



PROSIDING

International Forum

on Maritime Spice Trading Routes and Cultural Encounters in Indo-Pasific:

Past, Present and Future

PROCEEDING

International Forum on Maritime Trading
Routes and Cultural Encounters in Indo-Pacific:
Past Present and Future

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Spice Route International Forum

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15-16 June 2021

DAFTAR MODERATOR SESI PARALEL

SPICE ROUTE INTERNATIONAL FORUM: ON MARITIME SPICE TRADING ROUTES AND CULTURAL ENCOUNTERS IN INDO-PACIFIC: PAST, PRESENT, AND FUTURE

15-16 JUNI, 2021

No.	Jadwal	Kelas	Sesi	Jumlah Peserta	Moderator
1.	Selasa, 15 Juni 2021 Pkl. 13.30-14.40 WIB	A	1	4	Dr. Trisnowati Tanto, M.Hum.
2.	Selasa, 15 Juni 2021 Pkl. 14.50-16.00 WIB	A	2	4	Dr. Trisnowati Tanto, M.Hum.
3.	Selasa, 15 Juni 2021 Pkl. 13.30-14.40 WIB	B	1	4	Budiawan, S.S., M.A., Ph.D.
4.	Selasa, 15 Juni 2021 Pkl. 14.50-16.00 WIB	B	2	5	Budiawan, S.S., M.A., Ph.D.
5.	Selasa, 15 Juni 2021 Pkl. 13.30-14.40 WIB	C	1	4	Dr. Aknolt Christian Pakpahan, S.IP., M.A.
6.	Selasa, 15 Juni 2021 Pkl. 14.50-16.00 WIB	C	2	3	Dr. Aknolt Christian Pakpahan, S.IP., M.A.
7.	Rabu, 16 Juni 2021 Pkl.13.30-14.40 WIB	D	1	4	Dr. Dra. Christine Claudia Lukman, M.Ds.
8.	Rabu, 16 Juni 2021 Pkl. 14.50-16.00 WIB	D	2	4	Dr. Dra. Christine Claudia Lukman, M.Ds.
9.	Rabu, 16 Juni 2021 Pkl.13.30-14.40 WIB	E	1	3	Prof. Shi Xueqing, Prof. Jiang Zhenpeng
10.	Rabu, 16 Juni 2021 Pkl. 14.50-16.00 WIB	E	2	3	Prof. Shi Xueqing, Prof. Jiang Zhenpeng
11.	Rabu, 16 Juni 2021 Pkl.13.30-14.40 WIB	F	1	4	Anton Sutandio, S.S., M.Hum., Ph.D.
12.	Rabu, 16 Juni 2021 Pkl. 14.50-16.00 WIB	F	2	4	Anton Sutandio, S.S., M.Hum., Ph.D.
13.	Rabu, 16 Juni 2021 Pkl.13.30-14.40 WIB	G	1	4	Dr. Benny Budiawan T., S.E., M.M.

Bandung, 15 Juni 2021

Dr. Dra. Christine Lukman, M.Ds.

Ketua Panitia Spice Route International Forum 2021



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KEYNOTE SPEAKERS

Spice Route International Forum
On Maritime Spice Trading Routes and Cultural Encounters in Indo-Pacific:
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15-16 June 2021



Keynote Speaker:
Mr. **Djubari Orotobogun**
Ambassador of Indonesia
for People's Republic of
China and Mongolia



Keynote Speaker:
Mr. Hillmar Farid, PhD
Director General Ministry
of Education and Culture
Republic of Indonesia



Keynote Speaker:
Prof. James Chin
Zhejiang University -
China



Keynote Speaker:
Prof. Shi Xue Qin
Xiamen University- China



Keynote Speaker:
Dr. Junus
Satrio Atmosidjo dan Dr. Niroy
Susanti
Negeri Rempah Foundation



Keynote Speaker:
Dr. Dedi S. Adhuri
Indonesian Academy of
Science- INDONESIA



Keynote Speaker:
Prof. Johannes Widodo
National University of
Singapore- Singapore




Keynote Speaker:
Prof. Dr. Leonard Y.
Andaya
University of Hawaii




Keynote Speaker:
Prof. Xu Liping
China Academy of Science - China

MODERATOR


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
Moderator:
Dr. Ir. **Supri Kusriadi**, M.T.
Maranatha Christian University




