

Batik in the Perspective of Recognition Search: Its Achievements and Preservation

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Abstract

The existence of batik which now seems to be an Indonesian national identity has a long history. When talking about batik, people will automatically refer to the state of Indonesia. However, until now people still continue to seek recognition of it, besides of course that is no less important is the need for efforts for its development and preservation. In this case, the Indonesian people need to be careful in responding to globalization in its most tangible form, for example prioritizing the importance of nationalism and also in its implementation being realized in the form of cultural resilience because it is recognized as a cultural capital that is considered capable of being a filter for globalization. Batik on the one hand is a cultural resilience that deserves to be offered as cultural capital or in a minimal form as a reflection of ideological fragments that play a role in providing identification or identity to the Indonesian people.

Keywords

batik; identity; Indonesia;
recognition; preservation



I. Introduction

One side related to cultural discourse, especially in the academic world, is change, even at the same time as if what is called culture is synonymous with change. Such air gusts turned out to be popular in the form of activities, both workshops and seminars, because apart from being able to invite the spirit for promotion, it was also for higher interests. From various cultural elements which consist of language, knowledge system, social organization, equipment and technology system, livelihood system, religion, and art. It turns out that the position in this case is that batik can be discussed as an artistic production activity, economy, or livelihood system, and also in cultural gradations, although it is getting thinner, it can also be discussed with technology, philosophy and transcendental religious values.

Based on various written sources, it is not much different from the art of wayang, according to the sociofax aspect, batik is always discussed with a normative expectation approach. In this approach, batik is part of the Javanese court culture which has experienced a level of classical primacy so that it is always loaded with symbolic or truly noble values (Schechner, 1993: 184-227). This approach can be a trap for people who claim that academics lead to weaknesses. For example, when a seminar is held on batik, a lecturer who already holds the title of professor because he is carried away in the affective realm with full of emotional enthusiasm and even tears in his eyes, or in a diplomatic language, says that batik should not be disturbed and must be saved because of its existence. is the nation's cultural capital. This enthusiasm for ownership is legitimate for anyone, but what must be realized is that batik is a sub of cultural elements, so it must also be subject to the law of change as it has experienced ups and downs, both encouraging and vice versa.

There are several idioms with symbolic meanings of Javanese batik motifs which contain local wisdom content and are considered to be able to transcend their era when translated to the present day. For example, the batik motifs of *semen*, *truntum*, and *sidoluhur*, in which it is said that *semen* comes from the word *semi* which means to grow, *truntum* can also mean a candidate for life, and *sidoluhur* means a hope that can promise to be someone who has many advantages. Until now, the motifs of *semen* and *truntum* which are interpreted as life in the binary opposition area also mean death, while *sidoluhur* can be understood as something that makes a person wise. In this regard, we must be aware and not too carried away by feelings of romanticism with a normative expectation approach or we can also look for other alternatives to think about the batik cultural heritage that has become our collective property.

It appears that the existence of batik in terms of the spatial-temporal dimension has passed a long period in line with the development of civilization, the human need to dress. Apart from the theory of cultural diffusion, the community as the recipient of the heritage and buffer of batik culture can reflect on the formation of cultural structures which until now by convention still integrates the strengths of ethnic cultures in terms of the process of forming a national culture. Then besides that, the community is also affected by facing global culture, which in essence, apart from having to respond, must also accept because it cannot be denied.

While considering becoming a modern nation characterized by forming a life attitude that dares to face risks and creating a knowledge-based society, the demands of globalization can still be responded to in something positive. Inspired by Fukuyama in his book *The End of History* which states that globalization is actually driven by two contradictory factors, namely the material one, namely rapid economic development or capitalism and the spiritual one, namely the ideology to be recognized, respected or the emancipation of rights. The end of history is analogous to being marked by the struggle between capitalism and socialism and the victory of liberalism or the collapse of the Soviet Union with the label glasnost or openness and perestroika or change as described by Fukuyama that life will enter a new phase called the centuries of boredom or the age of boredom (Fukuyama, 1992).

