

# The Exoticism of Coastal Nature and The Value of Spirituality in Sendang Lamongan Batik

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**Abstract.** This study aims to reveal the source of inspiration for Sendang Batik craftsmen in utilizing the exotic nature of the coast and the culture of the transitional Islamic period as an idea for the creation of batik crafts, and to examine the function of batik in the socio-cultural environment of coastal communities. This research is a qualitative-interpretative research with a semiotic-cultural approach. Using Charles Sanders Peirce's semiotic theory and Edmund Burke Feldman's function theory as a knife of analysis and as a theoretical basis in understanding the idea of creation and function of Batik Sendang. The research locus is in Sendangduwur Village, Paciran, Lamongan, East Java with the object of Sendang Batik. Data obtained through observation, interviews and documentation. The results showed that Batik Sendang craftsmen took inspiration from the exotic coastal natural environment in the form of crabs, frog capes, palm leaves and limestone hills, as well as the cultural values of the transitional Islamic period in the form of lotus flower reliefs, paduraksa winged arches, singo mengkok and peacocks in Sunan Sendang Duwur Cemetery complex. Sendang batik in the socio-cultural of coastal communities has a function as (1) the expression of craftsmen in channeling their ideas, desires and creativity through batik craft, (2) magical objects that contain spiritual values that are trusted, believed, internalized and used as guidelines by the community, (3) clothing in social life, both used in daily activities, government agencies, education, health, typical Lamongan clothing and parts of other arts.

**Keywords:** Sendang Batik; Sendang Lamongan Batik; Coastal Natural Exoticism; Spirituality Value

## INTRODUCTION

Batik as a form of artistic expression has a noble value in the history of Indonesian civilization. Batik has a distinctive and unique aesthetic when compared to other fiber arts or textile arts. This uniqueness can be seen through the materials, tools, and production techniques that demand perseverance, craft, patience and high creativity (Eskak, 2013).

As a noble craft art, initially batik became an expression of royal or palace art which was full of symbolic values, and its use was limited to the nobility inside and outside the palace (Nurfitriyana, 2016; Pramadani, 2016; Rif'ah, 2019; Wahono et al., 2004). Batik skills were only passed on to the nobility inside and outside the palace. Along with the development of the times, batik is passed on to the wider community and is now closer to people's lives to meet clothing (fashion) needs. Batik can be an art object that has a spiritual value that is trusted and believed by the community (Prawira, 2018; Rif'ah, 2019). Batik can be part of other arts, such as in fashion shows, carnivals, dances, and so on. In addition, batik is also a medium for forming social strata, strengthening economic defense, political propaganda and identity in social life (Alamsyah et al., 2019; Hasanudin, 2001; Hayati, 2012;

Nurhajarini et al., 2015; Pramadani, 2016; Rif'ah, 2019; Saraswati et al., 2019).

Coastal batik centers that are widely known by the wider community, namely Laweyan Solo batik centers, Trusmi Cirebon batik, Pekalongan batik, Lasem Rembang batik, Bangkalan Madura batik and Jetis Sidoarjo batik. In addition to these batik centers, the city of Lamongan also has coastal batik centers which have a history of batik that is on par with the aforementioned batik centers. The Lamongan coastal batik centers are in Sendangduwur Village and Sendangagung Village, Paciran District, Lamongan, East Java. The batik center is located on the hill and valley of the Amintuno (Patunon) hill. Because of its location in a hilly area on the north coast of Java, and where there is a sacred building (Tomb of Sunan Sendang Duwur), Sendang Lamongan batik is rich in classic motifs, as well as flora and fauna motifs that represent the exoticism of its natural environment.

Previous research that is in line with the object of study in this study has been carried out by (1) Shiam, (2020), examining the syncretism of Javanese and Islamic culture through the Sendang batik culture, (2) Titin, (2016), examining the efficiency of production costs for increasing gross profit in trade sendang batik, (3) Azza & Artono, (2017); Shofiyannah &

