

Conference Paper

Dhemes Concept on Visual Branding of Laweyan Batik Surakarta

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Abstract

Batik etiquette, commonly known as batik stamp, is part of a promotion that serves as a differentiator from similar products. The existence of Surakarta batik etiquette was born as an effort to gain legitimacy in the community, emerging in the 1930s it was motivated by the dynamics of social and political change. The emergence of batik etiquette with a tendency to prioritise visual patterns in Surakarta is apparent in the visual structure of most Surakarta batik etiquettes. In this study it is suspected that the characteristic character of batik etiquette is related to the views and nature of thought of the people at that time. In this case the concept of dhemes is also thought to be reflected in visual patterns and arrangements in the batik etiquette of *Kampung Kauman* and *Laweyan Surakarta*. The existence of batik etiquette which was motivated by socio-political changes had an impact on changing people's perceptions about products which in turn impacted perceptions about visual order. Etiquette status is not merely a marker of a product, but also plays a role in changing the perception of the product. Etiquette is interpreted as a form of actualization of batik producers in their respective regions. Batik etiquette as an art product is not only a personal expression, but also as a representation of the social order. At a further level art products become media to mark changes in social perception.

Keywords: dhemes, batik etiquette, laweyan

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1. Introduction

Etiquette is the head of the image in a label or people often refer to it as a product stamp. Etiquette itself is part of a sales promotion that serves to differentiate from similar products. Etiquette uses unique letter and picture elements. The case in Indonesia, etiquette is commonly used in food products, beverages, cigarettes and clothing.

In batik cloth products, etiquette is used as a differentiator from similar batik products. Batik production in Surakarta has existed since the era of the 18th century, but the use of etiquette began to be prevalent in the early 20th century. Batik products in the area

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of Surakarta in mass began to exist since the 1930s, but the existence of Surakarta batik etiquette began to appear around the 1950s to 1970s,

The tendency of the visual pattern of Surakarta batik etiquette is visible in its visual structure, mainly the concentric circle pattern in most of the Surakarta batik etiquette. The background that accompanies existence and why there is a tendency for certain patterns in Surakarta batik etiquette is interesting to study. The discussion of batik etiquette in the villages of *Kauman* and *Laweyan* in the period 1950 to 1970 was interesting to do, bearing in mind that during that period there was a change in the orientation of the batik industry map in Surakarta. The dominance of Chinese descendants began to weaken in the post 1940s. The natives began to take over the batik sector, which affected the rampant batik etiquette with local character. In the period 1950 to 1970 the emergence of competition for influence between *Laweyan* and *Kauman batik* centers. *Laweyan* village grows in women's batik culture, while *Kauman* village is dominated by male noblemen. During the 1970s there was a decrease in turnover due to the sluggish national economy which impacted on reducing the quantity of batik etiquette.

The locality of the characters on the batik etiquette is thought to be related to the views and nature of thought of the people at that time. The concept of dhemes as the core of Javanese esethetics, allegedly depicted in the patterns and visual order in the batik etiquette of *Kampung Kauman* and *Laweyan Surakarta* because dhemes is a predicate commonly given to a visual order in Java, especially Central Java and East Java.

2. Research Method

2.1. Appoarch

This study aims to reveal the existence of Surakarta batik etiquette by observing the influence of the background of its development, as well as finding patterns tendencies in the majority of visual etiquette order. Etiquette in this context as one of the visual strategies in personal identity, to get the classic batik brand to be marketed. This research was carried out through qualitative research using a cultural approach, referring to the teachings (philosophy) of Javanese culture. This approach emphasizes the interpretation of data in the specificity of the case (Denzin 1980: 100).

2.2. Research Scope

The scope of the study includes the boundaries of objectives, objects and regions research. Research targets, researchers limit the problem of the existence and tendency of the visual structure of classical batik etiquette. The object of research is limited to classical batik etiquette from 1950 to 1970, on the grounds that batik etiquette appeared in that year because batik marketing was no longer the Chinese concern, entirely (1930), but marketing was carried out by the company (the batik makers), assisted by cooperatives. GKBI Surakarta (after 1950 independence), and regional batik (*Laweyan* and *Kauman*) went bankrupt after the advent of Pelita I policy (1970) the emergence of batik motif textiles by the Japanese industry in Indonesia. The research area is focused on the batik area of *Laweyan* and *Kauman* villages, arguing that in 1950-1970 it was central to the making of batik.

2.3. Data Source

This research utilizes data sources in the form of 1) literature study, to get ethical research results; 2) documents in the form of *Laweyan* and *Kauman* batik etiquette; 3) resource persons consisting of (1) batik observers, (2) experts or humanists who know about local aesthetics namely *dthemes*, *pantes*, *flexible*, *gandhes*, *peni*, and so on.

2.4. Data Collection Technique

In accordance to the form of research and the type of data source used, the data collection techniques used are:

1. Documentation;

This technique is carried out to collect data sourced from official and unofficial documents (archives) in various regions, especially areas related to research topics, namely in the *Laweyan* and *Kauman* regions.

2. In-depth interview

This type of interview is flexible and open, does not use a strict and formal structure, and can be repeated on the same informant. Questions raised can be more focused, so the information collected is more detailed and in-depth. The structure is intended so that the information obtained has sufficient depth. The leeway of this method is able to extract the honesty of informants in providing actual information, especially those relating to their feelings, attitudes, and views on the existence of classical batik. This

interview technique will be conducted on all informants or sources needed, according to the data source in this study.

3. Snippet technique, which is a technique of collecting data which is done selectively from resource persons using consideration based on the theoretical concepts used. The sampling technique used in this study is more purposive (snowball).

This technique will choose informants or informants who are considered to have the ability to be trusted to be a source of data. This data retrieval technique can be said to be criterion based selection, however informants and other informants who are seen as able to show more accurate information and know more about problems will also be selected, so that the choice of informants and informants can develop according to the needs and stability in data acquisition. This technique will select data from works that are considered to represent accurate data, but still provide the possibility of other data that are considered more accurate according to research needs.

