Batik and Embodied Cultural Knowledge in Beksan Setu Pon at Pura Mangkunegaran

Denik Ristya Rini
Faculty Language and Arts , Universitas Negeri Semarang, Indonesia
denikristya@students.unnes.ac.id

Abstract

Batik in Javanese dance is often perceived primarily as costume or visual ornament, although its motifs, modes of wearing, and cultural associations may embody knowledge connected to court traditions and performance practices. This study examines the role of batik as embodied cultural knowledge in Beksan Setu Pon at Pura Mangkunegaran, Surakarta. It aims to explore how batik operates within dance performance and how the relationship between textile, body, movement, and cultural context contributes to the transmission of living heritage. The study employs a qualitative ethnographic approach through participant observation, visual documentation, and interviews with cultural and dance practitioners associated with Mangkunegaran. The findings indicate that batik functions beyond its aesthetic role as performance attire. Its presence connects the dancer's body with cultural conventions, court identity, and knowledge embedded in performance practices. Through wearing, moving, and performing, cultural knowledge is experienced and reproduced rather than transmitted solely through verbal explanation. Beksan Setu Pon therefore provides a performative space in which batik, bodily practice, and court tradition interact in sustaining cultural knowledge. The study highlights embodied practice as an important mechanism for transmitting local knowledge and maintaining living heritage amid contemporary cultural change.

Keywords: *batik; embodied cultural knowledge; Beksan Setu Pon; living heritage; Pura Mangkunegaran*

Corresponding Author:
Denik Ristya Rini
Faculty Language and Arts , Universitas Negeri Semarang, Indonesia
denikristya@students.unnes.ac.id

INTRODUCTION

Traditional dance constitutes an important form of living cultural heritage because cultural knowledge is not preserved solely through written records, objects, or verbal narratives, but is continuously enacted through the body. Within dance practices, the body becomes a site where movement, memory, values, aesthetics, and cultural conventions are learned and reproduced. Studies of intangible cultural heritage (Dwi & Syarif, 2025) have similarly emphasized the body as an important carrier through which heritage is practiced and transmitted . This perspective is particularly relevant to Javanese dance, in which bodily practice is inseparable from culturally situated ways of sensing, understanding, and performing. (Daryanti, Margaretha, et al., 2025) for example, demonstrate that *rasa* in Javanese dance involves not only aesthetic sensitivity but also intuition, imagination, bodily intelligence, and an understanding of Javanese culture. Thus, dance can be understood as an embodied cultural practice through which knowledge is experienced rather than merely represented (Daryanti, Mustika, et al., 2025).

The transmission of such knowledge is central to the sustainability of traditional dance. Cultural continuity depends not only on the preservation of choreographic forms but also on the processes through which meanings, values, and performance conventions are transmitted between generations (Sari & Widyaningrum, 2026). Research on embodied knowledge in traditional Asian performance suggests that such knowledge is frequently transmitted through bodily repetition and sustained practice rather than verbal explanation alone (Liu, 2016) . (Daryanti, Mustika, et al., 2025) further demonstrate that traditional dance inheritance operates through kinship networks and non formal learning, while the values and meanings embedded in dance can function as a source of cultural literacy. Their of the Saibatin community identifies vertical inheritance through immediate and extended kinship networks, supplemented by non-formal learning in a dance studio (Daryanti, Margaretha, et al., 2025). These findings suggest that cultural inheritance takes place through participation in social and performative practices rather than through formal instruction alone. In this sense, the sustainability of dance traditions requires attention to the interconnected elements through which cultural knowledge becomes embodied.

One of these elements is costume. In traditional performance, costume is frequently discussed in terms of visual appearance, aesthetic composition, or stage presentation. However, textiles worn by dancers may also participate in the construction of cultural meaning within performance rather than functioning solely as visual decoration. This is particularly significant in the Javanese cultural context, where batik motifs are connected with historically developed visual structures, cultural values, and local identities. Classical batik therefore cannot be approached solely as decorative cloth. (Wahida et al., 2020), for instance, demonstrate how the visual aesthetics of the classical Kawung motif can function as a source for contemporary textile creation while maintaining the importance of local cultural identity. More specifically, (Budi et al., 2026) show that classical Parang motifs contain historically developed systems of symbolism and philosophy, and

that particular variants such as Parang Barong have been associated with royal attire and Javanese concepts of leadership. This suggests that batik worn in performance may bring historically constituted cultural meanings into the visual construction of the performing body.