Moderator:
Dr. **Kristanto Kusbiyanto**, S.T., M.T.
Maranatha Christian University




Moderator:
Dewi **Kusrianti Kusbiyanto**, S.Sr., M.Si.
Negeri Rempah Foundation




Moderator:
Ms. Qianqian Luli
Fujian Normal University




Moderator:
Ferlina Sugata, S.T., M. T
Maranatha Christian University




Moderator:
Dr. Aknolt Kristian Rakaaban, S.IP., M.A.
Parahyangan Catholic University,
Indonesia




Moderator:
Anton Sutandjo, S.S., M.Hum., Ph.D.
Maranatha Christian University




Moderator:
Dr. Dra. **Trisowati Tanto**, M.Hum.
Maranatha Christian University




Moderator:
Dr. Benny **Budjawan Tandrasa**,
S.E., M.M.
Maranatha Christian University




Moderator:
Prof. Jiang Zhongde
Fujian Normal University



Moderator:
Dr. Christine Claudia Lukman, M.Ds.
Maranatha Christian University



Moderator:
Prof. Shi Xue Qin
Xiamen University- China



Moderator:
Budjawan, S.S., M.A., Ph.D.
Universitas Gadjah Mada



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JADWAL ACARA

SPICE ROUTE INTERNATIONAL FORUM: ON MARITIME SPICE TRADING ROUTES AND CULTURAL ENCOUNTERS IN INDO-PACIFIC: PAST, PRESENT, AND FUTURE 15-16 JUNI, 2021

15 JUNI 2021		
Waktu	Agenda	PIC dan Pekerjaan
08.15-09.00	Persiapan	Semua panitia Admit peserta
09.00-09.15	Upacara pembukaan	MC–Erika Ernawan Video lagu Indonesia Raya, video universitas, video FSRD, video Negeri Rempah Foundation, video ICOMOS, Peraturan Forum Online
	Doa pembuka oleh Pendeta Universitas	Pdt. Yohanes Bambang Mulyono
09.15-09.30	Pidato sambutan dari ketua panitia pelaksana: Dr. Christine C. Lukman, Dra., M.Ds.	MC–Erika Ernawan
09.30-09.45	Pidato sambutan dari Rektor Universitas Kristen Maranatha: Prof. Ir. Sriwidiyantoro, M.Sc., Ph.D., IPU	MC–Erika Ernawan
FOTO BERSAMA		
09.50-10.30	Keynote speaker: Drs. Djauhari Oratmangun Duta Besar Indonesia untuk Republik Rakyat Tiongkok dan Mongolia	Moderator: Qianqian Luli, Ph.D.
10.30-11.00	Keynote speaker: Prof. James Chin Zhejiang University-China	Moderator: Dr. Sugiri Kustedja, M.T.
11.00-11.30	Keynote speaker: Prof. Shi Xue Qin Xiamen University-China	Moderator: Dr. Sugiri Kustedja, M.T.
11.30-12.00	Keynote speaker: Hilmar Farid, Ph.D Direktur Jenderal Kementerian Pendidikan dan Kebudayaan Republik Indonesia	Moderator: Dr. Sugiri Kustedja, M.T.
12.00-13.00	MAKAN SIANG	
13.30-15.00	KELAS PARALEL	