2.5. Data Analysis

The commentary concerning the analysis in this study emphasizes the interaction model of qualitative data analysis using the Javanese culture approach. Interaction analysis is done to analyze qualitative data from empirical data collection results to get accurate results from classification by identification and identification. This model was chosen because it is possible to provide more scaffolding that can capture input and exposure in summaries that are data reduction and inference. The model used in analyzing qualitative data by applying a cycle system, means that the researchers always move and explore their objects during the process (Rohidi 1992: 19-20).

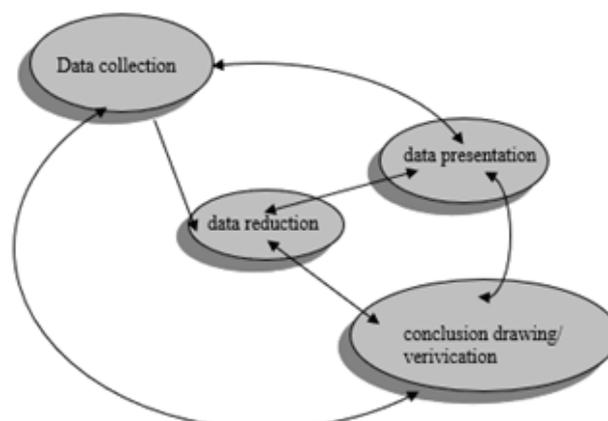


Figure 1: Interactive analysis of qualitative data

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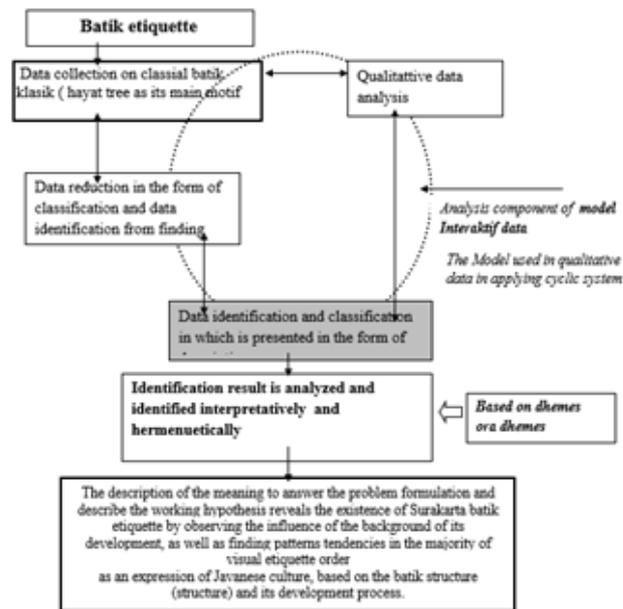


Figure 2: Step analysis of the results of data analysis results of data collection (validity of the data with the triangulation model), then it is analyzed by interpretive analysis hermeneutically

The interactive results of the analysis are then reviewed by interpretive analysis hermeneutically. Hermeneutics refers to the interpretation of expressions that are full of meaning and are done intentionally by humans. Interpreting interpretations that have been carried out by individuals or groups of people of their own situation. Every event or work has meaning from the interpretation of the actors or the makers. The work which is the result of the interpretation then faces the reader or observer and is captured with the interpretation as well. Interpretation of hermeneutic analysis will be confronted with a variety of works that are the result of visualizing the interpretations of artists or creators. In a hermeneutic analysis, the researcher interprets the work as if the work was re-created as a new meaning, in accordance with the cultural theory used (Sutopo 1996: 29). Hermeneutics raises the issue of how to arrive at what is expressed. Therefore hermeneutics is formulated as a theory of understanding operations in relation to the interpretation of culture as text. Interpretation is emphasized as the distinction of something hidden in the visible meaning. The task of the hermeneutic is to recognize the origin of the text or the world of the text or reality that is spoken by the text and not the soul of the creator (Poespoprodjo 1991: 117-118).

3. Discussion

3.1. The History of Batik Etiquette

The history that developed in Indonesia greatly influenced the life of Surakarta batik in general. The history of etiquette in Indonesia began when the Dutch recognized print technology in the colonial period (Print technology was introduced by the VOC government in 1893. Print technology at that time was able to produce print advertisements, labels and etiquette. The main etiquette appears in cigarette and batik products. (Zoo Produkties. 1995. Nederland Indonesia, 1945-1995, A Cultural Relationship. The Hague)). Batik etiquette began to be known by indigenous entrepreneurs when the influence of traders of Chinese descent began to diminish in the 1940s. In the previous era indigenous batik products were sold without etiquette to entrepreneurs of Chinese descent (The influence of Chinese entrepreneurs on batik in Surakarta in the early 20th century was driven by the Dutch colonial government's policy of prioritizing Chinese entrepreneurs over the natives. Factors that encourage Chinese entrepreneurs to be more successful compared to indigenous entrepreneurs are the ability of relations with local authorities and Chinese entrepreneurs first mastering raw materials and batik medicines and batik trade outside Surakarta and Central Java, and have strong capital with credit networks, distribution of goods to middlemen and retailers, and able to enter capital in the process of batik production (Sariyatun. 2001. Chinese batik business in Surakarta in 1900-1930. Thesis: UGM)).

Batik etiquette in the Surakarta region has developed rapidly since the 1940s. In the previous period Surakarta batik products were commodities controlled by merchants of Chinese descent. The indigenous population is only as production workers who do not have access to the sales system. Merchants China controlled the downstream and upstream sectors in the Surakarta batik trade in the early 20th *century* (Chinese ethnic domination began when the solo city underwent a phase of modernization during the reign of Pakubuwono X ((1893-1939). Modernization of the city encouraged data immigrants to Surakarta. Chinese ethnic groups occupied the central city area. (Benny Juwono. 1999. Chinese Ethnics in Surakarta 1890 -1927: Socio-Economic Review. Journal: Historical Sheets)). Javanese natives at that time were limited to production power. The Laweyan Village which later developed into a batik center in Surakarta was originally only a village that provided batik cloth needs. Lawe is a term for white cloth as a fabric for batik (Laweyan Village grew as a model of resistance to the domination of male noblemen. In its development, the Laweyan village was dominated by women

entrepreneurs, known as mbok Mase. (Tri Wahyono's Duties. 2014. Laweyan Woman in the Batik Industry in Surakarta. Yogyakarta: Yogyakarta Preserving Cultural Values)).