The relationship between batik and dance becomes particularly important when the textile is worn on the performing body. Once worn, batik is no longer encountered only as a two dimensional visual object. It moves with the dancer, participates in the visual articulation of the body, and enters a performative context shaped by movement, space, music, cultural conventions, and social meaning. Research on embodied heritage similarly emphasizes that the body is not merely a medium for displaying cultural forms but an active carrier through which heritage is structured, practiced, and performed (Fu et al., 2026) . The relationship between batik and dance can therefore be understood through an interconnected configuration of textile body movement performance. Such a perspective shifts attention from asking only what a batik motif visually represents toward examining how cultural knowledge associated with the textile becomes situated and experienced through bodily performance. This approach also corresponds with (Sunarti & Fadeli, 2021) , who conceptualize *rasa* in Javanese dance as inseparable from bodily intelligence, intuition, sensory experience, and cultural understanding.

This issue is particularly relevant to Beksan Setu Pon at Pura Mangkunegaran, Surakarta. Set within the cultural environment of Mangkunegaran, the performance provides an important context for examining the encounter between dance, the performing body, batik, and court-related cultural knowledge. Rather than positioning batik merely as an accompanying costume, this study considers the textile as part of the cultural configuration through which performance is constituted. Attention to what is worn, how it relates to the performing body, and how its cultural meanings are understood by practitioners enables a broader reading of dance as a space in which tangible and intangible dimensions of heritage intersect.

Previous studies have separately demonstrated the importance of bodily and cultural knowledge in Javanese dance (Daryanti, Mustika, et al., 2025) , the transmission of cultural values through traditional dance (Afolaranmi & Afolaranmi, 2024) and the continuing relevance of classical batik as a source of cultural and visual knowledge (Wahida et al., 2020). Nevertheless, the intersection between these domains remains insufficiently examined. In particular, limited attention has been given to how batik worn in a court-related dance practice participates in the embodiment and transmission of cultural knowledge. Examining batik merely as costume risks separating the textile from the body that wears it and from the cultural context in which both textile and body acquire meaning. Conversely, examining dance without considering its material components may overlook how clothing contributes to the construction and transmission of embodied heritage.

Therefore, this study examines batik as embodied cultural knowledge in Beksan Setu Pon at Pura Mangkunegaran. It investigates how batik operates within the performance, how cultural knowledge associated with the textile is articulated through the relationship between batik and the dancer's body, and how this relationship contributes to the transmission of living heritage. By bringing textile, body, movement, and cultural context into a single analytical framework, the study proposes that the significance of batik in dance extends beyond visual representation: cultural knowledge becomes meaningful through the process of being worn, embodied, performed, and transmitted. This perspective contributes to discussions of cultural sustainability by emphasizing performance as a dynamic space in which material heritage and embodied knowledge continually interact.

METHODS

This study employed a qualitative interpretive approach with an ethnographic orientation to examine batik as embodied cultural knowledge in Beksan Setu Pon at Pura Mangkunegaran, Surakarta. Data were collected through participant observation, semi structured interviews, visual documentation, and document analysis involving dancers, dance practitioners, and cultural actors selected purposively based on their involvement in and knowledge of the performance. Observation focused on the use of batik within dance attire and its relationship with the body, movement, and performance context, while interviews explored participants' understanding of batik, its cultural significance, and the ways such knowledge is learned and transmitted within Mangkunegaran dance practices. Photographs, performance documentation, and relevant cultural documents were used to complement and triangulate the observational and interview data. The data were analyzed thematically through familiarization, coding, categorization, theme development, and interpretation, with particular attention to the interconnected relationship between textile, body, movement, performance, and cultural transmission. To ensure trustworthiness, findings from different data sources were compared through source and technique triangulation, while interpretations of cultural meanings were grounded primarily in participants' accounts and contextual evidence rather than inferred solely from the visual characteristics of batik.

RESULTS AND DISCUSSION

Wiyosan Setu Pon as a Space for the Actualization of Mangkunegaran Cultural Heritage

The findings indicate that Wiyosan Setu Pon functions not only as a commemoration associated with the Javanese calendrical cycle but also as a recurring space for the actualization of Mangkunegaran performing arts. Held every *Sabtu Pon*, approximately once every 35 days, the event presents various traditional performances and brings together performers, the cultural environment of Pura Mangkunegaran, and the public. One of the dances presented within this context is Beksan Golek Lambangsari. The recurring performance of traditional repertoires demonstrates that

cultural continuity is maintained not solely through documentation or internal training, but also through their repeated enactment before contemporary audiences.

