

The Role of Yogyakarta Sultanate in the Development of Yogyakarta Classical Batik

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ABSTRACT

Batik is associated with the respective community as the creator, the connoisseurs, and the owner of batik motives in a single society. In relation to the statement, the Yogyakarta Sultanate has played certain roles within the development of Yogyakarta classical batik. Thus, the objective of the study is to describe the role of the Yogyakarta Sultanate within the development of Yogyakarta classical batik. In conducting the study, the approach that had been adopted was the descriptive qualitative approach. Then, the subject of the study was the Yogyakarta classical batik while the material object of the study was the shape, the motive, and the color of the classical batik. Furthermore, the formal object of the study was the role of the Yogyakarta Sultanate within the development of the Yogyakarta classical batik. The results of the study show that the role that the Yogyakarta Sultanate has played is that of the regulator and the holder of the highest social system institutions, which influence the motif, the color, and the use of the classical batik.

Keywords: Role, Yogyakarta Sultanate, Classical Batik

1. INTRODUCTION

The peculiar Indonesian clothes are very various and one of them is batik. The Indonesian batik has various motives, manufacturing techniques, and origins. Then, one of the batik motives that have existed in Indonesia is Yogyakarta classical batik. The Yogyakarta classical batik has peculiarities in terms of motive, color, and use in comparison to the batik from other Indonesian regions. In the development, batik has experienced numerous evolutions both in terms of motive and in terms of manufacturing technique. With regard to the statement, batik has been believed to be in existence in the era of the Majapahit Empire and become very popular at the end of the 18th Century or the beginning of the 19th Century. In the era of Majapahit Empire, all of the batik clothes that had been manufactured were the painted ones. On the contrary, the stamped batik began to be known in the 20th century in the era of the First World War, approximately around the 1920s [1]. The peak of the golden era for the Archipelago batik was in the era of Surakarta Sunanate and the Yogyakarta Sultanate. At that time, the Solo Batik and the Yogyakarta Batik was known as the Vorstenlanden Batik. Literary, *Vorstenlend* refers to the power of the four kingdoms, also known as *Catur Sagatra*, that become the heir of the Mataram Dynasty. As a result,

geographically the batik clothes that have been manufactured outside the Vorstenlanden area are known as the coastal batik [1].

In general, batik refers to two aspects namely batik as a technique and batik as a motif. Batik is a technique that refers to the way of dyeing cloth using wax that has been heated in order to prevent the color from being absorbed into the cloth. This technique is known as wax-resist dyeing. On the contrary, batik as a motif refers to the cloth that has certain motives and peculiarities. The pattern in Yogyakarta classical batik and the pattern in the coastal batik have differences. Most of the patterns in the Yogyakarta classical batik reflect the influence of Javanese-Hinduism that have existed since the era of Padjadjaran Kingdom and Majapahit Empire. The culture of Javanese-Hinduism has been very influential in the overall life setting of the Javanese society and this also applies to the ornaments of Yogyakarta classical batik [1]. Then, when Islam arrived in Archipelago, changes took place in the shape of the batik pattern. The changes have been on the shape of the motive with the stylization toward the living organism-shaped ornaments.

Among the various motives of Yogyakarta classical batik, there are the ones that have been regulated by the Yogyakarta Sultanate. The regulation is on the shape, the size, and the use of the motif in relation to the level

of *keningratnan* or nobility. For example, several batik motives may only be worn by the Sultan and his close relatives. This motif of classical batik that has been regulated is known as *Larangan Batik* or *Awisan Bati*. This means that laypeople who are outside the descendants from the Palace or the descendants of nobility may not wear it [2].

Every artwork is inseparable from the social and cultural context; this statement also applies to the art of Yogyakarta classical batik. Indeed, batik has a strong association with the society since society is the communal group itself that becomes the creator, the connoisseur, and the owner of the batik motif. As a result, it can be understood that up to date batik still is in existence and is still favored by the Indonesian people, especially those who live in Yogyakarta, because of the contribution from the society that has been involved in the dynamics of the Yogyakarta classical batik. In this regard, the Yogyakarta Sultanate as part of the Yogyakarta society is believed to play a certain role in the development of the Yogyakarta classical batik. The role itself is in accordance with the position of the Yogyakarta Sultanate in the middle of society.