Pamungkas, (2015), examined the development of motifs and meanings of the Sendang Duwur batik in 1950-1996 and 1980-2016, (4) Anggraini et al., (2022), examines architectural applications to classify the types of Sendang batik, (5) Nafisah, (2019), examines the determination of copyright on Sendang batik, (6) Sholihah & Kirwani, (2016), examines the role of small industries in absorbing labor and increasing income Sendang batik craftsmen, (7) Setiawan, (2022), examines the effect of price and product quality on customer satisfaction in Sendang batik UMKM. (8) Oktaverina et al., (2020), examines the types of motives and sources of creative ideas with simple and non-comprehensive descriptions. In addition, it also describes the comparison between classical batik styles and contemporary batik styles along with coloring techniques and their meanings. (9) Rohmaya & Yulistiana, (2016), examines the creation of new motifs in Sendang batik and their meanings descriptively. A comprehensive study of the idea of creation and function of Batik Sendang Lamongan has never been carried out. Through Charles Sanders Peirce's semiotic theory and Edmund Burke Feldman's function theory, it will be clear to know the source of the idea of creation and the function of Sendang batik in social life.

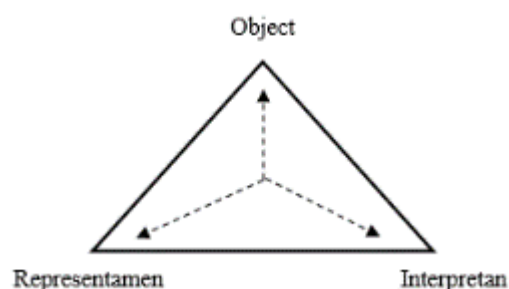
Armed with interesting ideas and phenomena regarding batik, especially Sendang Lamongan batik, the author is interested in comprehensively examining the exoticism of the natural and cultural environment which became the idea for the creation of Sendang Lamongan batik motifs. In addition, the author also examines the function of Sendang Lamongan batik in the socio-cultural environment of society. This study can be a reference for the creation of other batik by utilizing the exotic natural environment and classical cultural values, and can explore the function of batik in social life.

Peirce initiated the theory of semiotics by providing strong foundations so that his theory is general and can be applied to all signs. Peirce postulates that in this world nothing is absolute. So that in his thinking he emphasizes that the human meaning of a certain thing is fluid and changes according to the context of the spirit of the era (re-interpretation). Due to its general nature, Peirce's semiotic theory can be used to study various objects and reveal what is implied behind the objects. On this basis, the authors chose Peirce's semiotic theory as an analytical knife and theoretical basis in understanding and studying the source of the creation of Batik

Sendang comprehensively.

According to Peirce, a sign has three main elements that are interrelated with one another, (1) a sign (representamen), has a form (physical) that can be perceived by the five senses and represents something other than a sign. (2) the reference (object), related to the socio-cultural context referred to by the sign, and (3) the interpretant, is the concept of the mind of the user of the sign (interpretive meaning) referred to by the sign. In the form of a set of personal interpretations that can become public interpretations (encyclopaedia, culture, world view, etc.).

Trembling with the three main elements in a sign, the exotic interpretation of the coastal natural environment and the culture of the transitional Islamic period in Batik Sendang is seen from the relationship between the representamen (visual batik motifs) and the object (objects that become references for batik motifs). For Peirce, the relationship between a representamen (a sign) and an object (reference) is based on its absorption. There are three relationships between the representamen (sign) and the object (reference). First, based on its resemblance to a sign, it is called an icon. Second, based on the connection with other phenomena (cause and effect), it is called an index. Third, based on an agreement (convention), it is called a symbol (Budiman, 2011; Christomy, Tommy & Yuwono, 2010).



**Figure 1.** Three Dimensional Sign

Source: (Christomy, Tommy & Yuwono, 2010)

The presence of works of art has a function for art creators and for society at large. According to Feldman, function refers to the process, results and usability value of a work of art towards the socio-cultural society. Armed with Feldman's theory of the function of art which can be used to study the function of art in general, the author chooses to use this theory to study Sendang batik craftsmen and their works in the socio-cultural society.