This finding highlights the importance of cultural space in sustaining cultural knowledge. (Aliyah et al., 2016) describe Surakarta as a traditional Javanese city whose spatial organization is historically connected to Javanese cosmological principles. Their study emphasizes that traditional urban spaces should not be understood merely through their physical or economic functions, since they also accommodate socio-cultural interaction and cultural conceptions of life. Although their study specifically examines traditional markets, its understanding of space as a site of socio cultural activity is relevant to the present study. Pura Mangkunegaran can similarly be understood as an active cultural space in which traditional knowledge is repeatedly enacted, encountered, and interpreted.

The recurring presentation of Beksan Setu Pon can also be understood as a form of active cultural preservation. (Agung et al., 2020) distinguishes cultural preservation within palace contexts into passive preservation, active preservation, and network based preservation. Active preservation involves mobilizing the cultural resources of the palace within modern society, while network preservation strengthens collective relationships and expands cultural networks. From this perspective, Wiyosan Setu Pon demonstrates that palace heritage is not preserved merely as a remnant of the past. It is activated through dancers, choreography, costume, textiles, performance space, and public participation.

The transmission process becomes particularly visible when performers provide explanations about the dances and engage audiences in discussion after the performance. Cultural experience therefore operates through at least two interconnected modes: a visual and performative encounter, in which audiences experience movement, costume, music, and space; and a discursive encounter, in which cultural meanings are explained and discussed. Wiyosan Setu Pon can therefore be understood not only as a performance event but also as a cultural learning space. Nevertheless, audience exposure to cultural performance should not automatically be equated with the embodied knowledge acquired by dancers through sustained practice and repetition.

Parang Barong as Worn Cultural Knowledge



Figure 1. Golek Lambangsari Dance Wearing Parang Batik

Observation of Golek Lambangsari indicates that batik constitutes an important component in the visual construction of the performing body. The dancers wear Parang Barong *jarik* as part of a broader costume configuration that includes a vest, *sampur*, and various accessories. The significance of Parang Barong in this context extends beyond its decorative appearance because the motif carries historical associations, symbolic meanings, and relationships with Javanese court culture.

(Budi et al., 2026) demonstrate that Parang occupies an important position within the tradition of classical Javanese batik. Their study challenges the simplified interpretation of Parang merely as a representation of a machete. Instead, they trace its symbolic construction to the abstraction of the *mêlinjo* fruit arranged systematically within the motif, associating this visual organization with strength and the ability to restore order from disorder. This interpretation demonstrates that the visual structure of Parang is embedded within a broader system of Javanese symbolic thought.

More specifically, Parang Barong has historically been associated with royal dress. (Budi et al., 2026) note that Parang Barong and Parang Rusak were worn as part of the formal apparel of Javanese rulers and that particular Parang variants were historically regulated through the system of *batik larangan*, which restricted their use by ordinary people. The historical significance of the motif therefore emerged through the relationship between textile, social position, cultural regulation, and the authority of the court.

This interpretation is consistent with Widagdo, Ismail, and Alwi's argument that clothing within Javanese culture does more than cover the body. Clothing can communicate social position, while batik ornaments function as forms of visual communication through which cultural ideas, expectations, and messages are articulated (Widagdo et al., 2022). Consequently, when Parang Barong is worn by dancers within Pura Mangkunegaran, the motif enters a performative context in which textile history, cultural symbolism, the body, and the court environment intersect.

However, the historical meaning attached to Parang Barong should not be assumed to represent the actual knowledge possessed by every dancer or audience member. A distinction is necessary between the cultural meanings historically associated with a motif and the cultural knowledge acquired by individuals. Wearing Parang Barong does not automatically imply a comprehensive understanding of its history and philosophy. Such knowledge depends on processes of learning, interpretation, explanation, participation, and cultural transmission.

From Textile to Body: Parang Barong in the Movement of Golek Lambangsari

Visual observation of Golek Lambangsari demonstrates that the appearance of Parang Barong changes as the textile interacts with the dancer's body. In seated or kneeling positions, the *jarik* forms a relatively concentrated visual field around the lower body. As the dancer stands, changes direction, and performs choreographed movements, the textile follows the body's orientation and spatial movement. Batik therefore ceases to operate merely as a static two dimensional surface. The body gives the textile direction, volume, and movement, while the textile simultaneously contributes to the visual construction of the performing body. This interaction produces a dynamic relationship between textile, body, and movement.