Yogyakarta Sultanate refers to the name or the governance and also the organization that holds the authority to formulate and implement the law in the region of Central Java since the approval of Giyanti Agreement. Then, on August 3rd, 1950, the Yogyakarta Sultanate decided to join the Unitary State of the Republic of Indonesia and became a province-level area known as the Province of Yogyakarta Special Region in today's era. The Yogyakarta Sultanate is led by a Sultan; thus, the Sultan holds the dominant power with a lifelong period and the succession of the leadership is based on inheritance.

In order to analyze the role of the Yogyakarta Sultanate in the development of the Yogyakarta classical batik, the article will approach the topic of the study from the perspective of Art Sociology Discourse. According to Jazuli [3], Art Sociology, or also known as "Aesthetics Sociology," is a branch of Sociology that reviews the involvement of mankind or individuals in relation to the art activities in the surrounding socio-cultural context. The implication of such definition in the domain of Fine Arts is that Art Sociology is implemented in order to identify: (1) whether an artwork represents a social class or a social group or not, (2) whether the process of art creation is influenced by the surrounding community or not, (3) whether there is any role that the ruler (sponsor, maecenas, and patron) has played or not, (4) how the role has been performed, (5) how artwork has been considered as part of social documents, and (6) how the social development

influences the artwork. In this regard, the discourse of Art Sociology is on the focus toward the problems of the Yogyakarta Sultanate within the development of the Yogyakarta classical batik. Specifically, the study aims at analyzing the role of Yogyakarta Sultanate in the development of the Yogyakarta classical batik based on the position of the Sultanate in the middle of society.

2. METHODS

The study was descriptive qualitative research. Thus, the results of the study were in the forms of written or oral phrases from the subjects under investigation. The descriptive qualitative approach was adopted in the study in order to describe the Yogyakarta classical batik both materially and formally. Then, the subjects in the study were the batik that had been influenced by the Yogyakarta Sultanate in terms of shape and meaning. On the contrary, the material objects in the study were the color, the motif, and the meaning of the classical batik (Parang, Kawung, Semen, Garuda, and Burung). Furthermore, the formal review of the article discussed the role of the Yogyakarta Sultanate in the development of the Yogyakarta classical batik. With regard to the statement, the data in the study were all information that had been related to batik in the form of written documents, pictures, words, and action. Within the study, the data had been attained from both the primary source and the secondary source. The primary data were attained from the library documentation, while the secondary data were attained from observation and interview. In analyzing the data, the techniques that had been implemented were data review from various sources data reduction, data presentation, and conclusion drawing or verification.

3. RESULTS AND DISCUSSION

3.1. Analysis of Yogyakarta Classical Batik

Classical batik is a traditional artwork that has developed and reached the golden era in the age of the Hindunese and Buddhist Kingdom. The motif as well as the color of the classical batik may not be altered and there are several regulations and philosophical meanings behind the batik motif. With reference to the statement, there are various discourses which emphasize that the classical art discourse has been very eurocentric. Therefore, an analysis toward European classical art and the Archipelagic (*Nusantara*) Classical Art will discover many differences. These differences are caused by the surrounding social context; however,

both classical arts still share several similarities. According to Suryajaya [4], in the concept of the Grecian classical art on antiques, art is considered as a technique, rationale (its characteristics thus are in contradiction to creativity), and functionalism. The characteristic of art as a technique in classical batik is that the batik painter is considered as an individual with certain skills. In the Javanese language, art refers to *kagunan*, which means that art implies beauty and the complexity of the fine soul of mankind. *Kagunan* describes that the batik painter should possess certain skills in painting the complex batik. The concept of art as a technique also bears rational consequence in the form of canon on the classical batik motif, namely on the fixed main shape and ornament.

