



UNLOCKING THE ART PATTERNS OF THE BEAUTY OF CANTING STROKES IN BATIK BAKARAN, JUWANA, PATI

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Abstract

Batik is one of Indonesia's cultural heritages that has high artistic, aesthetic, and philosophical values. As part of the national identity, batik has gained worldwide recognition through its designation as an intangible cultural heritage by UNESCO in 2009. This research aims to examine the history of Bakaran batik, its motifs, and the process of making batik that is typical of Bakaran Wetan, Juwana, Pati, and Central Java more deeply. With a qualitative approach, this research uses observation, interview, and documentation methods. The results of this study show that Bakaran batik has a wealth of motifs inspired by local cultures, such as Gandrung, Megalati, Classic, Sogan, Paran, Ukel, and Contemporary motifs, which reflect local wisdom and historical values. In addition, the batik-making process also goes through stages involving specialized skills and strict quality control to maintain product quality. The research also shows the challenges faced by the artisans, including the lack of batik regeneration among the younger generation due to the impact of globalization. Nonetheless, batik remains a potential sector in the development of the creative economy and MSMEs, contributing significantly to the community's economy. Efforts to preserve Bakaran batik culture can be made through the development of new motifs, improving product quality, and innovative marketing strategies to compete in the globalization era.

Keywords: *Batik Bakaran, cultural heritage, batik motifs, globalization, MSMEs, local wisdom*

INTRODUCTION

Indonesia is a country with cultural diversity. Indonesian society consists of various ethnicities, each of which has a distinctive culture, resulting in the motto *Bhineka Tunggal Ika Tanhana Dharma Mangrua*. A motto that is full of awareness of differences, and the difference is not a

problem because of the awareness that they are one. This expression is certainly very philosophical and its implementation requires a high determination (Pramujiono, 2015). Indonesia is a diverse country, filled with several cultural heritages. Of the many cultural heritages in Indonesia, there is one culture that unites the Indonesian people; this heritage is

batik. Batik, which is a wealth of Indonesian culture that has received world recognition, must be preserved. Iwan Tirta, in his book *Afrillyana Purba*, stated that batik is a technique of decorating fabrics or textiles using wax in the color dyeing process, and all the processes are done by hand.

According to Maymona *et al.*, (2023). "Batik" is taken from the Javanese word 'amba', which means broad, and 'tik' or 'nitik', which means to draw. Batik is an art that illustrates the local wisdom of a region. Each batik pattern comes from the local wisdom of a region and has a meaning in each motif. The history and authenticity of batik, be it classic batik or traditional hand-written batik, is the cornerstone of Indonesian culture and national identity; the specialty of batik is a form of authentic Indonesian culture that can bring Indonesia's name to the international world. The recognition of Batik by UNESCO and the world at the international level cannot be separated from the role of the government, batik artists, culturalists, and batik entrepreneurs who have designated Batik as a World Heritage Site since early 1972. (Maulana Hakim, 2018).

In addition, batik is one of the creative industry subsectors that has great potential to be developed because it has a wide market potential and can absorb much labor. (Suliyanto *et al.*, 2016). Batik is also experiencing the dynamics of development very quickly so the variants of batik products are rapidly increasing. Batik cloth in the form of a long cloth into a sarong and then developed into fashion material to become a batik product used for interior products; apart from having a function as clothing, batik can also be used for various kinds of accessories such as pencil cases, batik patchwork blankets, tablecloths, curtains, and various other decorative accessories (Fauzi, 2022).

Juwana is one of the locations on the north coast of Java that has a fairly heavy traffic flow. This traffic can be seen from the number of business people heading to

Juwana city to conduct business such as shipping, brass, marine, trade, and souvenirs. The public better knows the Juwana area until now as a presto milkfish-producing area which is recognized in various places as a typical souvenir of the city. This is closely related to the livelihood of most of the population, namely fishermen and pond farmers. This potential is well known in various places, making it difficult to eliminate this image. Another potential that is owned but has not been maximized to date is the potential for local cultural wealth, namely batik.