In this world there is no longer a debate about exciting big ideas that must be fought for. There is no art that is considered great anymore that can express the deepest longing for the perfection and beauty of life. There is no more open confrontational war despite the production of weapons that are considered modern and sophisticated, and also no more culture. Because of this, there will be nothing left as a result of human superiority, so that what was once owned is maintained to live on and will always be echoed as part of the benefits of ideology or identity and at its peak, every nation will be active in competing with each other to seek recognition (Fukuyama, 1992: 25).

The search for this confession is something that is very complicated and can even be expensive and requires a lot of effort, because at least it must be known who should admit who, who is talking about whom and why should be talked about. In the midst of this arena, emerged a post-structuralist and post-colonial thinker such as Edward Said in his book *Orientalism*, it is easy to see that the East because it is considered something exotic is always discussed by the West from a Western perspective (Said, 1979). In terms of the formation of talking about the East, it is easy to suspect that it is possible for the interests of power and sustainability in the case of Western imperialism against the East or the superiority of the West and the inferiority of the East. On the other hand, if it is true that there will be no more war in the world, it means that there will be no imperialism even though the practice of capitalism continues. Therefore, the East is discussed by the West

not because of a direct power relation but is a representation in the East as a theory of exchange because of power, as among other things, issues of architecture, religion, tradition, art, history, language, crafts, and philosophy. In practice this exchange theory seems to be Western in terms of processing Eastern information, which is actually something that is in the out group area which on average is more difficult to interpret or at the level of High Context Culture but because there is a certain interest in assesting information. become something practical so that the West is more directing the aspect of transforming information into something simple and explicit about the East or Low Context Culture, so that in the development of discourse about the East it becomes various hybrid sub-cultures of the East (Hall,1990).

II. Research Methods

To find out the search for recognition and preservation of the existence of Batik as an Indonesian national identity is carried out using the historical method or historical research method which can be interpreted as a systematic collection of principles and rules intended to assist effectively in collecting historical source material, in assessing or analyzing critically the content of the source, and present a “synthesis” of the results achieved. This method is qualitative in the form of archival and library studies using written sources from the collections of the National Archives of the Republic of Indonesia and libraries in the form of archival materials, books, journals, and other printed sources (Garraghan, 1957:33).

Primary and secondary data collection techniques are carried out through archive research and library materials by visiting the National Archives of the Republic of Indonesia (ANRI) Jakarta and various libraries and institutions that store reference books, articles in magazines and newspapers such as the National Library of the Republic of Indonesia in Jakarta and other libraries. After the search for written materials is complete, the next step is to select and verify the data and compile it into an article (Iswahyudi, 2020: 800)

III. Results and Discussion

3.1 Batik in the Dimension of Cultural Resilience

Towards recognition is a big project both in the West and in the East, global issues are related to worrying about facing crises in the form of: health, energy, food, the environment, and bigger life problems such as: multiculturalism, ethnocentrism, racism, human rights, gender emancipation, moral decadence, and religion have become something that is uncertain for every nation. This is said as facilitating the occurrence of a clash of civilizations between nations with different interests and ideologies that are acute in the middle of this century (Huntington ,1989). Related to this, one of the post-structuralist thinking models Nietzsche, makes an analogy that in the world there really is nihilism in which there is a great death, which means the death of science, the death of art, and the death of philosophy so that it is possible for God to die. can die why others can not die. Nietzsche only predicts that recognition will be achieved if the world already has someone as strong and brilliant as portrayed by a character like Superman (Nietzsche, 1968).

Regardless of these assumptions and backgrounds, what is now an option in the cultural arena of the postmodern era is that in reality it still uses modern facilities or something capability that has been produced by modernism. If that is true, then postmodern is also a continuation of modernism or modernism which is not finished

because in the evidence postmodern has not had experience and is able to provide enjoyment for humans. In another context towards recognition, apart from being a joint project carried out by the West, it turns out that the Eastern people also claim to have an awareness in planning to see the West through the eyes of the East or what is known as Occidentalism, with the aim not to fight the West but as a neutral scientific discourse.