The existence of indigenous batik began to appear when the establishment of an umbrella organization of batik. The organization of batik in the form of batik cooperatives owned by natives is one of the union media to fight the domination of foreigners. The Islamic Trade Union Organization, founded in 1905, was one of the first trade organizations with Islamic nuances. Members of the Islamic trade union are dominated by batik traders in Surakarta. The main figure of the Islamic Trade Sarikat KH Samanhudi got the ideas of enlightenment and the rise of Islam when he settled in the Middle East (KH Samanhudi is a Surakarta batik merchant figure, who in his movements used his trading network to develop the Islamic Trade Sarikat organization. KH Samanhudi's enlightenment ideas were obtained when he settled in Mecca. The Islamic reform movement in the Middle East, led by Muh Abduh, Syeh Rasyid Ridha and also the Syalafiah movement influenced the views of KH Samanhudi to oppose economic domination controlled by invaders and foreign descendants (Mulyono, Sutrisno Kuntoyo, 1979. Haji Samanhudi. Jakarta: Ministry of Education and Education Culture, Historical and Cultural Research Center, National Historical Inventory and Documentation Project)). The ideas of non-structural resistance can be carried out by breaking the economic domination controlled by the colonizers and traders of Chinese descent. The concept of faith in the teachings of Islamic trade unions is manifested in 2 actions namely eliminating the nature of weakness and inferiority. These teachings slowly fostered the emergence of indigenous batik makers, bearing in mind that the majority of members of the Islamic Trade Union were batik entrepreneurs.

The establishment of the Islamic Trade Union brought about a change in the dominance of batik in the Surakarta region, which in turn had a significant impact on batik packaging in the Surakarta region. The mastery of batik by the Chinese slowly began to shift to the natives. In the era of the 1940s, indigenous batik traders began to put etiquette in their handmade batik products. The appearance of etiquette on the batik made by the natives is a form of courage of indigenous batik traders to showcase their products. Batik etiquette of indigenous products began to take local icons as a stamp of their batik products.

The golden period of Surakarta batik products began to weaken along with the development of the national economy. During the 1970 period the national economic sector experienced a significant decline. The events of the PKI G30S in 1965 affected the rise in inflation which reached 50% per month and the inability to pay the state debt of 2 billion USD. These conditions affect the decline in people's purchasing power.

The clothing sector, including batik products, experienced a decline in selling power. The decline in sales of batik products has an impact on the decline in batik etiquette variants that have emerged. The decline in the real sector encouraged the government to roll out sustainable development programs as outlined in the form of Repelita (The Repelita Program (Five-year Development Plan) is a sustainable development program that was launched on April 1, 1969. The Repelita Program was stated by Bapenas Prof. Dr. Widjono Nitisastro. The Repelita Program is a concept of development with its own strength and seeks to reduce financial assistance from foreign countries. Aid required in the Repelita one era was obtained from countries that were members of IGGI which were dominated by Western bloc countries, while assistance from the Eastern bloc began to be abandoned. IGGI countries were able to provide long-term assistance with a period of 30 years (G. Dwipayana and Ramadhan KH, 1982. Soeharto: My Thoughts, Speeches and Actions ".Jakarta: PT Citra Kharisma Bunda Jakarta (pp. 238-239)).

The Repelita (The five year development plan) Program has caused a change in orientation towards the improvement of the national economy. In the old order era, the Soekarno government relied on financial assistance from the Eastern bloc which was dominated by the USSR and China. In the New Order era through the Repelita program, Indonesia's economic orientation shifted to the Western bloc. Financial assistance from countries which are members of the IGGI (InterGovernmental Group on Indonesia) encouraged the Soeharto Government to leave the Eastern bloc, because IGGI was seen as more lenient in providing long-term credit interest (30-50 years) (IGGI is a consortium of donor countries for Indonesia founded in 1967 initiated by the United States. In the first year IGGI was chaired by the Netherlands. IGGI members were 14 countries including the United States, Britain, France, Australia and Japan. In the first year IGGI provided assistance worth 167.3 million USD. (Malarangeng. 2008. Breaking Indonesia's Economic Centralism. Jakarta: KPG (Gramediahal Popular Library)).

The impact of the IGGI aid program, the government stopped financial communication with the Eastern Bloc countries, which in turn funds and property from the Eastern Bloc countries began to diminish. While the cloth as a raw material for batik in Surakarta in the 1970s came from China. The impact of terminating financial relations with the eastern bloc of the cloth supply is greatly reduced and tends to be scarce. This is what caused Surakarta's batik production to experience a bleak period in the 1970s. The production of batik etiquette automatically stops as well. During this period, Indonesia did not have a competent textile industry (During the 1960s through the Ministry of People's Industry, the OPS (Similar Companies organization) was formed, which included knitting, weaving and batik industries and was organized by GPS (Association of Similar Companies)

Textile. Textile GPS and OPS are the forerunners of Perteksi, the organization that houses textile in Indonesia, which in the 1970s became the API (Indonesian Textile Association). Since the 1970s the national textile industry began to grow. (Chamroel Djafri. 2003. Ideas Regarding TPT Industry and Trade Development (Textile and Textile Products. Jakarta: Indonesian Textile Association (API) and Cidesindo)). The reliance on textiles made in China caused the batik industry to experience turmoil in the 1970s.

Batik etiquette that grows in the villages of *Kauman* and *Laweyan* is very dependent on batik production. In 1970 a number of batik industries in Surakarta reduced production and some of them closed, due to difficulties in the supply of fabric raw materials. On the other hand government policy during the new order opened the door to the influx of batik printing (batik-patterned textiles) by the Japanese industry in Indonesia where batik printing was far cheaper than written batik (interview with Setyawan, 15 May 2015).