Pranata Darma (2020) stated that One of the famous batik in Juwana is Batik Bakaran because many people in Bakaran Village make batik for a living. Batik Bakaran can still be classified as coastal batik; typical coastal motifs are still visible. Due to the acculturation of different cultures in one region, this acculturation gives rise to a variety of creative motifs that continue to be developed by the Bakaran community, which makes the characteristic of batik bakaran the cracked motif in between the formed motifs. Batik tulis Bakaran, based on the motifs created, is influenced by local culture, Islam, and China. (Nihayah & Purwanto, 2022). Batik is one type of painting. By that time, batik had also begun to develop its types, which initially were only written batik; now, there are many types of batik, including tie-dyed batik, stamped batik, printing batik, and screen printing batik. (Hendrawati *et al.*, 2021).

Batik Bakaran is already very famous in the Juwana area. Batik Bakaran is a superior batik typical of Pati, which is located in 2 villages, namely Bakaran Wetan and Bakaran Kulon, Juwana District. According to data from BPS Pati Regency, up to December 2015, there were 37 batik entrepreneurs in Bakaran. The population of Bakaran batik is not as popular as Solo batik in Yogyakarta or Pekalongan. In addition, the many models and types of batik that are spread in the market today make batik artisans good at finding breakthroughs in managing their

business without having to eliminate the characteristics of bakaran batik itself. (Puryono & Kurniawan, 2017). One example of a local product with great potential to be developed through digital marketing strategies is Batik Bakaran, a flagship product from Pati Regency. Batik Bakaran is famous for its distinctive motifs and manufacturing process that still uses traditional techniques, so it has a high artistic and cultural value (Ridwan et al., 2024).

The motifs of bakaran batik are dominated by black and brown colors. The bakaran batik pattern is a middle and coastal pattern because those who introduced bakaran batik were still in the Majapahit kingdom. Batik bakaran itself comes from Bakaran village, Juwana sub-district, Pati district, Central Java. According to Sugito *et al.* (2019), Batik bakaran itself is the work of Nyi Banoewati, who was the keeper of the heirloom museum as well as the uniform maker of the Majapahit royal soldiers at the end of the 14th century. Initially, the batik motifs taught by Nyi Banoewati were majapahit batik motifs including padas gempal, magel atu, limaran and sekar jagat. At the same time, the bakaran motif itself is a motif derived from the gandrung motif. This was inspired by Nyi Banoewati's meeting with Joko Pakuwon, who was her lover in Tiras Pandelikan.

The existence of Bakaran batik, especially those in the Juwana sub-district, needs to be researched and studied to provide knowledge for both the people of Pati Regency in particular and the wider community regarding the form and meaning. Therefore, the author is interested in conducting research on Bakaran batik, one of which is produced by Rumah Batik Tulis Classic Bakaran Mrs. Sri P. Sarni in Bakaran Kulon Village, which is related to the form and meaning of batik, with the title "Study of the Form and Meaning of Batik Bakaran Motifs produced by Rumah Batik Tulis Classic Bakaran, Bakaran Kulon Village, Pati Regency". (Nihayah & Purwanto, 2022).

This research has differences from previous researchers. The difference lies in the analysis used, namely the Green SCOR model, to improve the competitiveness of MSMEs, which can not only determine the dimensions of MSME priorities but also consider environmental factors. Model (Puryono & Kurniawan, 2017).

The approach will include training and mentoring in visual content creation, such as product photography, video creation, and graphic design. (Ridwan et al., 2024). In observation, the researcher found a process of illustration drawing students' work that can show visual images in the elements of drawing, form, principles of art, and structure of image composition in drawing batik bakaran ornaments. (Erawati et al., 2022).

This research aims to examine more deeply the ins and outs of the patterns and motifs of the famous Bakaran Wetan batik in the Juwana area. The existence of Batik Bakaran is closely related to the character of Nyi Danowati. Nyi Danowati is a character who is also the dayang or ancestor of the first batik teacher in Bakaran village. Nyi. Danowati spends her days continuing to pursue her batik business. Besides pursuing her batik business, she also trains batik for the people of Bakaran village, especially women; Nyi Danowati teaches women to make batik in her punden. The motifs taught by Nyi Danowati are Majapahit motifs such as Sekar Jagat, Padas Gempal, agel Ati, and Limaran; she wholeheartedly taught how to make batik, how to use a canting, how to blow the canting hole, how to connect the dots that are characteristic of bakaran batik and write the tip of the canting onto the cloth that has been drawn. After the death of Nyi Danowati, Batik Bakaran was developed by the women whom she trained. (Maymona et al., 2023). In addition to knowing the history of the Bakaran batik motif, this research also leads to the process of making batik. It presents the results of interviews with the owner of the batik under the brand "Yuliati Warno".