According to Feldman, there are three functions of art that can be formulated, namely (1) the main function or basic function, which is the fundamental value of a work of art. Whether the value is displayed intentionally or unintentionally. The main function is closely related to the activity and artistic process of a creator. The art process requires creativity and innovation to create unique, distinctive and high-value works of art. The main function that refers to the object of art can be studied through the aspects of line, shape, space, texture and color. (2) The social function, art which is closely related to human life has an indirect attachment to its socio-cultural environment. Art also experiences developments in accordance with the pace of time. According to Feldman, art in its social function can influence community groups, bring personal space (creators) together with community groups and become public consumption by containing entertainment, educational, social, spiritual and identity values. Social functions can be influenced by systems of government and power, collective expression, socio-cultural conditions of society, and communal characteristics. (3) Physical function, functional or applicable art does have a function to meet human physical needs. This function emphasizes the usability value of a work of art directly in social life. A culture will produce art that is directly related to the traditions and customs of a community group (Dahlia et al., 2018; D. Setiawan et al., 2015).

## **METHODS**

This research is a qualitative-interpretative research with a semiotic-cultural approach (Sumartono, 2017). Using Charles Sanders Peirce's semiotic theory and Edmund Burke Feldman's function theory as a knife of analysis and theoretical foundation in understanding Sendang Lamongan batik comprehensively and deeply. The research locus was in Sendangduwur Village, Paciran District, Lamongan Regency, East Java with the object of Sendang Batik. Primary data was obtained through observation, interviews and documentation, while secondary data was obtained through observation of literature in the form of books, journals and research results that match the object of study. The author limits the study in this study by choosing Sendang Lamongan batik which has a relationship with the coastal natural environment and the culture of the transitional Islamic period.

The batik that is being studied in this research are crab motifs, cape frogs, palm leaves, diamond halves, lotus flowers, paduraksa winged arches, singo mengkok and peacocks.

## **RESULTS AND DISCUSSION**

### **Sendang Batik Part Of Coastal Batik**

Sendang batik culture has started hundreds of years ago. Precisely during the time of Sunan Sendang Duwur or Raden Noer Rahmat became the imam (leader) in the Sendang area (Azza & Artono, 2017; Rif'ah, 2019; Rohmaya & Yulistiana, 2016; Shofiyanah & Pamungkas, 2015). Batik culture is part of the Islamization and preaching of Sunan Sendang Duwur in spreading Islam. Through a cultural approach, Islam can be accepted by the people of Sendang slowly, peacefully and without any turmoil. This period was marked by Damais as a transitional Islamic period, namely the shift of people who adhered to the Hindu-Buddhist religion to become adherents of the Islamic religion (Mustopo, 2021). Apart from being part of the process of Islamization, in its development, Sendang batik has become a form of expression for the people of Sendang in channeling their creativity and innovation in art.

Judging from its geographical location, Sendang is a north-eastern coastal area of Java. When viewed from the visual form of batik, Sendang Lamongan batik has a more expressive line pattern compared to the soft and detailed expression of the line pattern of palace batik. Another characteristic of coastal batik is that its motifs are dominated by flora and fauna forms, and have various (brilliant) coloring (Hayati, 2015). Based on this data, Batik Sendang Lamongan is a coastal batik that has existed for hundreds of years and has been passed down from generation to generation. The existence of Sendang batik is not only a support for the economic needs of craftsmen-traders, but also an expression and form of preservation of coastal culture (Indah, 2023)

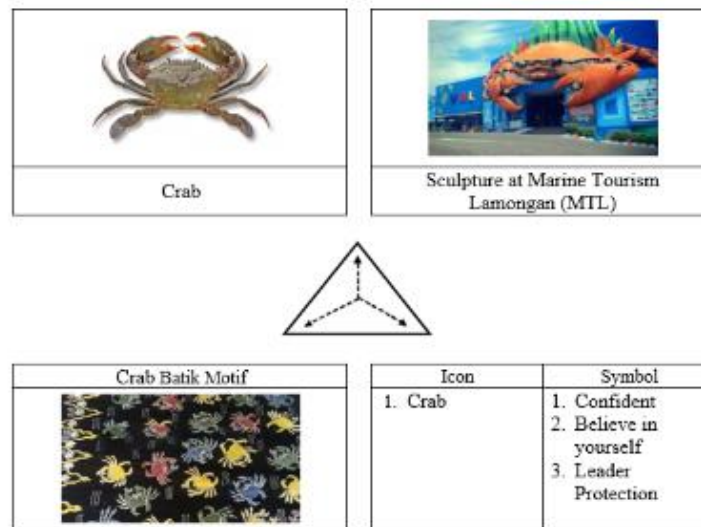
### **The Exoticism Of The Lamongan Coastal**