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GRUP A-8 PRESENTER		
Waktu	Agenda	PIC dan Pekerjaan
13.30-13.40	THE SYNERGY OF SENSESCAPE AND CRITICAL REGIONALISM AS A CULTURAL CONSERVATION APPROACH; CASESTUDY: THE DESIGN OF PONTIANAK GASTRONOMY MUSEUM, WEST KALIMANTAN (36) Oleh: Verida Dravega dan Doni Fireza	MODERATOR: Dr. Trisnowati Tanto, M.Hum.
13.40-13.50	THE MOLUCCAS BATIK: EXPLORATION OF THE RICHNESS OF HERBS THROUGH MOLUCCAS BATIK (112) Oleh: Shopia Himatul Aya, Sari Dewi Kuncoroputri, Ariesa Pandanwangi	
13.50-14.00	RESEARCH-BASED TOURISM ROUTES AS A KEY FOR STRENGTHENING CULTURAL HERITAGE TOURISM IN INDONESIA (116) Oleh: Yohanes Djarot Purbadi dan B. Sumardiyanto	
14.00-14.10	FOREIGN FIGURES ON I KETUT GEDE SINGARAJA'S PAINTINGS (180) Oleh: Dewa Gede Purwita	
14.10-14.40	TANYA JAWAB	
14.40-14.50	ISTIRAHAT	
14.50-15.00	SPICE-PATTERNED BATIK (316) Oleh: Ihya Ulumuddin, Genardi Atmadiredja	
15.00-15.10	CURRY: A PLEASANT MEMORY OF SPICE ROUTE (549) Oleh: Yuanita Wahyu Pratiwi	
15.10-15.20	THE SPICE ROUTE NARRATIVE FOR TOURISM IN EASTERN INDONESIA (563) Oleh: Achmad Sunjayadi	
15.20-15.30	INFERRING THE ROLE OF BETEL NUT CHEWING PRACTICE IN THE MARITIME SPICE TRADE (49) Oleh: Eleanor Marie S. Lim, Sarah Andrea Briones, Michael Armand P. Canilao, Jane Carlos, Michael Herrera, Michael S. Eusebio	
15.30-16.00	TANYA JAWAB	



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GRUP B-9 PRESENTER		
Waktu	Agenda	PIC dan Pekerjaan
13.30-13.40	REPRESENTATION OF CHINESE-INDONESIANS IN NIA DINATA'S CA BAU KAN IN THE CONTEXT OF SPICE TRADING HISTORY AND NATIONALISM IN INDONESIA (9) Oleh: Anton Sutandio, Yusuf Yohan Arifin	<p>MODERATOR: Budiawan, S.S., M.A., Ph.D.</p>
13.40-13.50	PORT AND SPICE ROUTE IN NUSANTARA: FROM NORTH BALI TO EAST FLORES IN 16 TH -20 TH CENTURY (309) Oleh: I Made Pageh, I Putu Hendra Mas Martayana	
13.50-14.00	THE IMPORTANCE OF SPICES IN INDONESIA CHINA MARITIME TRADE (199) Oleh: Vera Budi Lestari Sihotang, Xiulian Chi, Guang Yang, Luqi Huang	
14.00-14.10	CULTURAL ENCOUNTERS BETWEEN SOUTHERN CHINA CITIES AND INDONESIA (284) Oleh: Joseph W.W. Chan	
14.10-14.40	TANYA JAWAB	
14.40-14.50	ISTIRAHAT	
14.50-15.00	THE FUTURE OF EXPANSIVE MARITIME DIGITAL SPICE ROUTES (353) Oleh: Sugiri Kustedja	
15.00-15.10	COMPARISON OF SPICES IN SEDEKAH LAUT PRACTICED IN PEKALONGAN, CILACAP, AND LAMPUNG USING PARADOXICAL AESTHETIC (417) Oleh: Berti Alia Bahaduri	
15.10-15.20	TITARUBI'S WORK HISTORY REPEATS ITSELF: A REFLECTION OF THE NUSANTARA'S SPICE TRADE (507) Oleh: Ira Adriati	
15.20-15.30	JAVA NORTHERN COASTAL BATIKASA RESULT OF CULTURES ENCOUNTER IN MARITIME TRADING SPICE ROUTE IN THE PAST (76) Oleh: Christie Claudia Lukman, Christianna Sekarkinanti Hertadimas	



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Waktu	Agenda	
15.30-15.40	JALUR REMPAH DAN KARAKTERISTIK BATIK BUKETAN PERANAKAN TIONGHOA TIGA GENERASI (THE SPICES ROUTE AND THE CHARACTERISTICS OF PERANAKAN CHINESE THREE GENERATION'S BUKETAN BATIK) (34) Oleh: Erica Rachel Budianto, Yan Yan Sunarya	MODERATOR: Budiawan, S.S., M.A., Ph.D.
15.40-16.00	TANYA JAWAB	