The characteristics of classical art as an activity are in contradiction to the characteristics of classical art as creativity and also only serve as a mimesis of nature; however, these characteristics are not completely found in the Yogyakarta classical batik. According to Suryajaya [4], Eastern classical art, instead, regards art as a domain which mainly deals with inspiration, spontaneity, and creativity. Similar to the characteristics of Eastern classical art, the creation of classical batik ornaments is an activity that has associations with creativity since the creation of the classical batik ornament is not mimesis. In addition, Eastern classical art is not a mimesis of reality but, instead, the inner expression of the artist himself. In the beginning, the ornament creation within the classical batik is a creative process because the creator of the motif has expressed his thoughts (inner expressions) into a motif that has been inspired by the truth instead of being mimesis of the truth.

Although the beginning of the classical ornament collection is considered as a creative activity after the classical ornament has been standardized the batik painters only use and combine the existing ornaments into a single batik motif. Even the standardized ornaments are already the classical ornaments themselves; therefore, the creation of the classical ornaments nowadays is not the creation of the new ornaments but, instead, it is only a reproduction of the

classical batik motif. The statement implies a turning situation: the beginning of the ornament creation is a creative process but in the subsequent stage the process has turned into mere mimesis or reproduction.

The conception of good and poor art in the Yogyakarta classical art is aligned with the good and the bad of certain values and norms. The values and the norms that have developed in the Javanese society are manifested in the forms of symbols. Similarly, every form of classical batik motif has a peculiar meaning. In addition, the functional concept is also contained in the Yogyakarta classical batik. Batik is a medium that an artist/batik painter uses in delivering the teachings about the values that preach kindness. At the same time, the batik cloth is also functioned to meet the various needs, namely clothing (*nyamping*), scarf, and headdress (*blangkon*).

3.2. Analysis on the Shape and the Meaning of the Main Ornaments in the Yogyakarta Classical Batik

The classical batik developed inside the Yogyakarta Sultanate has motif and color which originate from the teachings of Hinduism-Buddhism and Islamism. Throughout the development of the Yogyakarta classical batik, the meaning of the classical batik motif contains the teachings of kindness from Hinduism-Buddhism and Islamism. On the contrary, in the development, the color of the classical batik has changed. In the era of Hinduism-Buddhism, the color on the classical batik is adjusted to the culture of Hinduism-Buddhism, while in the era of Islamism the color of the classical batik is adjusted to the teachings of Islamism.

Therefore, it can be stated that the development of the meaning of batik is in line with the development of the belief system in the Javanese culture. Basically, the belief system in the Javanese culture is a syncretism of Hinduism-Buddhism and Islamism. The results of the analysis on the shape and the meaning of the Yogyakarta classical batik are presented in Table 1 below.

Table 1 The name and meaning of Yogyakarta classical batik ornament

No.	Name	Shape	Meaning
1.	<i>Parang</i>	Geometric ornament, 45°-arrayed geometrical ornament with <i>mlijnjon</i> .	A leader (<i>wong agung</i> or nobleman) who wears the batik with the <i>parang</i> motif is expected to have intelligence, agility, strength, and power. This concept is elaborated in <i>Serat Wedhatama</i> (the Teachings of Virtue)
2.	<i>Kawung</i>	Four ellipses that are attached from one to another at one end, a stylization of <i>kawung</i> or sugar palm fruit that has been cross-arrayed	The symbol of <i>mancapat</i> , namely the Javanese cultural reflection on the concept of power with four power sources that protect a single centre
3	<i>Semen</i>	<i>Semen</i> or blossom refers to growth and development, a non-geometrical ornament consisting of plants, animals, and flames	Contains the teachings of <i>Hastabrata</i>
4.	<i>Garuda</i>	The body of a man with the head of a garuda and two wings, the variation can be without a tail known as <i>lar</i> , with one wing known as <i>mirong brikut</i> , and with two wings known as <i>sawat</i>	The ride of Vishnu
5.	<i>Burung</i>	<i>Burung</i> or bird namely huk, phoenix, and peacock, phoenix is a golden-feathered bird that lives an eternal life while huk is a peacock that has just hatched.	Phoenix resembles good luck since it comes from heaven while huk resembles the sincerity toward God

The colors in batik bear symbolic meanings. These meanings are based on the concept of *Tri Datu* and the concept of Islamism as the description of the general characteristics within mankind. The term *Tri Datu* is derived from the word *Tri*, meaning three, and *Datu*, meaning elements. The concept of *Tri Datu* consists of three colors namely red, white, and black and these colors are the symbol of *Hyang Widhi*. In addition, the three colors in *Tri Datu* are also a symbol of God. On the contrary, the colors in Islamism depict the characteristics of mankind namely *aluamah* (desire), *amarah* (anger), *supiyah* (reward), and *mutmainah* (kindness).