This finding can be further interpreted through (Widagdo et al., 2022) discussion of the contextual function of batik. They argue that traditional batik motifs are related to the functions of

the garments on which they appear and to the particular circumstances in which those garments are worn. In Golek Lambangsari, this relationship becomes performative: the textile is not simply worn but moved through a culturally organized choreography.

This relationship is particularly relevant because Golek Lambangsari represents a young woman approaching adulthood and engaging in acts of personal adornment. Several movement motifs articulate bodily actions associated with dressing and beautification, including *trap jamang*, *tasikan*, *ngelus rikma*, *trap slepe*, *mandhe sampur*, and *ngilo sampur*. The performing body can therefore be understood as a dressed cultural body rather than a biological body to which costume is subsequently added. Costume and bodily movement participate together in constructing the cultural readability of the performance.

Within this relationship, Parang Barong exceeds its function as ornamentation. (Budi et al., 2026) demonstrate that classical batik is historically constituted through the intersection of visual form, function, symbolism, philosophy, traditional rules, and contexts of use. When the motif moves from the textile surface onto the performing body, these historical layers encounter a contemporary bodily experience. Parang Barong becomes something that is not only seen but worn, moved, and performed.

Wearing Heritage: Batik as Embodied Cultural Knowledge

The findings suggest that wearing batik and possessing knowledge about batik are interconnected but not identical cultural experiences. A dancer may learn how to wear a *jarik*, adjust bodily posture, move with the textile, coordinate it with other costume elements, and perform within Mangkunegaran choreographic conventions without necessarily being able to verbally explain the complete historical and philosophical meanings of Parang Barong. Conversely, an individual may understand the philosophy of Parang Barong through books or museum interpretation without ever experiencing how the body moves while wearing the textile. This distinction provides an important basis for understanding embodied cultural knowledge.

The finding also extends previous discussions concerning transformations in the function of batik. (Widagdo et al., 2022) argue that batik has undergone functional transformations according to changing social contexts, moving beyond traditional cultural functions into fashion, economic activity, and national identity. The present study identifies another dimension of this continuity: batik can remain culturally active through bodily experience within traditional performance. A transformation in the context of use therefore does not necessarily indicate a detachment from heritage. Under particular circumstances, new or continuing performative contexts may create additional ways through which heritage is experienced.

This dynamic understanding of continuity corresponds with (Agung et al., 2020) argument that palace cultural preservation is an adaptive process rather than a static attempt to maintain culture in an unchanged condition . Cultural preservation involves active responses to changing social environments and allows cultural actors to modify practices while maintaining cultural continuity. Beksan Setu Pon demonstrates such a process by bringing together traditional repertoire, batik, costume, dancers, palace space, and contemporary audiences within a recurring cultural event.

Embodied cultural knowledge in this study therefore does not imply that the complete philosophy of Parang Barong is automatically inscribed within the dancer's body. Rather, embodiment refers to a process through which cultural material becomes incorporated into bodily experience and practice. Batik is worn; the body adjusts to the textile; the body moves with it; movement is organized through choreographic conventions; and the resulting configuration is performed within the cultural environment of Mangkunegaran.

The process, however, should not be understood as an automatic or strictly linear transfer of knowledge. Cultural knowledge is mediated through practice, repetition, interpretation, explanation, experience, spatial context, and social interaction. This is particularly important because, as (Budi et al., 2026) demonstrate, classical batik has survived and developed historically while retaining significant symbolic and philosophical dimensions.

The concept of wearing heritage thus provides a way of understanding the intersection between material heritage and embodied cultural practice. Parang Barong represents a material and visual dimension of heritage, while Golek Lambangsari provides an embodied and performative context through which that heritage is activated. The dancer's body becomes a meeting point between textile, historical memory, cultural symbolism, movement, and contemporary cultural practice. Batik in Beksan Setu Pon can therefore be understood not merely as costume, but as part of a process through which cultural knowledge is continually worn, embodied, performed, and transmitted.