3.2. Batik Etiquette of Kauman and Lawyan Village

The etiquette image of the product and the background of the maker community. The case on batik etiquette shows that the pattern of visual variety on batik etiquette shows a different pattern after 1947. In that year the indigenous batik cooperative Batari (Indonesian Original Eastern Batik) was established in Surakarta. The cooperative is intended as a vehicle to strengthen the existence of indigenous batik. The consequence of the founding of Batari was the emergence of several etiquettes that highlighted the existence of the east (Mutaqqin, Hermansyah. 2011. Perkembangan Etiket Batik Di Kauman Surakarta Tahun 1950–1970 dalam jurnal Dewa Rutji. Vol. 7 No. 1, Juli 2011 (94)). *Laweyan* village batik is a batik village area that grows in native culture which tends to be egalitarian. Different conditions can be found in the *Kauman* village batik. Kampung *Kauman* batik grows in a strong Islamic tradition (Heriyanto Atmojo. 2011. Batik Tulis Tradisional Kauman, Solo: Pesona Budaya Nan Eksotik. Solo: Tiga Serangkai (77)).

The development of batik etiquette cannot be separated from the founding figures of the batik union in the Surakarta region. The main batik figure in the Surakarta region is KH Samanhudi, who is also an Islamic Syarikat figure. KH Samanhudi or Wiryowikromo is a Solo batik figure as the founder of the Islamic Trade Union, whose mission is to strengthen the existence of indigenous batik in 1911. The movement of batik traders in the Kauman region is related to economic, ethnocentrism, and political motives. (Firdaus, Ahmad Dany 2009. Pergerakan Sosial Di Kauman Surakarta Studi Tentang Gerakan Modern Islam 1901-1926. Thesis, Uin Sunan Kalijaga Yogyakarta)



Figure 3: The picture of *Laweyan batik etiquette*

The difference in character between the *Laweyan* village and *Kauman* village has an influence on the appearance of batik etiquette. The difference is due to the socio-cultural background of the two regions. Kampung *Laweyan* grew as a buffer zone for the cultural character of the Surakarta Palace. The early batik figures of Kampung *Laweyan* were royal officials who had authority such as the nobility. This condition causes *Laweyan* village to grow faster than *Kauman* village. The economic growth of *Laweyan* village has an impact on the wealth of motifs and types of Batik being marketed. *Laweyan* batik etiquette is made for one particular product.

Kauman Village is the main Batik village in the Surakarta area. *Kauman* village has grown as a batik center since the 18th century. *Kauman* village figures are batik traders of Arab descent and royal servants. (Pusponegoro, Ma'mun, et.al. 2007. *Kauman: Religi, Tradisi, dan Seni*. Surakarta: Paguyuban Kampung Wisata Batik Kauman) The history of *Kauman* Village cannot be separated from the process of evangelism by Christians and the establishment of mosques in the *Kauman* area in the 18th century (Firdaus, Ahmad Dany 2009. *Pergerakan Sosial Di Kauman Surakarta Studi Tentang Gerakan Modern Islam 1901-1926*. Thesis, UIN Sunan Kalijaga Yogyakarta). The *Kauman* village batik motif was originally a form of resistance to the Yogyakarta batik motif. Pakubuwono's 3rd policy which promoted new motifs in the mid-18th century caused *Kauman* village as

a benchmark for the development of batik motifs in Surakarta. The existence of batik in *Kauman* village is an extension of Ndalem Kasunanan Surakarta Hadiningrat (Heriyanto Atmojo. 2011. *Batik Tulis Tradisional Kauman*, Solo: Pesona Budaya Nan Eksotik. Solo: Tiga Serangkai).

Kauman village as the vanguard of batik in Surakarta encourages batik entrepreneurs in the region to be more observant in developing batik motifs. *Kauman* village batik was developed in the context of preserving the Surakarta Kasunanan batik tradition. This condition has an impact in providing labeling or etiquette system on batik cloth. Etiquette on Kampung *Kauman* batik only uses one label for various different batik products in the same company. These conditions are different for *Laweyan* village. Batik Kampung *Laweyan* tends to use various etiquette in one company (Based on an interview with Gunawan Setyawan).



Figure 4: Picture of *Laweyan* village etiquette in one company with different etiquette

3.3. The Role of Feeling in Javanese Aesthetic

The beauty in Javanese terminology is related to the spiritual aspect. Spirituality in Javanese concept is related to taste. Taste is the core of the conversation about

Javaneseism. Taste is a medium of unification between the macrocosm (big universe) and micro cosmos (small universe) (Paul Stange (1984;21) The Logic of Rasa in Java). For Javanese people, sense also has a role to explain the mechanism of ideas related to natural forces, strengths (kasekten) in a real political situation (Geertz (1976: 238)). The beauty in Javanese perspective is related to this aspect of taste.

The concept of taste is also found in the discussion about the level of attention. Sense begins with the concept of physical attention which eventually reaches inner awareness. It is at this stage that the concept of true taste comes into being. (Christina S. Handayani, dan Ardhian Novianto. 2004. Kuasa Wanita Jawa. Jakarta: LKIS (58)) True taste is a spiritual situation that can be achieved by meditation or contemplation. The appreciation of beauty can reach its peak through a transcendental procession. The appreciation of beauty can be compared with the appreciation of God. (Geertz, Clifford, The Religion of Java. Chicago: University of Chicago, 1960) The religious goal of a human being should be to find and feel this basic feeling within himself. The results of this discovery will provide spiritual power that can be used for good or evil in this world. (Ibid)

Understanding of beauty in Java can be passed through an appreciation of these taste factors. In the Kasampurnaning Urip kitap of RM Mangundiredjo from the Mangkuningaran Palace, it is said that beauty can be born through taste. In the book it is mentioned that the beauty of flowers is only a collection of the colors, smells and shapes of flowers, the taste of all these forms that enter the body and produce a beautiful impression.

In the book IT is written:

.kembang endah ing warna, apata kembang mangkono. Iku tan liya mung sawijining pakumpulane utawa jajamborane kahanansawatara, warna, ambu, manising rupa, rasa, seger, bobote lan liya-liyane, klumpukerasa mangkono kang metu saking barang mau tumanduk marang badanku, iku diarantikembang.... Ing bab wiwijanganing badan manungsa wus kapratelakake, yen sawiji-wijiningrasa mangkono iku kadadeyan ing geter, kapisan, kang diarani warna iku ora liyamung kadadeyan geter uga, kang tumonca ing kulit rancangan..... (Purwanti, Agnes. 2008. Pengetahuan Tentang Konsep Sangkan Paran Dalam Kawruh Kasampurnaning Ngaurip. Skripsi: Universitas Indonesia)

Beautiful understanding in Javanese terminology can be passed through the door of taste and pangrasa. Taste is a medium to live the beauty physically, while pangrasa is an inner appreciation. In the Book of Kasampurnaning Urip mentioned the definition of pangrasa as an inner stage after seeing what appears.