Table 2 The meaning of the colour in the Yogyakarta classical batik

No.	Color	<i>Tri Datu</i> (Hinduism)	Islamism
1.	Brown (<i>Soga</i>)	Brahma: creator of the universe	Anger (<i>Nafsu amarah</i>)
2.	Dark Blue (<i>cemeng wulung</i>)	-	Reward (<i>Nafsu sufiah</i>)
3.	White	Shiva: destroyer of the universe	Kindness (<i>Nafsu Mutmainah</i>)
4.	Black	Vishnu: protector of the universe	Desire (<i>Nafsu Aluamah</i>)

3.3. Larangan Batik

The *Larangan Batik* refers to the batik clothes that may only be worn by the Sultan and his descendants. *Larangan Batik* may not be worn by the people other than the descendants or the close relatives of the Sultan in the Yogyakarta Sultanate. The regulations on the use of *Larangan batik* had been laid out in the *Pranatan Dalem Bab Namanipun Panganggo Keprabon Ing Nagari Dalem Ngayogyakarta* on 1927. Then, the motives of *Larangan batik* that can be found in the previously mentioned regulation are namely: (1) *Parang Rusak Barong*, (2) *Parang Rusak Gendreh*, (3) *Parang Rusak Klitik*; (4) *Semen Gede Sawat Gruda*, (5) *Semen Gede Sawat Lar*; (6) *Udan Riris*, (7) *Rujak Sente*, and (8) *Parang-Parangan*.

3.4. The Role of Yogyakarta Sultanate in the Development of the Yogyakarta Classical Batik

3.4.1. The regulation and the ruler of the social order

In a society, there is a reward toward certain aspects such as objects with economic values, property, power, knowledge, or honorable descendants. Such reward puts an individual into a higher position. This kind of phenomenon gives birth to a layer that vertically discerns the position of the individuals in the society and this phenomenon is known as social stratification. The distribution of reward in a community that consists of several groups taking participation in the distribution of social reward is known as social order [5].

In the Yogyakarta society, there is a social stratification that discerns the position of an individual within the society. Certain groups occupy a higher position based on both on the class and the honorary status and these groups are part of the Yogyakarta Sultanate. In terms of position, the Yogyakarta Sultanate occupies several positions in the social stratification of the Yogyakarta society. These positions hold an important role in the social order. These positions are, for example, the Yogyakarta Sultanate as the institution of marriage, family, economy, religion, and education.

The institution of marriage has established the system of kinship or clan that is well-respected in the Yogyakarta society. In turn, the system of kinship or clan has given birth to the institution of politics. indeed, the Yogyakarta Sultanate is the highest governmental and legal institution. As a governmental and legal institution, the Yogyakarta Sultanate has laid out a

system that approves the function of power and also a system of law. Furthermore, the system of politics has resulted in the system of economics. As an institution of economics, the Yogyakarta Sultanate defines the method in the economic order (the production and distribution of goods and services). Last but not the least, at the same time the Yogyakarta Sultanate becomes the institution of religion, which regulates the relationship between mankind and supernatural aspects and which also develops cultural values.

3.4.2. The Yogyakarta sultanate as the institution of marriage

As an institution of marriage, the Yogyakarta Sultanate has established a big kinship system known as the clan. The clan serves to inherit and socialize regulation, habits, and traditions that have been maintained and preserved [6]. In the clan, the kinships that have joined the members of the Yogyakarta Sultanate own certain habits and traditions that have been well-preserved up to date.