It has been said that between the West and the East there is a complementary dialectical relationship that will avoid the hegemonic relationship between the West and the East. In reality, even though it has become a mainstream ideology, starting from the comparison of the distribution of information between orientalism and accidentalism through the distribution of existing books, it can be said that it is not balanced, because the opportunity for accidentalism has been far behind a century before. to seek recognition will be ebb and flow for a nation that includes the predicate of living in developing countries such as Indonesia, so the question always arises whether orientalism is welcome or accidentalism is deliberately cultivated in a minimal form, for example through learning and transformation in formal educational institutions. If there is still another alternative, Eastern people can also seek recognition when discussing their own culture, such as fostering the birth of honest and neutral ideas, especially in discussing batik related to global discourse and how to achieve its preservation (Hanafi, 2000).

Seeking recognition is one of the considerations that is considered representative of a nation which, when facing global issues, includes aspects of its actions, namely globalization. This jargon is no different because of the difficulty of imposing ideological indoctrination from among nations which usually segment the relationship between the West-East which is more political in nature or with its successor North-South which, although considered politically neutral, is indicated by the label of aid for the problem of poverty. In the most obvious configuration, it is evident that global issues are still considered to be worrying, even though the producers are Western nations related to industrialization greed, so that in terms of seeking recognition, they always invite the East to think together because at this time the East is declared equal to the West. In contrast, especially for Eastern nations, in facing global issues, it turns out that it must be carried out with caution and there is a high awareness, including also in terms of seeking recognition, starting to be pursued with forms of association, for example, South-South relations, which are none other than fellow Eastern nations, even more mini-regiocentric, such as ASEAN or cooperation among Southeast Asian nations. The Eastern nation's prudence in responding globally in its most tangible form, for example, prioritizing the importance of nationalism and also in its implementation is manifested in the form of cultural resilience because it is recognized as a cultural capital that is considered capable of filtering globalization. In line with this cultural resilience, it can be addressed as deconstructing with the term glocalization, which in this case is interpreted as having a global perspective, but acting and behaving locally because it is in accordance with the national context that has been built for so long.

One side of cultural resilience that deserves to be offered as cultural capital or in a minimal form as a reflection of ideological fragments in this case is batik because its existence has existed long before the establishment of the Republic of Indonesia and its continuity also plays a role in providing identification or identity to other nations or countries. Starting from its journey, batik has passed through a large narrative that can be taken as an example because first of all the problem is whether batik is really the creation of the Indonesian nation, which was formerly known as the archipelago or not at all the creation of the Indonesian nation. These allegations also confirmed that when there was a

patent fight over the recognition of batik copyright, it turned out that they did not or did not mention the Indonesian name label.

From the study of historical sources of information, there are also conjectures that are confusing because some say that the batik tradition started in India and then expanded to Egypt and also to China, Japan, and Southeast Asia (Elliot, 1984:22). Likewise, if the tradition of creating and wearing batik is more prevalent in the Southeast Asian region, this is still conjecture because it is related to aspects of the decorative motifs listed on batik. The first confusion that batik originated from India was made possible by the development of decorative motifs which, according to Gelderen, there had been the spread of two ornamental styles from South Asia to Southeast Asia, namely the *plastisch monumental symbolhaften* style which was considered older and the *zeichnerisch ornamentale fantasich* which was considered younger. These two styles were then acculturated with Indian culture, which then spread to Southeast Asia, including the archipelago during the heyday of Hindu-Javanese culture (Gelderen, 1934). Heekeren once estimated that when the Austronesian tribe migrated to the plains of Southeast Asia there was a life of farming which also introduced the tradition of making tools in the form of hammered pickaxes and always given decorative ornaments, as the decorative motif is a geometric shape, the letter S. In this regard (Heekeren, 1972: 168-170). Bellwood confirms that the ornamental motifs found in pickaxes are also regenerated in the tradition of making pottery or ceramics which later will also affect various motifs on batik (Bellwood, 2000: 299).