Kajaba saking owah-owah (wadhage)isih ana owah-owah ing batin (aluse) kang tansah lumintu ing kadadeyane, ananging kang lumrahe ora diopeni ing wong kayata:pandelenge wong marang barang-barang, iku kasababakesaking pamalih wong rikatan tumaruntun tumanduke marang barang mau, cekake saking dhredeg (geter). Pamalih kang mangkono iku urut tundha-tundha lan gegendhengan, iya iku kangdi-arani pangrasa, yen uwong ora kasinungana pangrasa mangkono ora bakal bisaandeleng utawa ngrasakan (ibid)

The beauty in Javanese concept is achieved through physical appreciation and inner continuation. At this inner stage, a spiritual catharsis or purification process takes place.

3.4. Javanese Aethetic Center in the Frame of Batik Etiquerre

In the Java aesthetic system, there are 3 interrelated shafts, the three shafts are the cause, the process and the product shafts. Aspects of cause are related to the process or origin of something happening. The element of this cause is in transcendent space. Process aspects are the elements that make up these beauty products. This process element can be seen from the product processing stage. The product element is the end result of a creative process. These three elements cannot be separated, because the aesthetics are not separate products from other philosophical fields.

Dhemes is the main structure of the Javanese aesthetic system. The concept of Javanese aesthetics can be illustrated in the following diagram:



Figure 5

The element of cause is related to the origin of something happening. The concept of origins in Javanese teachings can be found in Arjuna Wiwaha pupuh X's kakawin made during the Airlangga king in the 12th century (ibid). The concept contains teachings about the origin of life. Javanese understanding of the nature of something starts with

an understanding of its origin. In aesthetic terminology, it can be found that beauty can be traced from the concept of the beauty happening.

The correct concept in aesthetic terminology contains the origin factor of something happening. *Bener* is a concept that connotes absolute truth. True associated with the divine factor or related to the essence of God. Javanese concepts always associate truth with divine principles.

The process element is an activity in a beauty procession. This stage requires beauty to be born through good stages. This process is called lighting. The reception is an activity of carrying out the truth by looking at the social context that is happening. The communication is situational.

The product element in the concept of Javanese beauty is presented in the concept of *peni*. *Peni* is a physical concept, a physical order. *Peni* can be a separate element of cause and process, because *peni* is only as a spectacle. *Peni* in the aesthetic level is an outward element.

The structure of beauty in Javanese aesthetic concepts is a consequence of two principles, namely the guiding principle and the *totonan* principle. The guiding principle was born from the concept of origin and product process, while the watching principle was born only from the appearance of the product. *Dhemes* is an accumulation of the principle of *indah* (beautiful). *Dhemes* can not be present without going through a right cause, the process of lighting and the product that is interesting.

The choice of color, shape or structure in terms of the Javanese society is related to the stage of transcendence. The procession can be traced in appearance in an art product. In batik etiquette products, it can be seen that several elements of art used have a distinctive character and have the same tendency patterns. The patterns in batik etiquette are one representation of the beautiful concepts in the Javanese ethics system, considering that batik products are traditional products.

Batik etiquette is arranged as a sign of differentiation with similar products. In the case of batik in Kampung *Laweyan*, it is indicated that batik etiquette is commonly used on stamped batik products, whereas written batik products use more drag or stamp. The etiquette on batik is thought to be an imitation of the etiquette in cloth (cambric). (Mutaqqin, Hermansyah. 2011. Perkembangan Etiket Batik Di Kauman Surakarta Tahun 1950–1970 dalam jurnal Dewa Ruci. Vol. 7 No. 1, Juli 2011 (101))

The etiquette product on batik is a representation of the concepts and nature of the batik community at a certain time. The concept of *dhemes* in the Javanese aesthetic system can be traced from the appearance of batik etiquette, considering that etiquette is a product of the culture of the community that developed at a certain time. The case of



Figure 6: The picture of *seret* of *Kauman* batik

Laweyan batik etiquette shows that there are differences in the appearance of etiquette before and after 1947. (Ibid) Development the form of etiquette is caused by the socio-cultural development of the local community. The growth of primordial awareness in the form of indigenous batik organizations which encouraged different forms of etiquette since 1948.



Figure 7: The picture of etiquette using *dthemes* appearance

This phenomenon suggests that the appearance of batik etiquette as a product of visual culture is related to the socio-cultural development of the local community. Batik etiquette is a product of visual culture that is influenced by the socio-cultural background of the surrounding community. (Sachari, Agus. *Budaya visual Indonesia*. Bandung : ITB (98))

3.5. Visual Pattern of Etiquette Concentric Circle in *Dthemes* Concept

The visual appearance of batik etiquette has several distinctive visual patterns. The dominant visual pattern in the appearance of batik etiquette is the centering pattern. The pattern places the head of the image in the middle of the composition. The centering pattern is reminiscent of the mandala pattern in the concentric circles of the kingdoms

in Java. (Lombard Denys. 2005. Nusa Jawa: Warisan kerajaan-kerajaan konsentris. Jakarta: Gramedia)

Concentric circles are a centralized arrangement. Concentric patterns are centered and emphasize the middle pattern as the core. Concentric pattern is a pattern that divides zones based on consideration of the composition of spirituality. The core composition is placed in a central or central position, and is surrounded by a balancing aspect around it. The balancing aspect is an important aspect but is in a position outside the core.