#### **1. Crab batik motif**

Crab batik motif is a batik motif that takes the inspiration for the creation of crab animals. The abundant wealth of the sea made Sendang batik craftsmen in 2012 take a form of marine animal (crab) to form a batik motif (Rohmaya & Yulistiana, 2016). The emergence of these motifs cannot be separated from the government's role in encouraging Sendang batik craftsmen to innovate

and express their creativity through batik motif design competitions. Long before it was used as a batik motif design, in 2004 to be precise, the crab shape had become one of the sources for the

creation of the tourism icon Wisata Bahari Lamongan (WBL). The shape of the crab is made into a giant sculptural art attached to the top of the tourist entrance.



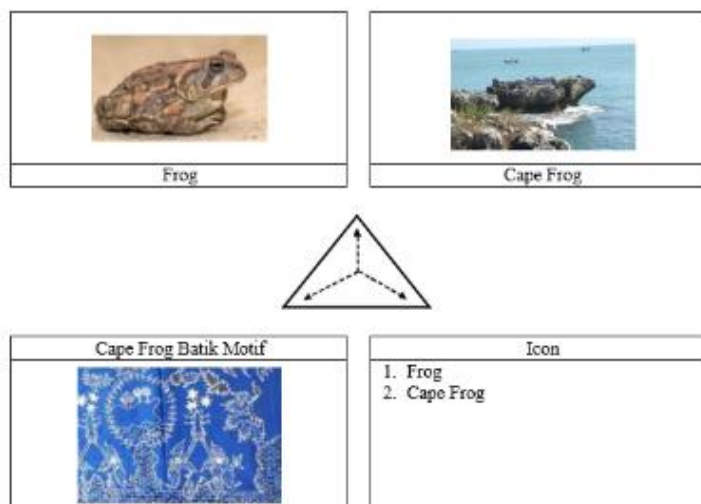
**Figure 2.** Coastal Environment Exoticism in Crab Batik Motifs  
Source: Personal Design

Visualization of the shape of the crab batik motif using the depiction of a top view point of view. The pattern used forms a random arrangement with bright coloring. At the bottom it is decorated with tumpal motifs and isen-isen in it. The batik background uses dark coloring, so that the crab motif appears more prominent and clearly visible. For coastal communities, crabs symbolize confidence, self-confidence and leader

protection (Oktaverina et al., 2020).

2. Frog cape batik motif

Tanjung Frog batik motif is a batik motif that takes the inspiration for its creation from the exotic shape of a rock that resembles a frog animal (frog) with a position protruding into the sea. The unique shape of the cape that resembles a frog has been a beach tourism object in Lamongan City for a long time.



**Figure 3.** Coastal Environment Exoticism in the Tanjung Frog Batik Motif  
Source: Personal Design

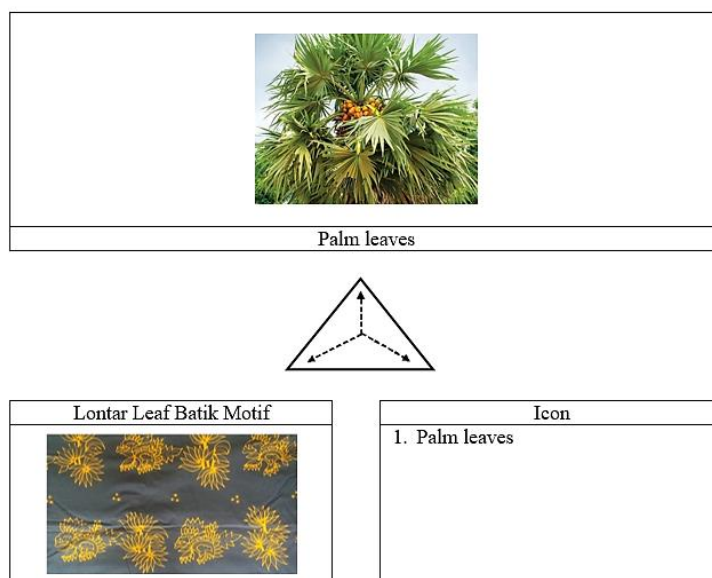
The Tanjung Frog batik motif is visualized by combining other forms of motifs. There is a tree motif which is clearly described as having lush leaves, depicting that the surrounding environment is still green and sustainable. Apart from trees, there are motifs of houses on stilts and ships sailing in the ocean. The stilt house describes the development of fishermen's houses which are close to the sea coast. The two fishing boats illustrate the existence of a solid collaboration in working to catch fish in the sea. The four motifs are inside a circle with lines hanging around the circle. In addition, there is also a leaf motif that is depicted on a large scale through expressive strokes that fill the surface of the cloth. The coloring used takes a mix of contrasting colors, black and white against a purple and dark blue background.