METHOD

The research method is a series of scientific work procedures carried out systematically, purposefully, and objectively in order to solve research problems. This approach is seen from the research instruments that become data collection and analysis tools. Qualitative research uses a lot of descriptive data such as interview lists, field observation reports, transcripts of conversations, and observation notes analysis. (Zaluchu, 2020). Meanwhile, qualitative research prioritizes the use of inductive logic, where categorization is born from the researcher's encounter with informants in the field or the data found (Somantri, 2005).

Ethnographic research is one of the approaches to qualitative research. Ethnographic research in education is inspired by similar research developed in the fields of sociology and anthropology. Ethnographic research was conducted by a researcher named Jonathan Kozol in order to describe the struggles and dreams of black people in poor and marginalized communities in the Bronx, New York. Qualitative research with this approach is then widely applied in researching the educational environment in schools. (Sari et al., 2023) Ethnography is the work of describing a culture. (Sukadari et al., 2015)

This research was conducted directly; researchers visited the batik production house with the brand "Yuliati Warno," which is located in Langgenharjo, Juwana sub-district, Pati district. Meanwhile, the data and data sources that researchers obtained during direct research can be tested for validity because, in this study, the researchers directly interviewed the owner of a batik, "Yuliati Warno," and also interviewed several employees there. The following is presented regarding the process or flow of researchers while conducting research as shown in Figure 1:

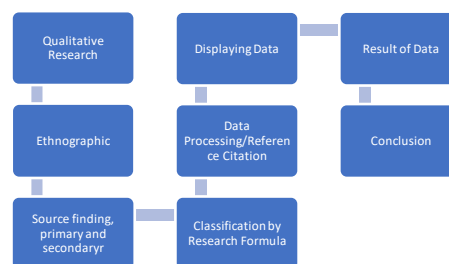


Figure 1: Flow of Researchers

The data collection techniques in this research use techniques that include listening techniques, note-taking techniques, recording techniques, and documentation techniques. The listening technique is a technique of obtaining data by listening to the use of language. The note-taking technique is a technique to provide data by listening to a language and continuing with recording on a data card, which is immediately followed by classification. (Styawati, 2021). A recording technique is a method or way to record, store, and produce information or data in the form of sound and images. The documentation technique is a way of obtaining data by taking documentation or pictures when the activity takes place.

According to Miles and Huberman, this interactive data analysis model has three components, namely (1) data reduction, (2) data presentation, and (3) conclusion drawing/verification. The three main components contained in qualitative data analysis must be present in qualitative data analysis. Because the relationship between the three must be continuously compared to determine the direction of the content of the conclusion as the final result of the research. (Agama et al., 2022). The interactive analysis pattern proposed by Miles and Huberman can be seen in the following graph: The interactive analysis pattern proposed by Miles and Huberman can be seen in the following graph as shown in Figure 2:

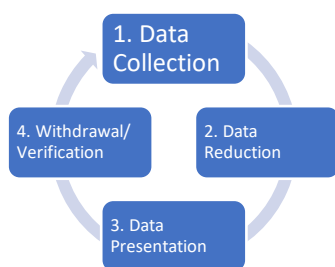


Figure 2: The Interactive Analysis Pattern Proposed by Miles and Huberman

Data Collection

Data presentation is an explanation of information in the form of complete descriptions and narratives, which are arranged based on the main findings contained in data reduction and presented using researcher language logically and systematically so that they are much easier to understand. (Agama et al., 2022). So, all data that has been obtained in the field objectively regarding the Bakaran batik has been researched in the form of interviews, observation, and documentation.

Data Reduction

This process is ongoing throughout the study, where the researcher selects, focuses, and transforms data from complex site records into systematic summaries that can help understand the phenomenon under study. Frequently used techniques include summarizing, coding, making analytical notes, and developing conceptual diagrams or matrices. (Spradley & Huberman, 2024).

Data Presentation

This process allows researchers to display the research data in a form that is easy to understand, either through descriptive narratives, tables, charts, or graphs that show the interrelationships between the phenomena studied. (Spradley & Huberman, 2024). Presentation of data is a process of organizing information that gives the possibility of conclusions in qualitative research; this data presentation can be done in the form of brief descriptions, charts, and the like. (Agama et al., 2022)

Withdrawal/ Verification

What is meant by data verification is an effort to search, test, recheck, or understand the meaning or meaning, regularity, patterns, explanations, flow, cause-and-effect, or prepositions. (Sinurat et al., 2018) The manuscript is written with Book.