Concentric circle patterns can be traced from the spatial patterns around the Mataram palace. The spatial and architectural patterns of the Mataram palace show a concentric circle pattern that places the core pattern as the determining and main part in a visual order. The edge pattern functions as a counterweight. This concept is the basis for visual management in Java. The layout of the interior and the patterns on the fabric and catering system in Java show this tendency. The concept of concentric circles is also found in the visual layout of batik etiquette. Concentric circles are circles that connect the center and its surroundings in the constellation of power. The concentric circle is described as the structure of the level of importance of the central power over the surrounding regions. Power spreads centrifugally and places the core at the center of the circle as the center of power. The area around the core of power is subordinate territory.

In the concept of concentric circles on the Javanese power system found in the structure of the Mataram palace, placing the Negoro foreign territory as the outermost region. The deepest region is the territory of the great state or the capital region. The concentric concept in Javanese power places power in stratified structures. This level of power shows the pattern of power distribution based on the level of closeness to the center of power.

Concentric circles put the area outside the core as a balancing area. The concept of concentric circles places the outer region as a balancing structure that plays a role in maintaining core stabilization. The concept of concentric circles can be found in a number of spatial structures in urban planning, building houses to structures in fabric.

In the visual structure structure, the concept of concentric circles can be found through patterns centering on batik decoration, etiquette batik and also on the visualization of book illustrations. Javanese people always place the core at the center of the structure, while the complementary elements are around the center. The composition can be found in the decorative structure of batik, which places the main decoration at the core

of the structure, which is surrounded by the accompanying decorative styles around it. A similar case can be found in the visual structure of batik etiquette.

Batik etiquette has a concentric circle pattern that resembles a power structure constellation in Java. Concentric circle patterns in batik etiquette are allegedly related to the sociocultural background of the batik community in Kauman and Laweyan villages in Surakarta. The concentric circle structure has a different pattern between the two Batik villages in Surakarta.



Figure 8: The picture of concentric circle patterns on the Kauman and Laweyan batik etiquette.

The concentric circle in the visual order is one of the dhemes concept structures in the Javanese aesthetic system. Javanese aesthetics are built in several elements which lead to the concept of spirituality. The approach to understanding the Javanese aesthetic system, specifically the concept of dhemes, can be started from understanding the system of concentric circles in the constellation of the visual order. The case on batik etiquette can be used as a foothold to understand the constellation.

The concept of concentric circles is found in the pattern of division of space in the kingdom of Mataram. (Menurut pandangan hidup Jawa keraton berperan sebagai pusering tanah Jawi atau menjadi titik pusat jagat raya dan sumber kebudayaan dengan konsep kosmis, kosentris dan melingkar, serta menjadi pusat orientasi kehidupan masyarakat Jawa (Yosodipuro, 1994)) The pattern divides the royal environment into stratified circular patterns. This pattern can be likened to the pattern of territorial division

in the mancapat system. The mancapat system is a regional division system that places the shaft in the middle and is surrounded by other parts that follow the pattern of the compass. Mancapat system can be found in the arrangement in rural areas. One village as the center and surrounded by four other villages. (Luthfi, Ahmad Nashih dan Mohamad Shohibuddin. 2009. Land Reform Lokal a la Ngandagan: Inovasi Sistem Tenurial Adat di Sebuah Desa Jawa, 1947-1964. Jakarta: Sajogyo Institute, Sekolah Tinggi Pertanahan Nasional)

The centralized arrangement can also be found in the structure of buildings in the temple. The structure of the temple building has a centered pattern, which places the main temple in the middle of the building. The supporting temple buildings are circled around the main temple. The centering pattern can be found in the architectural system of Plaosan temple, Borobudur temple and also in sewu temple. In the Plaosan temple the main temple building is surrounded by the accompanying temple buildings around it

The same condition is also found in the arrangement of stupas in the Borobudur temple, the main stupa is placed in the middle of the temple building. The centering pattern as in the Borobudur temple building is related to the concept of mandala in Hinduism.

The concept of mancapat which is one of the concentric circle patterns is related to the concept of mandala in Hinduism. Mandala art is an expression that refers to personal expression and spiritual transformation. The term mandala can be interpreted as a circle in Sanskrit language which represents the diagram of the cosmos in Tibetan beliefs, is a form of ritual in ancient American beliefs, and also as a labyrinth in the cathedral church that functions as a meditation room. (Cunningham, Bailey. 2003. Mandala: Journey to the Center (Whole Way Library) Paperback) In its development, mandalas are used more and more on symbols in Buddhism and Hinduism. Mandalas always have a centering pattern.

4. Conclusion

4.1. Criteria for interactive-transactional presence

Indonesia adheres to a regional autonomy system, which means a decentralized government system. For the synergy of various government interests both internally in the autonomous regions and in the national scale, Indonesia utilizes information and communication technology advancements and develops communication networks in

the form of e-government applications (Febriani, 2016). According to Article 11 of Law No. 22/1999 concerning Regional Government, each regency / municipality has the authority to regulate various fields in its territory, in other words it is permissible to run its own e-government. Including at the regional scale, namely Regencies and Municipalities. According to Layne and Lee in Wahid (2008: H-39) the presence of government in a web form that provides basic and relevant information is the initial stage of e-government in a country. The United Nations once made a standard measurement of the development of e-government in a country which was listed in the 2005 United Nations Global E-Government Readiness Report.

Surabaya.go.id is a web portal to various units in the Surabaya city government such as the Population Office, Social Office, Education Office, etc. Surabaya.go.id content has the characteristics of achieving the interactive-transactional presence stage. In the author's understanding, "interactive-transactional" according to the UN standard includes 4 meanings, namely (1) there is interaction between the government and citizens online, for example, on the Media Center page where citizens are allowed to give criticism, suggestions, inputs, or complaints that will get responses on exactly the same page. (2) Availability of forms that can be downloaded such as on the Surabaya Single Window page where citizens can apply online 24/7 for business licenses and using government facilities licences. (3) The availability of audio visual feature to help users. Surabaya.go.id is also equipped with audio visual to help users. For example, to help residents register health services at the Puskesmas / Regional General Hospital, there is a choice of audio guides that give choices of Indonesian / Javanese / Madurese languages, based on the dominant ethnicity of Surabaya citizens. This is accompanied by a visual icon of the persona cartoon from these ethnic groups. All of them are designed to help users (citizens and government employees) understand government services. This is in accordance with the 4th understanding of the interactive presence stage, namely the availability of interactive features aimed at increasing user comfort.