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GRUP C-7 PRESENTER		
Waktu	Agenda	PIC dan Pekerjaan
13.30-13.40	DESIGN OF SPICES HAMPERS AS A GASTRODIPLOMACY EFFORT FOR TANJUNG PINANG CITY (532) Oleh: Ilma Indriasri Pratiwi	MODERATOR: Dr. Aknolt Christian Pakpahan
13.40-13.50	THE INFLUENCE OF COLONIAL MARITIME TRADE ON ISLAMIC ACCULTURATION IN THE TRADITION OF BUGIS-MAKASSAR HARVEST FESTIVAL IN SOUTH SULAWESI (229) Oleh: Nur Annisa Rahim, Dea Hernawati Yuniar, Huuriyah Naziha Zaatil Akmar, Annisa Nur Faiqah, Moses Glario Rumambo Pandin	
13.50-14.00	ARTICULATION IN COMMERCIAL TRANSFORMATION: BALANGINGI SAMALSCASE (41) Oleh: Mario Isai Cruz	
14.00-14.10	INTERNALIZATION OF THE HISTORY OF SPICE ROUTES IN HINDU-BUDDHA KINGDOMS PERIODS FOR STUDENTS OF SENIOR HIGH SCHOOL (203) Oleh: Budiana Setiawan	
14.10-14.40	TANYA JAWAB	
14.40-14.50	ISTIRAHAT	
14.50-15.00	REMPAH & SEJARAH SUBALTERN: SEBUAH PEMBACAAN ALTERNATIF TERHADAP HISTORIOGRAFI REMPAH DALAM DISKURSUS POSKOLONIALISME (SPICES & SUBALTERN HISTORY: AN ALTERNATIVE READING OF SPICE HISTORIOGRAPHY IN POSTCOLONIAL DISCOURSE) (136) Oleh: Amos, Raymizard Alifian Firmansyah, Irvan Maulana	
15.00-15.10	GUTTA TAMARIND: MENCIPTAKAN KARYA DENGAN BAHAN RAMAH LINGKUNGAN DARI REMPAH-REMPAH (GUTTA TAMARIND: CREATING ARTWORK WITH ECO-FRIENDLY MATERIAL FROM SPICES) (148) Oleh: Iman Budiman, Shopia Himatul Alya, Ariesa Pandanwangi	
15.10-15.20	HEALING TRAUMA THROUGH THE ARTS AFTER VOC NUTMEG TRADE MASSACRE (27) Oleh: Tamalia Alisjahbana, Mutiara Maharini	
15.20-16.00	TANYA JAWAB	



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16 JUNI 2021		
Waktu	Agenda	PIC dan Pekerjaan
09.00-09.10	Pembukaan acara	MC: Erika Ernawan, S.Sn., M.Sn.
09.10-09.15	Doa pembuka	Isabella Isthipraya Andreas, S.Ds., M.Ds.
09.15-09.45	Keynote Speaker: Dr. Junus Satrio Atmodjo Negeri Rempah Foundation	Moderator: Kumoratih Kushardjanto, S.Sn, M.Si.
09.45-10.15	Keynote Speaker: Dr. Dedi S. Adhuri Indonesian Academy of Science-INDONESIA	Moderator: Dr. Sugiri Kustedja, M.T.
10.15-10.45	Keynote Speaker: Prof. Johannes Widodo National University of Singapore-Singapore	Moderator: Ferlina Sugata, S.T., M.T.
10.45-11.00	ISTIRAHAT DAN FOTO BERSAMA	
11.00-11.30	Keynote Speaker: Prof. Dr. Leonard Y. Andaya University of Hawaii	Moderator: Dr. Sugiri Kustedja, M.T.
11.30-12.00	Keynote Speaker: Prof. Xu Liping China Academy of Science-China	Moderator Keynote Speech: Ms. Qianqian Luli, Ph.D.
12.00-13.30	MAKAN SIANG	
13.30-15.30	KELAS PARALEL-PRESENTASI	
UPACARA PENUTUPAN		
16.00-16.10	Pengumuman publikasi artikel	MC + Monica Hartanti, S.Sn., M.Ds.
16.10-16.15	Pengumuman Presentasi Terbaik	Dr. Teresa Liliana Wargasetia, S.Si., M.Kes, PA(K)
16.15-16.25	Pidato Penutup Irena Vanessa Gunawan, S.T., M.Com. Dean of Faculty Arts and Design	MC: Erika Ernawan, S.Sn., M.Sn.
16.25-16.30	Doa Penutup	Pdt. Hariman A. Pattianakotta
16.30-16.45	Video Recap Event	Panitia