One of the traditions that have been continuously preserved in the clan of the Yogyakarta Sultanate is batik painting. Batik has been painted by the close relatives of the Yogyakarta Sultanate in order to meet the clothing needs within the Palace. Usually, the batik clothing is afforded by the princess (*putri dalem*) and their royal servants (*abdi dalem keputren*) in order to fill their spare time. The batik painting activities that have been performed inside the Palace of the Yogyakarta Sultanate has resulted in numerous batik motives.

3.4.3. The Yogyakarta sultanate in the social stratification of the Yogyakarta society

The concept of social stratification, feudal system, and patrimonial system in the social order of the Yogyakarta Sultanate has been based on the traditional knowledge of the Yogyakarta society in specific (the Javanese society in general). The traditional knowledge of the Yogyakarta society that has become the basis of the overall social system is the perspective of the Yogyakarta society that tunes in with nature. The concept of tuning in with nature has given birth to the belief of the Yogyakarta society on fate. Nature is the one that defines the position of all matters (mankind, matter, days, nights, seasons, life flow) across the universe. Therefore, the Yogyakarta society believes that the achievement of a position is based on the fate that has been decided by the nature.

The traditional knowledge about the harmony with nature shapes the Yogyakarta culture that has been based on the concept of the cause-and-effect relationship, leading into a conical order. The attitude of Javanese individuals depends on (goes with the flow of) the society, while the society adheres to the higher and the supernatural power that leads to the gods or God. In other words, the social order of the social centers on the Palace of the Yogyakarta Sultanate while the order of the Yogyakarta Sultanate centers on nature.

The knowledge of Yogyakarta society about the cause and effect relationship has shaped the Yogyakarta Sultanate into the highest institution of religion within the society. In the past, the Javanese kingdoms have occupied the position of the institution of religion and become the intermediary between mankind and the supernatural world. In the belief system of Javanese society, a ruling kingdom is considered as the duplicate of the kingdom of gods. At that time, the Javanese kingdoms became the center of the religious rites. The ruling leaders of these kingdoms were considered as having a power equal to the gods. However, since the entrance of Islamism, the consideration that the ruling leaders of the kingdoms had the power equal to gods turned into the idea that the ruling leaders of the kingdoms were the messengers of God (*khalifatullah*) on earth [7]. Such perspective has been manifested in the batik motif such as *Kawung*. The *Kawung* motif describes the concept of the power that has been centered on the Yogyakarta Sultanate. In addition, certain motives describe the objects that are related to supernatural power such as the motif of Garuda as the ride of Vishnu.

3.4.4. The Yogyakarta sultanate as an institution of government

The Yogyakarta Sultanate has occupied the highest position in the legal order. In accordance with the monarchy system, the stipulation of legal matters is in the hands of the Sultanate because there is any higher institution other than the Sultanate. As a result, the legal, economic, and social order has centered on the monarchy system.

The legal order in the territory of Yogyakarta Sultanate sovereignty has put the Sultan into the position of the Supreme Judge. Thus, the law has been drafted by the Sultanate bureaucracy, who has been the loyal servants to the Sultan. Then, the law that has been drafted leads the run of the government and the social order.

At the same time, the law of the Yogyakarta Sultanate also defines that the position of an individual is attained through birth. Consequently, the honorary status can be inherited, and the inheritance of the honorary status leads to the birth of aristocracy. In an aristocracy, the position of the groups that become part of the royal family is higher than any other group. Due to the aristocracy, the social movement is impossible to take place although the social movement can be afforded through marriage or dedication as the loyal servants to the royal bureaucracy. However, the position of the (non-royal family) bureaucracy employee is not higher than the nobility.

The customary law that defines the position of an individual based on the birth status has influenced the distribution of the honorary status. The nobility is considered to be more respected than the laypeople. Therefore, the use of *Larangan* Batik as a well-respected motif may only be afforded by the nobility. Indeed, the *Larangan* Batik is a symbol of prestige for the highest position in the status of the social order. In addition, the legal order that puts the Yogyakarta Sultanate into the highest position also results in the authority to define the regulations or the privilege of the royal family. This includes the regulations on the use of *Larangan* Batik as well.