While interactive in terms, according to the author the right definition is the one described by Businessdictionary.com (2019) which is "1. Computer program, device, game, etc., that (in response to a user's action or request) presents choices (paths) depending on where in the program the user initiated the action. By following different choices, the user can accordingly control or change the action of the device or outcome of a game or program. In many ways the web is the most interactive 'device' in the world."

Relatively similar to that definition, Velthoven (1997) a web designer practitioner, presupposes that an interactive presence on a website is like a restaurant atmosphere. Restaurant guests are willing to pay more for a unique experience from the atmosphere

of a restaurant. Velthoven provides criteria for ideal interactive web design, namely Feedback, Control, Creativity, Productivity, Communications, and Adaptivity. Response and Control means presenting experiences that allow users to control what they see, do and say. If web users are only given control to sit back and watch, chances are they will move to another website or other media. Creativity and productivity means giving users the opportunity to do / create on the website. Communication by providing opportunities for users to talk, tell stories, listen to, or share with other users. While Adaptivity is to present a unique experience for each user that suits their needs, interests, expertise and behavior. This means that it is very important to pay attention to the character of prospective users when designing a website. Velthoven made these criteria for the entire website, but the authors felt that these criteria could be applied to interactive homepage designs.

According to the interactive criterias mentioned, the interactive-transactional presence stage should have been felt by the user since he "landed" and interacted with the User Interface (UI) landing page, in this case the Surabaya.go.id homepage. The experience since landing will positively influence the Surabaya city government brand. This user experience is known as the User Experience. "The UX you provide will reflect their perceived experience with your brand." (Moule, 2012).

4.2. Flat Design

On an interface, Flat Design is a minimalist UI design approach with the aim of reducing design complexity and increasing user convenience. This design is generally characterized by simple, using 2D elements and bright colors. The main characteristic is the 2D visual details that are flat (flat) so it is called flat design, contrary to the previous UI design trends that tend to be realistic and detailed, known as skeuomorphic (Yalanska, 2017). Flat design has become popular since it was used on Windows 8, Apple iOS 7, and Google Material Design. Now the application of flat design style is easily found in various UI and various promotional medias, informative medias, and even in educational medias.

Then some designers feel there are some shortcomings of flat design. The example stated by the Blue Compass design bureau. At first this design style is expected to reduce interference in the eyes of the user when trying to find something on an interface. But they observed that simplicity actually brought up some obstacles. For example, the absence of shadow, texture or gradation on the button makes it difficult for users to distinguish which is the button and which is the background image. As a

result is decreasing the responsive side of the UI design. They then offer the so-called second generation or Flat Design 2.0, which is characterized by using (1) highlights, (2) gradations, (3) multiple tints and color values, (4) shadows, and (5) specific color palettes (not just bright as before) ("Flat", -).

The application of flat design was also found on e-government web portals in other regions, namely the Bandung City (bandung.go.id) and the Bogor City (kotabogor.go.id). But unlike in Surabaya.go.id, the design application in both tends to be like the general one, the icons that become the link button. Actually it is okay to apply flat design at government portals. Hariyanto, Head of Public Communication Management Section at Dinkominfo Surabaya (interview, 5 May 2019) stated that flat design style was chosen to approach the potential younger generation users to access Surabaya.go.id. So the style was considered suitable to be adapted for the homepage design. However, by reviewing based on interactive homepage design criteria, this paper wants to enrich the design to match the interactive-transactional presence stage that has been achieved by the Surabaya city e-government. Especially the achievement may not be achieved by other regions e-government.

5. Discussion



Figure 9: The location of interactive-transactional contents links

According to the study framework, the part of the Surabaya.go.id homepage that is connected with interactive-transactional features according to UN criteria is shown in Table I. The location of these links can be seen in the Surabaya.go.id homepage screenshot marked with a yellow square in Fig. 1.

Referring to table I, if seen from the total number of links (ten) only four links have interactive-transactional content. Yet in one link there are several interactive / transactional content links. The example is the Public Service link. The UN criteria did not mention the minimum amount of contents required for the interactive-transactional presence stage. However, put to consider that various interactive services

TABLE 1: links of interactive-transactional contents

No	Tautan	Interactive-transactional contents are at
1.	Public Service	<ul style="list-style-type: none"> • E-Lampid for Population Registration • E- Health for Puskesmas and Public Hospital Registration • PPID for Public Information Service • Media Center as citizen facilities to convey criticism, suggestions, input, or complaints to the government. • JDIH which is Legal Documentation and Information Network • LPSE is Electronic Procurement Services • Online Report providing state school students reports • Online Tryout for pupils of Surabaya city
2.	Business-Economy	Surabaya Single Window
3.	Main website	<ul style="list-style-type: none"> • At Service part that consist of links to JDIH, Population Administration, PPID, SSW, Media Center, Online Reports, Online Tryout, LPSE, dan Education Office Online Service. • Video, Photo and Audio section displays documentation and advertisements for community activities held together with the Surabaya City Government
4	Surabaya Smart City	<ul style="list-style-type: none"> • GRMS is about Surabaya City Government e-budgeting • Simprolamas (nonactive) • CCTV where users can access live streaming from government CCTVs • E-Musrenbang (nonactive)

within Surabaya.go.id have delivered various awards for the city government, it is appropriate that the number falls within the criteria of interactive-transactional presence.

In terms of illustration, the actual Surabaya.go.id homepage is interesting. It appears that the selection of the elements has been through careful consideration. First in terms of design style selection. Hariyanto (interview, 5 May 2019) stated that the design was trying to attract young users. Flat design that is trending and widely used in online applications that are identical to the younger generation, is clearly the right choice. Likewise, the selection of illustrations. At first glance there will only be a panoramic picture of the city of Surabaya through icons simplified from the reality (characteristic of flat design) landmarks. If you look closely, it will appear that there is a link between the icons of each building with the backdrop panels above it. Each building represents the services mentioned there. For example, under the text "Public Services" there is an icon of the Bhakti Dharma Husada Regional Hospital, linked to an interactive e-health service link that can be accessed by clicking on the backdrop panel. Also the Surabaya City Hall building icon is placed under the backdrop panel "Main Website". The wide streets symbolizing Surabaya city infrastructure advancements.