### 3. Palm leaf batik motifs

The coastal area is an area that grows a lot of palm trees. This plant is used by the community to take its fruit (siwalan) and juice from the stalks of the flower bunches. For

Sendang batik craftsmen, the potential of the siwalan plant is a source of inspiration in creating lontar leaf batik motifs. The distinctive shape of the leaves is distilled into a lontar leaf motif with a strong character.

The coloring of the motifs does not adopt the original leaf color, but uses a brighter coloring. The coloring of the motif is only given to the contour lines, the inside is not colored (you can see the background color). The background coloring also uses a dark color, so that the detailed strokes of the motif form are clearly visible. The coloring technique for this batik is not the same as for the other motifs, the cloth which was originally white must be given a golden yellow color first, then covered with cantingan malam. The depiction of the shape of the palm leaf motif combined with the singo mengkok batik motif. The scale of the depiction of the motifs is made larger and arranged alternately lengthwise. Isen-isen in batik motifs are not made dense, but are given simple isen between rows of banjo from the arrangement of the motifs.

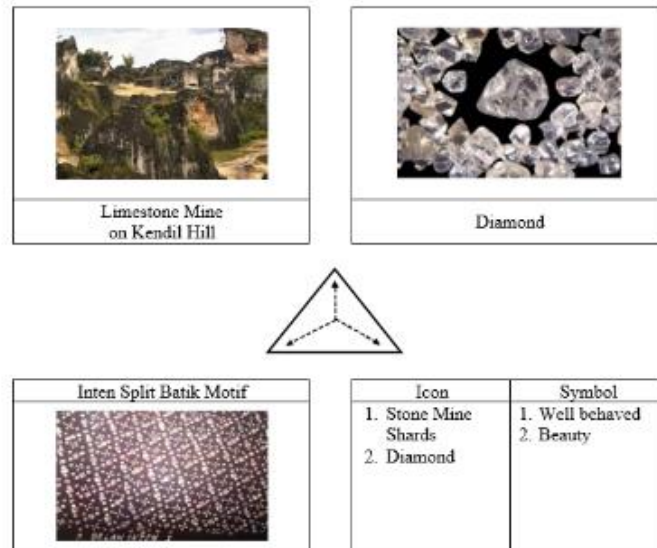


**Figure 4.** Coastal Environment Exoticism in Lontar Leaf Batik Motifs  
Source: Personal Design

### 4. Intense split batik motif

The split-inten batik motif represents the work activities of the people of Sendang Village in the past. Most of the people (men) of Sendang Village work as gold, silver, diamond and diamond craftsmen. Every time they produce

beautiful jewelry, metal craftsmen perform the shaping, cutting and refining of materials. In addition, the production of white bricks in the Kendil hills is done by splitting the limestone rock hills. This activity inspired Sendang batik craftsmen to produce split-inten batik motifs.



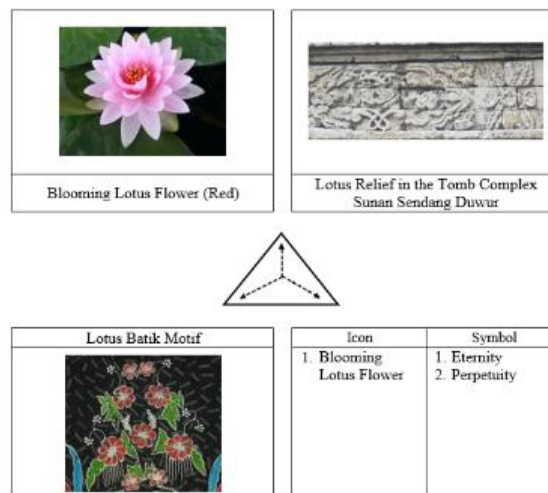
**Figure 5.** Coastal Environment Exoticism in Inten Split Batik Motif  
Source: Personal Design

The visualization of intense split batik is visualized with geometric shapes. The pattern of the arrangement of the motifs forms a blooming flower with four petals facing each other. On the outside there are transverse lines intersecting in a slanted position to the left and to the right. The transverse lines are formed from isen-isen motifs and short lines in layers. The coloring of the intense split batik motif uses white, red and black (classic batik coloring). Inten split batik motifs for the people of Sendang symbolize good behavior and beauty (Rif'ah, 2019).