RESULT AND DISCUSSION

The History of Batik Bakaran

Batik Bakaran has characteristics that distinguish batik Bakaran from other batik. Batik Bakaran is a coastal batik, but this batik is different from coastal batik in general because, in general, coastal batik tends to be bright and striking. Still, Bakaran batik tends to be dark and calm colors such as brown, white, and black. The patterns or motifs are in the middle and coastal motifs. (Maymona et al., 2023). Batik bakaran itself is the work of Nyi Banoewati, who was the keeper of the heirloom museum as well as the uniform maker of the Majapahit royal soldiers at the end of the 14th century. Initially, the batik motifs taught by Nyi Banoewati were majapahit batik motifs including padas gempal, magel atu, limaran and sekar jagat. At the same time, the bakaran motif itself is a motif derived from the gandrung motif. (Sugito et al., 2019).

Background of “Yuliati Warno” Batik Home Industry

Based on the results of interviews with Mr. Warno, the owner of the batik home industry with the brand “Yuliati Warno,” he explained the beginning of the creation of his batik home industry. The large number of people in Langgenharho Village, the majority of whom make batik for a living and the majority of them are elderly, encourages the thoughts of a married couple, namely Mr. Warno and Mrs. Yuliati, to learn and develop this cultural heritage. From the explanation that researchers captured from interviews with Mr. Warno, his home industry was

The cooperation partnership between the owner of a batik, “Yuliati Warno,” and outside parties has a wide range. The explanation from Mr. Warno, the owner of this batik home industry, said that the business being run has good cooperation with domestic parties and foreign parties. This batik home industry is famous to neighboring countries such as Vietnam, the Netherlands, America, Malaysia, Thailand, and other neighboring countries, which then establish cooperation between the two. In fact, the owner of batik “Yuliati Warno” often receives invitations and visits from neighboring countries. Not only that, the owner of this batik home industry also cooperates with countries from within the country. Cooperation is also established with various universities, such as UMK, UNDIP, IAIN and UMKU. In the data on cooperation partnerships, this batik home industry is incorporated in an organizational forum or group called the Pati Batik Community and also joins the Batik Craftsmen Association Institution group as shown in Figure 3:



Targeting is one of the most important aspects in order to develop a marketing plan, namely by determining which market to serve. The market can be interpreted as all potential customers who have certain needs and desires that may be available and willing to engage in the exchange process to satisfy these needs or desires. (Sinurat et al., 2018). The owner of this batik home industry does not specifically target the marketing of products; this means that all groups, from children to adults, both men and women, can wear the products of this batik home industry.

Marketing and selling products using social media can provide knowledge to home industry business actors about ways or stages in expanding the consumer network in marketing their products so as to increase the competitive advantage for the home industry itself (Novianti, 2022). This is also done by the owner of the batik home industry, “Yuliati Warno”, which is located in Bakaran Wetan Village, Juwana. In marketing, batik owner “Yuliati Warno” uses two media or methods, namely online and offline. Online, the owner himself uploads his products on social media such as WhatsApp, Facebook, Instagram and online shopping stores. As for offline media, the owner offers that buyers can come to the “Yuliati Warno” batik production house themselves.

Based on the explanation of one of the employees who work in the batik home industry, there are several batik patterns that they produce, for example, Classic Batik, usually originating from Javanese kingdoms such as Surakarta, Yogyakarta, and Cirebon. This classic batik has a meaning that is often associated with wisdom, majesty, and harmony. Sogan, characterized by its dark brown color,

symbolizes warmth, wisdom and elegance and is usually worn for formal events and traditional rituals. Parang symbolizes courage and strength and is generally worn for official occasions to look more authoritative. Megalati symbolizes the struggle of life that is full of struggle but must be passed with fortitude. Uket represents the close relationship between man and nature or man and others, characterized by interconnected knots or lines. Gandrung is usually associated with or worn for happy occasions such as weddings, and usually, the patterns used are inspired by flowers or birds. Finally, there is contemporary, reflecting freedom of expression, innovation, and creativity, and has the characteristic of being freer in shape and color, often combining traditional motifs with modern or abstract styles as shown in Figure 4:



Figure 4: Traditional Motif



Figure 5: Modern and Abstract Motif

Batik Making Process

To produce batik that sells well in the market, it must go through various stages in making batik such as:

1. Prepare Plain White Cloth. Usually, batik uses plain white cloth because plain white cloth is an ideal base for

the process of coloring and forming motifs.