3.4.5. The regional concept in the economic order

The concept of territory in the Yogyakarta Sultanate is based on the feudal system. In the feudal system, the distribution of reward is emphasized on the economic order. The feudal system puts the Yogyakarta Sultanate as the highest institution of the economy that regulates the economic system. At the same time, the traditional feudal system of the Yogyakarta Society, the nobility gains the upper hand in attaining the wide property and the labors.

The profit that has been made by the nobility inside the Yogyakarta Sultanate from the feudal system provides an opportunity to afford better (luxurious) life quality. In the groups with the status of nobility, taste and life quality (lifestyle) becomes the determinant factors of an individual. In addition, within the patron-client relationship in the feudal lifestyle, the client adopts the culture, the lifestyle, and the symbol of the patron.

Lifestyle defines the exclusiveness on the life quality of the nobility, which has been strict and dominant in terms of status difference. Such a difference is often standardized in a regulation known

as privilege. In addition, lifestyle is also a complicated symbolism. The symbolism itself is in the form of belongings, attitudes, and languages that are in line with the social stratification and the feudal systems. At the same time, the symbolic system becomes the guidance so that all roles can be played in accordance with the respective position. This kind of symbolism also serves as the warranty of the actor identity and the social order. The statement is apparent in the use of the nobility clothing, including the use of Larangan batik as one of the most important aspects in the nobility clothing. The people or the groups that hold the privilege in using the *Larangan* motif gain the exclusiveness on the life quality and the lifestyle with the convenience service. Last but not the least, the motif of *Larangan* batik is also a lifestyle symbolism.

4. CONCLUSION

The Yogyakarta classical batik is the one that has developed since the era of Hinduism-Buddhism into the era of Islamism in the IV – XVII Century with the characteristics of brown (*soga*) and white (*pethak*) as the base color. Thus, in general the classical motif is a fixed and unchanged motif with several regulations in the creation. The analytical differences of European classical art and the Archipelagic (*Nusantara*) Classical Art especially classical batiks is there is a creativity aspect in the process of making batiks ornament for the first time, because the creator or the artist make the ornament based on the inspiration of nature, in other hands, European classical art considered as not creative because it emphasized mimesis, so it will not create something new. There are similarities of European classical art characteristics and Archipelagic (*Nusantara*) art especially batiks such as, art as a technique, in making batiks, batik painter is considered as an individual with certain skills. In Javanese language, art refers to *kagunan*, which means that art implies beauty and the complexity of the fine soul of mankind. *Kagunan* describes that the batik painter should possess certain skills in painting the complex batik. Another similar characteristic of classical batik and European classical art is in the concept of good art is functional art. Batiks is functional art because batik is a medium that an artist/batik painter uses in delivering the teachings about the values that preach kindness. At the same time, the batik cloth is also functioned to meet the various needs, namely clothing (*nyamping*), scarf, and headdress (*blangkon*).

The *Larangan* batik motif refers to the certain batik motives that may only be worn by the Sultan and his close relatives. The regulation on the use of the

Larangan batik has been issued in the *Pranatan Dalem Bab Nananipun Panganggo Keprabon Ing Nagari Dalem Ngayogyakarta Hadiningrat*.

The development on the meaning and the color of the motif in the color of the Yogyakarta classical batik is based on syncretism within the belief system of the Yogyakarta society. However, in terms of comparison on the development of the Yogyakarta classical batik, the motive that used to be only worn by the nobility, namely the *Larangan* batik motif, now has been allowed to be used by all people. The regulations on the use of the *Larangan* motif only applies inside the Palace of the Yogyakarta Sultanate.

The Yogyakarta Sultanate has occupied several highest positions in various social institutions. As a result, the Yogyakarta Sultanate plays several roles in the formulation and implementation of the regulations especially with regards to the use of the *Larangan* batik motif. At the same time, these positions result in the exclusiveness of the lifestyle and the nobility symbol since the nobility occupies a high position in the order of the Yogyakarta society. Consequently, the nobility becomes the well-respected community.

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