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GRUP D-8 PRESENTER		
Waktu	Agenda	PIC dan Pekerjaan
13.30-13.40	PEMANFAATAN KUNYIT SEBAGAI REMPAH PEWARNA ALAM (133) Oleh: Sekar Ayu Kuncoroputri, Dimas Prima Suryana Putra, Ariesa Pandanwangi	Moderator: Dr. Dra. Christine Claudia Lukman, M.Ds.
13.40-13.50	BATIK ECOPRINT: KEKAYAAN LOKAL DI ATAS KAIN MELALUI OBJEK-OBJEK TANAMAN (134) Oleh: Sekar Ayu Kuncoroputri, Dimas Prima Suryana Putra, Ariesa Pandanwangi	
13.50-14.00	CENGKEH DAN KRETEK: WUJUD NYATA WARISAN LELUHUR BANGSA INDONESIA YANG MENDUNIA (6) Oleh: Kristianus Satrio Budi Nugroho, Dewi Isma Aryani	
14.00-14.10	PEMBANGUNAN PARIWISATA GASTRONOMI DI KOTA TERNATE (48) Oleh: Hardian Eko Nurseto, Kasimirus Johan Resdianto Mawardi	
14.10-14.20	TANYA JAWAB	
14.20-14.30	ISTIRAHAT	
14.30-14.40	PERDAGANGAN REMPAH-REMPAH DAN ETNIS TIONGHOA DI SURABAYA (22) Oleh: Bastian Yunariono	
14.40-14.50	HARMONISASI DARI DAPUR: PERPADUAN REMPAH, MASAKAN HINGGA BAHASA (100) Oleh: Elizabeth Citra Utami Tedja	
14.50-15.00	PALA DAN CENGKEH, SANG PRIMADONA PENGANTAR DOMINASI BANGSA EROPA KE NUSANTARA (NUTMEG AND CLOVE, THE PRIMADONES INTRODUCTION TO EUROPEAN NATION DOMINATION TO NUSANTARA) (192) Oleh: Lois Dennisa, Agnes Vania Pilipus	
15.00-15.10	THE ROLE OF INDONESIAN SPICES TO SUPPORT NATIONAL RESILIENCE (REMPAH INDONESIA MENDUKUNG KETAHANAN NASIONAL) (592) Oleh: Seriwati Ginting, Miki Tjandra, Isabella Isthipraya Andreas, Hendra Setiawan	
15.10-15.30	TANYA JAWAB	



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GRUP E-6 PRESENTER (MANDARIN)		
Waktu	Agenda	PIC dan Pekerjaan
13.30-13.40	"艺术理念、国际交流与竞争——外销画兴衰对当代美术走出去的启示 Art Concept and International Exchange and Competition——The Enlightenment of the Rise and Fall of Export Paintings to Contemporary Art" Oleh: 王建, Jianhui Wang	Moderator: Prof. Shi Xueqing, Prof. Jiang Zhenpeng
13.40-13.50	南岛岐黄：美治时期菲律宾的中医药行业 (1898—1941) Qi' Huang in the Southern Islands: The Traditional Chinese Medicine Industry in the Philippines during the Period of American Rule (1898-1941) Oleh: Bolun Wang	
13.50-14.00	中国企业投资东南亚高质量发展：实践基础与风险治理研究 Research on the Practice Basis and Risk Management on the High-quality Development of Chinese Enterprises Investing in SEA Oleh: 刘凯 Kai Liu	
14.00-14.30	TANYA JAWAB	
14.30-14.40	“营多面”中印尼民族主义的建构（1968-1985） “Indomie” in the Construction of Indonesian Nationalism (1968-1985) Oleh: 王宏涛 Hongtao Wang	
14.40-14.50	荷兰东印度公司对班达群岛社会变迁的影响 The Influence of Dutch East India Company on Social Changes in Banda Islands Oleh: 刘芊 Qian Liu	
14.50-15.00	21世纪以来印尼香料贸易的可持续发展问题初探 A Study on the Sustainable Development of Indonesia's Spice Trade Since the 21st Century Oleh: 陈杜鹃 Dujuan Chen	
15.00-15.30	TANYA JAWAB	