2. Drawing Patterns and Sketches: To make it easier, it is necessary to use patterns or sketches from the beginning as shown in Figure 6:



Figure 6: Drawing Patterns and Sketches

3. Mencanting, both written batik and stamped batik, also goes through a process called mencanting. Mencanting is incised liquid wax that has been heated to the lines or patterns that have been sketched from the beginning. The purpose of mencanting is as a barrier to make it easier to color as shown in Figure 7:



Figure 7: Mencanting

4. Coloring: Coloring is the technique of giving color to the fabric that has been marked. Coloring serves as an essential stage in enhancing the visual appeal and uniqueness of the fabric. Through this process, patterns and motifs become more vivid, allowing the artistic elements to stand out. Additionally, coloring requires precision and creativity, as the choice of colors and their combinations can influence the overall aesthetic and convey specific

cultural or symbolic meanings within the artwork as shown in Figure 8:



Figure 8: Coloring

5. Viksasi: Viksasi is the process of washing colors using certain tools so that the colors on the fabric do not fade easily as shown in Figure 9:



Figure 9: Viksasi

6. Nglorod: Nglorod is the final process in batik bakaran is nglorod. Nglorod is removing the wax with hot water in a furnace. (Maymona et al., 2023) as shown in Figure 10:



Figure 10: Nglorod

7. Washing: Washing is the process of removing the night or cleaning the fabric after soaking in a hot furnace or after the nglorod technique as shown in Figure 11:



Figure 11: Washing

8. Drying: Drying is the last process in batik; after all the processes are completed, then dried in the hot sun as shown in Figure 12:



Figure 12: Drying

Challenges and Solutions Faced

Many bakaran batik industry players face obstacles in obtaining capital to start or expand their businesses. The high initial investment for equipment and raw materials is often prohibitive. In addition, many new artisans lack the skills and knowledge of proper batik techniques, which can result in poor-quality products. Threats also arise from cheaper and more diverse foreign batik products, threatening the sustainability of this cottage industry. Intense competition in the local market makes it increasingly difficult to attract

customers, and limited production capacity may hinder business growth. To overcome these challenges, several solutions can be implemented. First, it is important to seek support from the government or financial institutions for loans or grants. In addition, developing partnerships with investors who have an interest in the creative industry can also provide a significant boost.

Training and skills development should be a focus, with programs aimed at improving batik skills and knowledge of the latest techniques. Collaboration with educational or training institutions can also strengthen these programs. In terms of marketing strategies, utilizing social media and e-commerce platforms to promote batik products can increase visibility. Participating in exhibitions and bazaars is also an effective way to reach new customers. In addition, innovations in design and exciting new products can help attract consumer interest. Using environmentally friendly raw materials and innovative coloring techniques are important steps to differentiate products. Industry players can also form a community of batik artisans to share experiences and knowledge. Organizing collaborative events can increase awareness and appreciation of Batik Bakaran. By addressing these challenges, the bakaran batik industry has the potential to grow and contribute to cultural preservation and local economic development.

CONCLUSIONS

Batik Bakaran is one of the cultural heritages of the Juwana community, which is also a source of income for the local community. Symbolically, the motifs and patterns of Bakaran batik are the embodiment of previous stories, such as the Gandrung motif, a traditional motif believed to be the work of Nyai Banowati, who was created while waiting for her lover in Bakaran village. Batik Bakaran itself has motifs or patterns that make it distinctive, such as simple, practical,

simple motifs and colors that tend to be dark or brownish. There are several batik patterns produced, such as Classic Batik symbolizing wisdom, majesty, and harmony. Sogan, usually has a dark brown dominant color. Symbolizes warmth. Parang symbolizes courage and authority. Megalati symbolizes the struggle of life and fortitude. Uket symbolizes the relationship between nature and humans and each other. Gandrung is usually patterned with birds or floral patterns. This Gandrung motif is used on happy occasions such as weddings. Contemporary Motifs symbolize freedom and expression. The process of making batik itself goes through various stages, such as preparing plain white cloth, drawing patterns and siesta to make it more structured, then the process of decanting, coloring, fixation, nglorod, and finally drying.

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CONFLICT OF INTEREST

The authors declare no conflicts of interest.

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