**Exotic Classical Culture Of The Transitional Islamic Period**

1. The lotus flower batik motif

The lotus motif is often found on buildings and relics of transitional Hindu-Buddhist and Islamic cultures. The lotus motif is represented by its buds, half-opened and blooming flowers in red, blue and white (Tim Peneliti dan Penyusun Buku Sejarah Sunan Drajat, 1998). In the Tomb of Sunan Sendang Duwur complex, lotus motifs can be seen adorning the walls of the gate combined with the tendrils of the lotus coils. This motif inspired craftsmen to produce lotus flower batik motifs.



**Figure 6.** Classical Cultural Exoticism of the Transitional Islamic Period in the Lotus Batik Motif  
Source: Personal Design

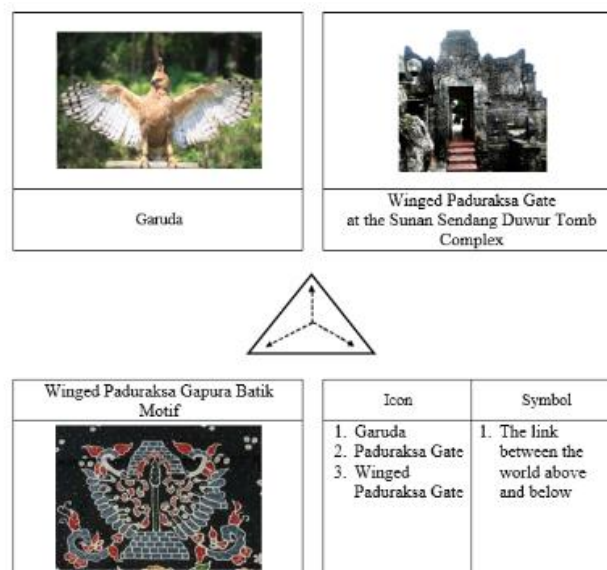
The lotus motif batik is represented as having a red bloom with a blend of leaves around it. The shape of the lotus flower is arranged in a pattern lined up to form four levels. The flower with the lowest level is depicted with two small lotus flowers. The second level is depicted with three lotus flowers with a larger size, the level above is depicted with two lotus flowers with a larger size. The highest level is depicted with two small lotus flowers. This arrangement represents the levels (strata) in life. Such an arrangement is also used in wayang mountains. The lowermost represents the mortal realm, with a thin hemline delineated. The part above represents the realm of transition, depicted by the paduraksa gate, the animals above it represent all the bad human traits and desires that must be abandoned. The apex represents the realm of eternity, represented by a shape that tapers upwards. The lotus motif symbolizes eternity and longevity. The coloring of the lotus batik motif uses contrasting colors (red and green), while the background uses a dark

color (black). The coloring technique for this batik motif uses the dab-wall technique for the motif and dyeing for the background.

### 2. Paduraksa gate batik motif with wings

The paduraksa gate batik motif with wings takes inspiration from the gate of the Sunan Sendang Duwur Tomb complex. The shape of the winged gate is a combination of the forms of the Garuda and Paduraksa gates. The paduraksa gate with wings is a style of the transitional Islamic period (Mustopo, 2021).

The form of the Gapura Paduraksa batik motif with wings is distillation into a simpler form. The global shape of the gate is maintained, this is done so that the uniqueness of the shape is not lost. The coloring of the motif uses a combination of blue and red, the background uses a dark (black) coloring. The paduraksa gate motif with wings symbolizes release, as well as connecting the upper and lower worlds (Mustopo, 2021).