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GRUP F-8 PRESENTER		
Waktu	Agenda	PIC dan Pekerjaan
13.30-13.40	The Effectivity of Spices in Increasing Immunity Against the COVID-19 (317) Oleh: Yuliana	<p>MODERATOR: Anton Sutandio, S.S., M.Hum., Ph.D.</p>
13.40-13.50	SUMBER HIDANGAN: A GLYMPSE OF COLONIAL LIFESTYLE in BANDUNG (24) Oleh: Irena Vanessa Gunawan	
13.50-14.00	Jepara Carving Style Acculturation as an Impact of the Emergence of Maritime Spice Routes in the Archipelago (42) Oleh: Freddy Chrisswantra	
14.00-14.10	Photography Essay of Religion and Cultural Encounters in Quanzhou Oleh: Gong Chen	
14.10-14.20	TANYA JAWAB	
14.20-14.30	ISTIRAHAT	
14.30-14.40	Existence and Design of Mast Poles at Chinese Temples in Java (54) Oleh: Greysia Susilo	
14.40-14.50	History of Nusantara Maritime Spice Trade Behind the Cultural Acculturation in Pegon Brides, Surabaya Indonesia (226) Oleh: Hemas Kumala Dewi, Raselly Elfa Putri, Tia Ivanka Wardani, Aisyah Amelia, Moses Glorino Rumambo Pandin	
14.50-15.00	Pengantar Etika Psikologis Buddhisme (Introduction to Buddhist Psychological Ethics) (344) Oleh: Tjhin Kindella Yunia	
15.00-15.10	Jejak Rempah dalam Wastra (Spice Trailing Cloth) (351) Oleh: Lusiana Limono	
15.10-15.30	TANYA JAWAB	



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GRUP G-4 PRESENTER		
Waktu	Agenda	PIC dan Pekerjaan
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International Forum on Maritime Spice Trading Routes and Cultural Encounters in Indo-Pacific: Past, Present and Future

Maritime trade routes creating global history for Indo Pacific nations

Web forum on June, 15th-16th 2021 (Zoom platform)

Conference co-hosts: Maranatha Christian University
(Bandung, INDONESIA)

Supported by: ICOMOS Indonesia and Yayasan Negeri Rempah (INDONESIA)

Preface

The search of spice initiated many expeditions to find the most effective and productive route in spice trade. Those expeditions did not only find the origin of spice producer, but also set up colonies and even new continents. The route became significant because along the route, many nations collide and left many legacies of life that exist until today. Some of these legacies are still exist with certain outstanding universal values, both to the countries and to the whole world. These irreplaceable values that can be found in many countries along the spice route show the wealth of world heritage that needs to be recognized and preserved.

The Government of the Republic of Indonesia, through the Ministry of Education and Culture had registered the Spice Maritime Route as a world heritage with UNESCO (United Nations Educational, Scientific, and Cultural Organization). This is done because many people have forgotten the Spice Maritime Route as an identity program for the Indonesian nation.

The efforts of the government to make the Spice Route a world heritage by Unesco need to get support from various stakeholders, including academics and scholars through research from various disciplines, even across disciplines to reveal the world cultural heritage produced as a result of acculturation on the maritime spice route.

The solution to this problem is to organize an academic forum that brings together various academics and scholars from various disciplines and ages. Maranatha Christian University with the support of ICOMOS Indonesia and the Negeri Spice Foundation held the “International Forum on Maritime Spice Trading Routes and Cultural Encounters in Indo-Pacific: Past, Present and Future” on June, 15th – 16th, 2021 (zoom platform).

This forum has attracted delegates from all over the world; people with wide ranging knowledge on the issue of maritime spice route. Keynote speakers and participants share their research results from various perspectives on topics related to the spice route. In this proceeding book, we present several participant papers that have been presented in the forum. We hope that the results of the research presented through the articles in this proceeding can support the government’s efforts to make the maritime spice route a world cultural heritage.

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JAVA NORTHERN COASTAL BATIK AS A RESULT OF CULTURE ENCOUNTER IN MARITIME TRADING SPICE ROUTE

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ABSTRACT

In the past, there were many ports on the north coast of Java, which were important points in the maritime route for the spice trade that stretched from Japan, China, the Philippines, Maluku, Java, India, and Arabiatio the Mediterranean. In these ports, trading activities of various commodities, including spices, occurred between indigenous residents and traders from India, China, and Arabia. The Dutch, through the VOC, then occupied the area to guarantee the monopoly practice of the spice trade in the archipelago. Through trading activities between various nations, a cultural meeting took place. This cultural hybridity can also be seen in the north coast batik motif, which is a mixture of Javanese visual styles with various other countries. Qualitative methods are used to examine the phenomenon of cultural hybridity in coastal batik. The data was collected through literature studies, while the visual style analysis used compositional interpretation that compared the hybrid batik motifs with the original motifs. The results showed 3 forms of hybridity in north coastal batik, which are the result of iteration and translation.