The confusion about where the origin of batik is still exists even though the tradition of wearing batik clothes is in Indonesia compared to India or other countries, and at the same time the name batik has long been associated with Indonesia. Because of this, in discussing cultural developments or changes, I agree with the minority bias approach that is currently trending in post-colonial and post-structural theories, which in this case is “*bijzonder aanleg en geschiktheid tot herscheppende arbeid*”, not a matter of where it comes from. but about how the ability to process it or also its development agent is included in this case on the basic personality of each culture in another sense is the role of local genius. Starting from this, Brandes stated that before the arrival of Hinduism from India, the Javanese population had 10 basic cultural traits including: batik, wayang, gamelan, song (metrum), metal crafts. , money system, shipping, agriculture, irrigation and an orderly system of government (Brandes, 1889: 122).

Associated with the collection of various inscriptions that were summarized by Brandes in “*Oud Javansche-Oorkonden*”, groups of artists or craftsmen in this case can be included are tailors, embroiderers, and batik artisans are included in a group called the *pajaran* (Brandes, 1913). The tradition of *batik* in ancient Javanese society has been mentioned in the *Sumanasantaka* book which is written: *ewer noralega ng apanday anulis* the painters of *asipet mwang anjahit* which in this case according to Zoetmulder the words *anulis* and *asipet* are more defined as making batik (Subroto, 1991: 41). This opinion, although still in unfinished debate when it comes to various reification of visual evidence that can be used as witnesses, for example around the XIV century AD, a Ganesha statue was found near the city of Blitar using a *kawung* patterned cloth as well as the Ken Dedes or Pradnyaparamita statue in Singasari temple. using *Cindhe Jamprang* patterned cloth. Then when Islam began to influence along with all the cultural industries it was always associated with the role of Walisongo's figure. One example is wayang when you see that each character always uses clothing accessories with *batik* motifs as they have until now. In its continued development, *batik* remained a classical art that was glorified in the palace as during the reign of Sultan Agung in the Mataram kingdom of the sixteenth century AD (Bratiswara, 2000: 90). Starting from then on, until the division of the kingdom into two,

namely the Surakarta kingdom and the Yogyakarta kingdom, batik received a strict normative formation into a system of social institutions as contained in the *angger* book, *fiber winduaji*, and *pranatan dalem bab kampuh lan dodotan* which in this case is related to the provisions what batik motifs should be worn according to the level of the social structure of the people in the two kingdoms.

In a further development in line with the process of democratizing palace culture because it can be learned and accessed or practiced by ordinary people outside the palace walls, it seems that various nuances of the palace are starting to be enjoyed by their beauty at various levels of the social structure. The policy that came from this palace did not diminish the authority of the king, because after independence and became a unitary state of the Republic of Indonesia, the autonomous government as palaces throughout the archipelago was merged into the Republic of Indonesia, so that the palace shifted its function as a protector of local culture. This is what underlies the art of *batik* craft that has flourished and has lost its charisma, which in the past had never happened. Related to this, it turns out that *batik* is becoming more and more popular in addition to functioning as part of clothing and in its development, it is increasingly changing functions, namely it can also be used as interior elements, including; wall decorations, curtains, bed linen, tablecloths, *daperri*, and souvenirs, so that in this area the predicate is often called contemporary *batik*.

3.2 Looking for the right configuration of cultural strategies in the revitalization of Batik

The achievement of recognition is not considered complete if the fragments of ideology and its products have given time to give identity and at the same time become one of the cultural capitals so that there is awareness to think about it, even though the worries of the crisis and the instability of the ecosystem have not bothered him. This awareness accompanies that in global issues with the intervention of globalization, in practice, capitalism continues to be intelligent, the impact of which has been imagined like a juggernaut or a giant tank, when everything that is in front of it will be crushed without mercy so that in terms of global life, it seems as if a runaway word or a world is out of control (Giddens, 1991:16). Not much different from Bauman, that when globalization has to put the recognition into number one nation, there will be a holocaust event or total destruction of fellow capitalists as evidenced by the rampant McDonaldization which is felt to have exploded in the rationality of industrialization. in the end there was complete dehumanization (Bauman, 1989: 13). Even though there are various global theories that if felt are always frightening, there are still some theoretical descriptions that can provide enlightenment related to how to respond globally with culturally appropriate strategies, namely being a modern society that dares to face and overcome risks (Ulrich Beck, 1992), and also bring back the old theory that is Weber, which is about the role of the bureaucracy which is still very representative to solve various rationalities related to the context of modern society (Weber, 1958).