**Figure 7.** Classical Cultural Exoticism of the Transitional Islamic Period in Winged Paduraksa Gapura Batik Motif  
Source: Personal Design

### 3. Singo batik motifs bend

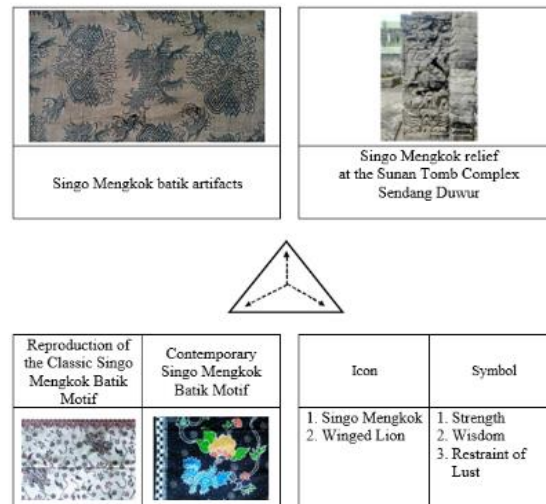
Singo mengkok batik is a reproduction of classic batik artifacts from the transitional Islamic period, namely in the 15th century AD. These classic batik artifacts are currently stored in the Sunan Drajat Museum which is in his tomb complex. The batik has motifs that represent lions, winged lions, or Chinese mythological animals, namely kilin, crowns and eagles (Shiam, 2020; Tim Peneliti dan Penyusun Buku Sejarah

Sunan Drajat, 1998). According to one of the Sendang Lamongan batik craftsmen, singo mengkok batik also drew inspiration from the bas-relief of a lion motif in the Tomb of Sunan Sendang Duwur complex (Indah, 2023).

The visualization of singo mengkok batik produced by craftsmen today is not much different from the classical artifact form of singo mengkok batik. First, the craftsmen produce singo mengkok batik while maintaining the

classic shape and coloring. The form of the motif that is applied is the same, only the placement of the pattern is changed. Batik coloring uses simple colors, namely red, black and white. Classical batik tends to have a dominant color of white (white cloth) (Rif'ah, 2019). Second, craftsmen produce contemporary singo mengkok batik by distilling the shape of the motifs and reducing the

number of motifs. The motif that is often used is the lion motif. Batik coloring uses a variety of colors, bright and looks striking. Batik coloring uses dip and dab techniques with synthetic (artificial) textile dyes. The singo mengkok motif symbolizes strength, wisdom and restraint of lust (Tim Peneliti dan Penyusun Buku Sejarah Sunan Drajat, 1998).



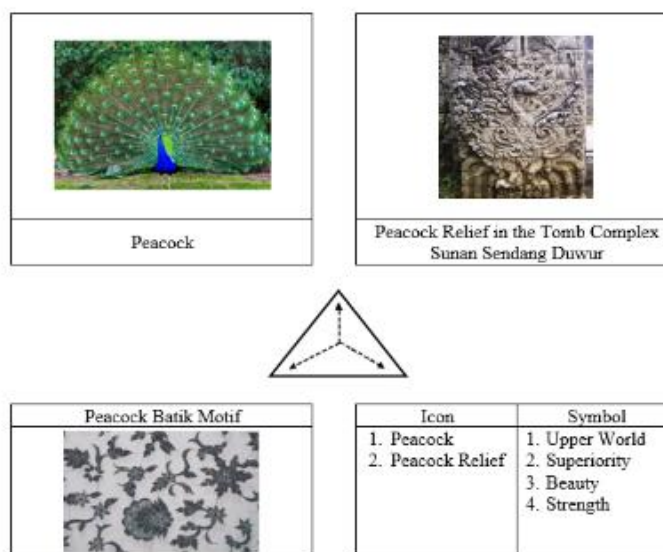
**Figure 8.** Classical Cultural Exoticism of the Transitional Islamic Period in Singo Mengkok Batik Motifs

Source: Personal Design

#### 4. Peacock batik motif

The peacock batik motif represents the front view of a peacock with beautifully blooming feathers. The front view of the peacock is also used as a relief in the Tomb of Sunan Sendang Duwur. The peacock relief is placed on the front

and bottom side of the Paduraksa gate with the second wing after the Candi Bentar gate. The shape of the peacock is clearly visible with a long and curly neck. Its tail feathers bloom with a blend of tendrils. The relief motif inspired craftsmen to produce peacock batik motifs.