The Interrelationship between Material Heritage and Embodied Cultural Practic

The findings reveal that the cultural continuity of batik in Beksan Setu Pon is produced through the interaction between material heritage and embodied cultural practice. Parang Barong carries historical and symbolic associations derived from Javanese court culture, while Golek Lambangsari provides a performative structure through which the textile becomes connected to the body, movement, and cultural space. The significance of batik in this context therefore cannot be explained solely through motif interpretation. Its cultural presence is produced through a relational process involving the textile itself, the dancer who wears it, the choreography that moves it, the palace environment in which it is performed, and the audience that encounters the performance.

This relational perspective extends previous studies that have primarily discussed batik through its symbolic meanings and changing social functions. (Widagdo et al., 2022) demonstrate that batik has undergone transformations in function while continuing to operate as a form of visual communication and cultural identity. Meanwhile, (Budi et al., 2026) show that classical Parang motifs are embedded within systems of symbolism, philosophy, social regulation, and royal dress. The present findings add a performative dimension to these perspectives. The meaning of batik is not only represented through its visual structure or explained through verbal narratives; it is also activated through the body that wears and moves the textile.

This distinction is important because material heritage and embodied heritage operate through different but interconnected forms of cultural knowledge. Parang Barong can remain materially preserved as a textile, visually documented as a motif, or intellectually interpreted through historical and philosophical narratives. However, when the textile is worn in Golek Lambangsari, another form of cultural engagement emerges. The dancer must negotiate the textile

bodily through posture, movement, spatial orientation, and coordination with other costume elements. Cultural continuity therefore involves not only knowing what a textile means but also knowing how to live, move, and perform with it.

The findings consequently suggest three interrelated dimensions of cultural knowledge. The first is symbolic knowledge, referring to knowledge of the historical, philosophical, and cultural meanings associated with Parang Barong. The second is embodied knowledge, referring to bodily familiarity developed through wearing the *jarik*, performing movement, and repeatedly participating in dance practice. The third is performative knowledge, which emerges when symbolic and embodied elements are publicly enacted within a culturally meaningful setting. These dimensions should not be regarded as hierarchical. Rather, they interact to sustain different aspects of living heritage.

The cultural space in which this interaction occurs is equally significant. As (Aliyah et al., 2016) emphasize, traditional spaces in Surakarta accommodate socio-cultural interaction and cannot be reduced to their physical functions. In Beksan Setu Pon, Pura Mangkunegaran provides more than an architectural background. It situates the dancers, batik, choreography, and audience within a historically meaningful cultural environment. The relationship can therefore be understood not simply as textile body movement, but more comprehensively as textile body movement space and audience.

CONCLUSION

This study demonstrates that batik in Beksan Setu Pon at Pura Mangkunegaran functions beyond its conventional role as a decorative element of dance costume. Through the performance of Golek Lambangsari, Parang Barong becomes part of a dynamic relationship between textile, body, movement, cultural space, and performance. Its historical and symbolic associations with Javanese court culture provide a material dimension of heritage, while the dancer's bodily engagement with the *jarik* transforms the textile from a static cultural object into an embodied and performative experience.

The findings further indicate that wearing batik should not automatically be equated with understanding its complete philosophical meaning. Instead, cultural knowledge operates through different but interconnected dimensions. Symbolic knowledge is articulated through the historical and philosophical meanings associated with the motif; embodied knowledge develops through repeated bodily practice and interaction with costume; and performative knowledge emerges when these elements are enacted within a culturally meaningful setting. In Wiyosan Setu Pon, these forms of knowledge intersect through the participation of dancers, cultural practitioners, audiences, textiles, and the cultural environment of Pura Mangkunegaran.

The study therefore proposes the concept of *wearing heritage* to explain how material heritage becomes culturally active through bodily practice. Cultural continuity, from this perspective, does not depend solely on preserving batik as a physical textile or maintaining traditional dance as a fixed repertoire. Rather, it is sustained through repeated relationships between cultural objects, bodies, practices, spaces, and communities. Ultimately, Beksan Setu Pon demonstrates that living heritage is

maintained not simply because cultural objects survive, but because they continue to be worn, moved, performed, experienced, interpreted, and transmitted. The intersection of Parang Barong and Golek Lambangsari illustrates how material heritage and embodied cultural practice can operate together to sustain cultural knowledge within contemporary life. This perspective contributes to the study of batik and traditional dance by positioning the performing body as an important site where material heritage is transformed into embodied cultural knowledge and transmitted across generations.

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