The icons coloring are not similar to the original. Buildings, bridges, and reddish-brown streets are identical to the warm colors category. As warm as the climate of Surabaya. The warmth is accompanied by bushes and trees icons that are bright green added with light blue sky. The dominance of the buildings icons and the lack of plant icons let alone the flowers make this panorama feel awkward because Surabaya has been known for years synonymous with successful greening and beautiful gardens.

Animation adds attraction to the illustration in form of land vehicles passing by. In accordance with the city government as the website owner, the passing vehicles are dominated by government-owned transportation facilities. Both the public ones such as Heritage Tram Tour, City Bus, and officials like Satpol PP car and Ambulance. There are also animations of non-government public transportation such as Bemo, men on bicycles, and women in roller shoes. The animation add a gamification impression that is identical to young generation. This animation runs 24/7 conveying the web transactional services which are also available 24/7. Unfortunately the train and ships icons at the rear are static.

Dynamic spacing enriches this design. Krause defined dynamic spacins as space between elements in a composition. The diversity of spaces among the elements of composition creates the impression of activity and enthusiasm (2015). Dynamic spacing supported by different sizes of icons in the middle and bottom area of the homepage creates the illusion of perspective, even though the icons are depicted flat..

Patel (2011), acknowledged by the Wall Street Journal as one of the most influential figures on the web, presents effective homepage criterias. Ideally on the homepage there is a logo, a means of navigation (can be a bar), a means of searching, then content and copy. He also stressed the importance of the ability of the homepage to represent the brand, especially for new users. Reviewed from this criteria, the Surabaya.go.id homepage has several weaknesses. First and foremost is the absence of identity markers, both the logo and the name of government. Second, the means of navigation available in the form of backdrop panels. But backdrop panels placing suggest that they give names to the building icons below, not as links. The shape of the flat backdrop panels also reduces its visibility as buttons. This shape should be changed to flat design 2.0. Third, there is no means of searching. For users who are unfamiliar with the abbreviation for the name of the Surabaya City Government unit / service, they will be forced to spend time clicking on the backdrop panels one by one. Fourth, in terms of copy and brand at the same time, there is no explanation of the contents of what users can get and do in Surabaya.go.id. Specifically from the brand side, the current illustration has the potential to give an ambiguous brand impression: this website is

about city tourism, not city government complete services. Especially for users who are unfamiliar with government buildings in Surabaya.

While referring to the interactivity criteria of Velthoven (1997) the impression of interactivity is still lacking. Response and Control can actually be obtained by the user on the website, if he has accessed the interactive content links. Beautiful homepage illustrations without the identity of the Surabaya City Government have the potential for users to respond with confusion. Coupled with one of the links titled "Main Website" that can make the user confused actually what website he is on. Lack of copy or supporting illustrations showing what the user can do has the potential to reduce the Creativity and Productivity. While Communication is also not given space on this homepage. In the other hand, terms of Adaptability is achieved by providing design that fits the intended users' character.

Analyzing the weaknesses in the Surabaya.go.id homepage design, based on Visual Communication Design knowledge, writers suggest some improvements. The first is in terms of identity. Surabaya City Government logo / masthead is a must. Although in terms of visual hierarchy maybe not the first element that needs attention. The first element should be an illustration / icon / copy showing the contents of Surabaya.go.id, in this case which shows interactive-transactional superiority that may not have been achieved by other local governments. This will be the identity of the website as well as strengthen the Surabaya City Government brand. It also helps build an impression on users in terms of Response and Control.

The second is more appropriate design styles usage. The flat design style is fine yet needs to be strengthened in terms of its elements visibility. For example, giving shading so that the buttons are identifiable. Then the use of animation to show interactivity. For example by clicking on certain parts not only the Heritage Tour tram will pass but also popping up a dialog box offering the tour. This will increase the Productivity.

Then in terms of visual communication design the use of cooler colors is suggested. The hot impression of the government buildings icons are like bad government services that ignite conflicts with users. Meanwhile, if the various available links are accessed, it will appear that colors of Surabaya.go.id pages are dominated with cool and calm colors such as white, blue, and green.

Another idea is to present an illustration (still in flat design style) that shows the readiness of the city government to serve users interactively and transactionally. For example in the form of a line of personnels with friendly facial expressions. Similar to the existing e-health section, these icons are equipped with audio that gives advice on how to access interactive-transactional services in various units. The transactional features

can also be presented through copies and or illustrations showing various things that could be managed online 24/7 at Surabaya.go.id.

Third, there is a need for a search tool either in the form of a "search" button that is commonly found in various portals, or made an icon typical to Surabaya.go.id. According to Patel (2011) this simple solution can save the homepage from being overloaded with links' buttons (if there is no search tool). According to him, certain types of websites that offer a lot of service / product offerings, search tool might be the most important search facility on the homepage. Portals such as Surabaya.go.id can be included in this category.

Fourth, in the age when society demanding quick responses, the homepage need to provide communication support services, for example between city residents and government employees. Or at least a related social media link is provided, for example the Sapa Warga account owned by the Surabaya city government.

6. Conclusion

Etiquette on batik cloth is a manifestation of the existence of the product. Etiquette is designed as a media that portrays the position of the product that represents the supporting community. In the case of batik etiquette in Surakarta, it shows typical patterns. The patterns in the label are the concentric circle patterns. Concentric circle pattern is a pattern that shows the pattern of concentration in one composition. The main part is placed in the middle position and the supporting structures are positioned around the core. Concentric circle pattern reminiscent of similar to the spatial in the Mataram era. The concentric circle pattern is thought to be related to the concept of Mandala in the Hindu cosmological system.

The visual arrangement in batik etiquette is a representation of Javanese aesthetic concepts. One representation of Javanese esesthetics is the concept of dhemes. The dhemes concept is a concept that contains a combination of correct elements, lighting and peni. This concept shows the reference to the natural beauty of the constellation of the concept of good work in a spiritual context, the process of working properly in a moral context, and the product of a beautiful work visually.

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