**Figure 9.** Classical Cultural Exoticism of the Transitional Islamic Period in Peacock Batik Motifs

Source: Personal Design



The form of the peacock motif undergoes a stylized form to become simpler when compared to the relief form of the peacock in the Tomb of Sunan Sendang Duwur complex. However, it still looks distinctive in the shape of the blooming tail. The peacock motif is also combined with the vine leaf motif to fill the entire surface of the cloth. The coloring of the peacock batik motif uses a combination of soga, black and white colors (classic batik coloring). The background uses white coloring, while the motifs combine soga and black colors. The coloring uses a block or wall technique on the background. The peacock batik motif symbolizes the world above, excellence, beauty and strength (Liandry, 2021; Sugianto, 2019).

### **Sendang Lamongan Batik In The Socio-Cultural Environment**

Batik for the Javanese people is not just clothing (clothing) that is only used in everyday life. Batik is an ornamental fabric that can be an expression of craftsmen, clothing, a symbol of social status, forming social structures, symbols of wealth, symbols of power, symbols of cultural identity, reinforcement of economic defense, political propaganda and part of other arts (Alamsyah et al., 2019; Hasanudin, 2001; Hayati, 2012, 2015; Nurhajarini et al., 2015; Pramadani, 2016; Prawira, 2018; Rif'ah, 2019; Saraswati et al., 2019).

In line with this explanation, Sendang Lamongan batik in the socio-cultural environment of society has functions as: (1) the expression of artisans, (2) magical objects that contain spiritual values and (3) fashion modes in social life.

#### **1. The expression of Sendang batik craftsmen**

Aside from being batik craftsmen and traders, the people of Sendang are also metal jewelery craftsmen. These facts show that the people of Sendang have high skills, are patient, tenacious, diligent and painstaking in art. If viewed from the strokes of the batik canting produced, there are two forms of creation used. First, printing with a high level of detail in making motif lines and batik coloring. The batik

produced will have a high level of detail in the form of motifs and colors. Neatness can be seen from the absence of errors in the process of making lines and coloring. Second, painting with an expression of flexibility in making motif lines and batik coloring. The batik produced will have a low level of detail. There are streaks of lines and coloring that don't match the sketch of the motif that has been made. However, this flexibility becomes an expression of craftsmen in expressing their passion for art.

#### **2. Batik Sendang as a magical object containing spiritual values**

Batik Sendang Lamongan still has spiritual values that are believed and internalized by the people of Sendang Village. The Kluwung motif is one of the batiks used to cover someone who was born flanked by their deceased relatives. Ruatan is done in order to always be given health and longevity. The kluwung motif in the Indramayu area is also believed and trusted by the people to cure diseases, namely by wearing batik cloth with a kluwung pattern (Prawira, 2018). Apart from the kluwung motif, the kenogo motif is also believed to cure children who have a fever. Many healthy children return after wearing batik cloth with kenongo motifs, through the suggestive energy generated (Rif'ah, 2019).

#### **3. Batik Sendang as a fashion mode in social life**

Since the establishment of batik by UNESCO as an intangible heritage, Indonesian people have been even more active in preserving batik. Batik has become a fashion among children and parents, both for simple and formal events. Batik has become a fashion in people's lives. Batik is processed into disposable items such as clothes, headbands, sarongs, masks, fans and others. Batik Sendang is used as clothing for employees of government, education and health agencies. In addition, the Singo Mengkok batik was also stipulated by the Lamongan Regency government as part of the Lamongan Typical Clothing (BKL). The application of batik can be seen on the headband and sarong worn. Other artistic fields also utilize Sendang Lamongan batik as part of artistic activities. Such as fashion shows, carnivals and others.



**Figure 10.** Batik Sendang in the Socio-Cultural Environment of Society  
Source: Personal Design

## CONCLUSION

The exoticism of the coastal natural environment and cultural values during the transitional Islamic period became an artistic expression of Sendang Lamongan batik craftsmen. The rich natural environment of hills, coasts and cultural artifacts influence the shape of the batik motifs in Sendang Lamongan batik. Batik is an expression of craftsmen in channeling their creativity and innovation in preserving coastal arts. In addition to craftsmen, Sendang Lamongan batik has implications for the socio-cultural environment of society. Batik is still believed to have spiritual values that are believed and internalized by the people of Sendang. Batik is a garment that is attached to various community activities and is part of other artistic expressions.

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