In many Southeast Asian countries, including Indonesia, national, ethnic and sub-regional communities contribute as agents of cultural production. However, they are not the same entity as before, but rather different communities because they are strangers who enter so that the homogeneity of a culture is questioned. There is no more uniqueness and distinctiveness of a culture after globalization has entered. The cultural identity of a community begins to fade slowly but surely. This contestation of cultural identity faces challenges because it is constantly in contact with international businesses, social class, gender, and others so that local entities seek to redefine cultural identity which has given

birth to a new culture. The popularity of globalization that carries the banner of capitalism has entered Indonesia easily (Iskandar, Eny Kustiyah, 2016: 2468)

The picture shows that if we already have a cultural industry, one of which is batik, it is still possible for us to strive for it to still get the title of *kasanah* which means it is not just an artifact which in this case will be used as a stage for serious discourse to find solutions related to how to achieve preservation. It is enough that batik has experienced ups and downs of long experience in accordance with the history of the Indonesian nation, as it is said to have been part of classical art related to its symbolic meaning which has a paradigm of value when it was centralized as palace culture. On the other hand, batik also unfortunately fell helpless when the practice of the Holocaust with the rise of the printing industry marginalized the charm of written batik and along with the process of democratization and modernization with the decline of palace culture in Java.

Contrary to this, in terms of achievement and preservation, if we choose Weber's theory, it is close to conformity because it has been said that the bureaucratic factor is always described legally and rationally, although the anticipation in this theory that bureaucracy can also become an iron cage hinders the goal of modernization. It is no different from the modernization factor which always shapes the behavior of every human being to always have a fever and need progress, so in this case the means of achieving and preserving batik can only be entrusted to legal, formal, and rational bureaucratic institutions as in educational institutions. So when there is an unhealthy relationship between batik and the community or a lack of appreciation for batik, then preservation, learning, and development can only take place in educational institutions so it is necessary to revitalize batik through an educational agenda.

Why do you have to revitalize the learning of batik, if you look at the context, the rest of batik is part of the fine arts so that it is also a vocational craft. Inspired by the formation experience of learning arts and crafts in general from elementary to high school, it seems that art and craft learning is considered to have an unimportant place so that it does not have an adequate number of lesson hours. The rest of the learning of fine arts and crafts are also often taught by unprofessional teachers, so they do not master the results of their practice. Likewise, especially in art and craft learning, it is also often not supported by adequate facilities and infrastructure, so that in this condition it is impossible for the development of representative creativity to occur. Various events concerning the learning of fine arts and crafts, in which batik can be deposited, it turns out that in the scope of the existing curriculum in educational institutions it does not reflect democracy, so that it must continuously be made aware and fostered the meaning of life in Article 32 of the 1945 Constitution which includes the peaks of life. regional culture.

This understanding is not to invite students to always be psyched on the symptoms of cultural fetishism or to be invited to worship the past or to fall into cultural decay. We may focus on developed nations such as Britain, the United States, Japan, and China regarding prevention of lost generation, because cultural capital is one aspect of value in character building-based education. Related to cultural capital, batik can be categorized as an alternative to enter the archipelago's fine arts area. It can be said that traditional art such as batik is an ethnic encyclopedia that once kept everything that was considered important for the supporting community. It occurred to me that the batik cloth is full of philosophical messages, both for the spiritual and social aspects, because it is an expression of life and a source of spiritual, moral, and social inspiration for the community.

