batik Motif :

Furthermore, based on the meaning construction of the Serayuan motif, it has an iconic meaning, namely the relationship between the manifestation and formation of the natural environment in Banyumas in the form of the Serayu river and the fishery sector.



Figure 5. Mendoan Motif

Identity Construction Potential :

It is viewed from the cultural identity construction theory, there is a potential for cultural products that can become the characteristic of Banyumas identity in the Mendoan motif, namely Banyumas traditional food which is commonly called mendoan.

Aesthetic Shape Construction :

This is supported by the aesthetic shape construction of the Mendoan motif, which shows clearly that the main motif is the visualization of traditional Banyumas food which is usually called mendoan that is combined with the banana leaf motif as a place to serve mendoan. Mendoan motif and banana leaf are arranged repetitively. This Mendoan motif uses a dark brown as a base color that is combined with green and white.

Meaning Construction of Batik Motif:

Furthermore, based on the meaning construction of the mendoan motif, it has an iconic meaning, namely the relationship between the embodiment and formation of the traditional Banyumas food called mendoan.



Figure 6. Banyumas Town Square Motif

Identity Construction Potential:

It is viewed from the cultural identity construction theory, there is the potential for a physical environment in the form of a distinctive building that can become a characteristic feature of the Banyumas identity in the Banyumas Town Square motif, namely the Banyumas town square and the Indonesian national army airplane monument.

Aesthetic Shape Construction :

This is supported by the aesthetic shape construction of the Banyumas town square motif which shows clearly that the main motif is a visualization of the Indonesian national army aircraft monument in Banyumas town square, besides that there is also a banyan tree motif that is described realistic. In addition, there are supporting motifs namely jae, tiles, leaves motifs that complement this town square motif. This motif uses a black base color while patterned motif white uses white color. The blue color is found on airplane motifs and also on tiles. The green color appears on the banyan leaves, and the yellow color is in the jae motif.

Meaning Construction of Batik Motif:

Furthermore, based on the meaning construction of the Banyumas town square motif, it has an iconic meaning, namely the relationship between the embodiment and formation of the physical environment in the form of a typical building in Banyumas, namely the Banyumas town square and the Indonesian national army airplane monument.

Cultural Identity in Banyumasan Batik Motif

Based on the discussion on the potential of Banyumasan batik motifs to be constructed into cultural identities through aesthetic forms and the meaning of batik motifs from the natural environment, cultural products, and physical environment of Banyumas above, a cultural identity is obtained in the Banyumas batik motif. The cultural identity in the Banyumasan batik motif will be explained as follows.

The construction of cultural identity is a characteristic of an area that distinguishes one area from another or it can be called the locality of an area, this characteristic can be seen through individual or community resources, natural environmental resources, physical environmental resources, and manifestation of cultural practices. Human resources in Banyumas regency can be seen based on the characteristics of the Banyumas community who are described as having characters like the Bawor puppet characters, namely cablaka/ being himself, thokmelong/ sociable, simple, and ready to dedicate. The natural environment resources of Banyumas are in the form of a fertile natural environment that is rich in irrigation because it is located on the slopes of the southern Slamet Mountain and it is traversed by the Serayu River. In addition, there are many plants that thrive around the community namely bamboo trees, coconut trees, taro trees, ginger, and so on. Physical environmental resources or typical buildings in the form of a single saka mosque, the Sudirman general monument, the Gatot Subroto monument, Banyumas town square. Meanwhile, the forms of Banyumas cultural practices are in the form of arts, traditional ceremonies, language, traditional food, and traditional weapons.

First, the cultural identity in Banyumasan batik is found in batik motifs that come from the natural environment, namely Serayuan, Alam Papringan, Gajah Alas, Lumbon, Pringmas and Jae motifs. All of these batik motifs have the same visualization and meaning as the manifestation of nature in

Banyumas regency. Besides, there are also some motifs that come from nature namely Lumbon, Pringmas and Jae which have the characteristic meaning of the Banyumas community.

Second, the cultural identity in Banyumasan batik is contained in the batik motifs that come from Banyumas cultural products, namely the Bawor Klintung, Kudi Manggaran and Mendoan motifs. All of these batik motifs have the same visualization and meaning as the manifestation of cultural products in Banyumas regency. In addition, there is also one motif that comes from the Banyumas cultural product, namely Bawor Klintung which has the characteristic meaning of the Banyumas community.

Third, the cultural identity in Banyumasan batik is contained in the batik motif which comes from the physical environment in the form of a typical Banyumas building, namely the Banyumas town square motif. This batik motif has the same visualization and meaning as the embodiment of the physical environment in the form of a typical Banyumas building.

All of these batik motifs have been analyzed for their aesthetic shape and also the meaning of the batik craftsmen as cultural symbols. Based on this explanation, it can be concluded that the cultural identity in the Banyumasan batik motif is a description of the Banyumas locality in the form of community characteristics, natural environment, physical environment, and Banyumas cultural products.

CONCLUSION

Based on the results of the above analysis, conclusions can be drawn: (1) the aesthetic shape of the Banyumasan batik motif has a characteristic depiction of nature, cultural products, and the physical environment of Banyumas, (2) batik craftsmen interpret Banyumasan batik as iconic and symbolic and (3) the potential of Banyumasan batik motifs. To be able to be constructed into one of the identities of the Banyumas community, it can

be seen through the relationship between the results of the analysis of the eststical shape and the meaning of the Banyumasan batik motif which describes individual or community resources, natural environmental resources, physical environmental resources, and the embodiment of cultural practices.

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