One alternative in terms of regulatory formation to transform batik learning can be overcome by including local content programs, because this is considered more accommodating and humanistic. The alibi for the implementation of this local content

program has been widespread since 1987 because it was felt that it could provide an opportunity to discuss and empower the learning substance and environmental needs. Continued until the promulgation of Law no. 2/1989 on the national education system, stated in article 38, expects all educational institutions to implement the national curriculum and local curriculum. Regarding its convenience, the Ministry of Education and Culture at that time specifically tested the local content program in 1994, although in the arena the guidelines were still general in nature. In the maximum effort, it seems that at the same time the change to the Ministry of National Education is separated from culture, through the Minister of National Education Regulation or Law no. 20 of 2003, local content is decentralized according to the needs from below. In this regard, the application of local content is more effective if it is truly understood from the school environment, so that it is by law. No. 20 of 2006 by being accommodated through the local government, local content can be entrusted by class teachers, or often called the Education Unit Level Curriculum (KTSP), so that in the teaching and learning process teachers can improvise and be creative freely according to the context of the school environment.

The application of local content programs, especially in learning batik, does not seem to be an exaggeration, because since the morning a sense of pride in having a batik cloth has been instilled in students, so that in the view of multicultural-based learning, information and skills in art practice are always not comparable to a series of modern arts which in the sense of connotation is western art. This local content program can run effectively if it can consider adjusting to the location of the area where the community has become accustomed to batik crafts or various cultural pockets of batik creators. In ideal practice in local content, batik learning is also a spirit to preserve in the sense of supporting the theory of cultural resilience, for example by sincerely imitating various previous batik works that have achieved classics as measured by not changing the designs and motifs because they are felt to interfere with their symbolic meaning. In addition, it also develops creativity, namely the object of learning must be able to be creative with the pulpit of batik media. This learning in a further development can try to offer batik media, it may also leave something conventional, so in accordance with the spirit of innovative learning, the practice of creating batik is legal if it is not always inscribed on cloth, but can also be made with various materials such as wood, bamboo, terracotta, and various types of paper, so that the symbol and big name of batik will be maintained and achieved in terms of its preservation related to the world of education.

IV. Conclusion

In fact, starting from the problem and the description of the substance of batik's journey, in navigating the ocean, experience shows that it is still possible to improve, even though you have to break through narrow holes trying to get recognition. In seeking this recognition, it is tucked away that the threat of crisis also occurs so that the context of batik in terms of being a means of cultural resilience is also included, given that the two cannot be separated. A few pictures that can warm the feelings if in the process towards recognition the Dutch observers had pioneered by glorifying batik as one of the elements of Javanese ethnic intelligence before the arrival of Hinduism from India. If so, in the long term, while being or in the process of becoming a nation whose name is Indonesia, batik may be convened because it is able to deliver it as a means of diplomacy and cultural identity.

Associated with the issue of globalization which places the need to face superior cultural intervention which continues to emerge in the recipient's cultural area repeatedly,

at the same time, post-colonial and post-structural theories are rife with a hobby of discussing cultural representations of ex-colonial groups. This batik is discussed by Eastern nations in the interest of revitalizing formations. This is legitimate because considering that batik has experienced ups and downs as the law changes. Therefore, in terms of revitalization in an effort to achieve and at the same time preserve it, it turns out that it still arrives 'with a normative legal rational rational bureaucracy, namely educational institutions. This is implemented as in transforming batik in educational institutions, both elementary schools, secondary schools and even universities. Likewise, in order to obtain a conducive power for learning batik, it can be offered as an alternative to local content program policies that are not in conflict with the current national education system.

Regarding the noble cultural heritage in the form of batik art, the existence of batik has ups and downs in the search and discovery of its cultural identity. At this time, Indonesia has achieved a cultural identity achievement with the inauguration of batik as an intangible culture of Indonesia by UNESCO. This cultural identity achievement is challenged by globalization which carries the banner of capitalism. With the tremendous onslaught of foreign culture flowing in the rapids of globalization, the Indonesian people should take a stance that is to maintain the values and beliefs system through batik art that is characteristic of the Indonesian nation because batik is an identity, explanation of social strata, cultural language, spirituality. humans, technological discoveries, and the journey of a civilization that became the identity of the Indonesian nation.

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