Key words: *cultural hybridity, iteration, translation*

INTRODUCTION

The Maritime Spice Route is a 15,000 km long route connecting the East and West that stretches from the west coast of Japan through the Indonesian archipelago, around India to the islands of the Middle East, and from there across the Mediterranean to Europe. Along the route, spices, ivory, silk, porcelain, metal, gemstones and other valuable commodities were traded (Brown, 2003: 13). Spices, which were one of the traded commodities, for thousands of years, have been used as medicine, aphrodisiac, preservative, and flavor enhancer in food. Spices were very profitable because they were relatively light but had a high price and could be transported in small ships. This was different from ceramics, which were heavy and could break easily.

Although Java was not a spice producer (except Banten which produced pepper), ports located on the north coast had a strategic position in the international spice trade route as temporary stopover places to buy food and sell goods. This is supported by the relatively calm Java Sea, gently sloping beaches with navigable river estuaries to the interior, and the presence of monsoon winds that play a role in the direction of shipping (half year blowing from Australia to mainland Asia, and the other half year blowing from the opposite direction) (Sulistiyono, 2017: 19).

In pre-modern times at these ports, traders from islands in the Nusantara, and in Asia (India, China, and Arabia) stopped before continuing their journey to the Spice Islands (Maluku).

Foreign traders sold some of their commodities (for example silk, porcelain, gems, metals, etc.) and bought commodities from the interior of Java for supplies (rice, vegetables, and dried fish), and traded (Uncariarhynchophylla, sandalwood, camphor, incense, and salt). Thus, the northern coast of Java had an important role in the maritime spice trade network on an archipelago and international scale. This important role continued in the early modern era when Western nations, including Dutch VOC (*Vereenigde Oost-Indische Company*), began to arrive by controlling the northern coast of Java and shifting the position of traders and sailors of Nusantara in the maritime spice trade.

For two thousand years, this region was a lucrative trading area, attracting sailors and traders from all corners of the world. Apart from trading, and then colonization, there was also an exchange of knowledge and culture. As a melting-pot region, various cultures are hybridized. One example of this phenomenon was Java northern coastal batik, whose motifs were the result of the hybridity of various visual cultures. The purpose of this study is to identify the types of visual cultural hybridity in these batiks.

RESEARCH METHODS

This study uses a descriptive qualitative method that compares the batik motifs on the north coast of Java, which are the result of cultural hybridity with their original motifs. The analysis was carried out based on the compositional interpretation method developed by Gillian Rose. Compositional interpretation is a visual method in analyzing a work based on the displayed object, color (hue, saturation, and value), spatial

arrangement, and expressive content (Rose, 2016: 38-46).

The purposive sampling in this study is the northern coast of Java batik that shows the hybridity between local/Javanese visual styles with Indian, Islamic, Chinese, and Dutch. Due to the Covid-19 pandemic, data cannot be obtained directly through observation techniques in batik areas. Thus, the data is obtained through trusted sites from the Internet, and from the results of a literature review.

The theories used to support the research are the theory of the influence of religion and culture on the batik motifs of the north coast of Java, and the theory of cultural hybridity.

1. The Influence of Religion and Culture on Batik Motifs

Elliot (2004: 22) writes that batik has existed since ancient times in various regions such as China, Japan, India, Thailand, East Turkestan, Africa, and even Europe. Some experts state that the batik process originated in India and was then brought to Egypt around the first century AD. Seven hundred years later the batik technique was also found in China during the Tang Dynasty. Kusnin Asa (2014: 12) wrote that in the 8th century AD, the people in Central Java were familiar with the technique of batik. It can be assumed that batik techniques from India and China reached Java via the spice maritime route.

Various religions such as Buddhism, Hinduism, and Islam that influence the life of the Javanese people are also spread through this route. Kusnin Asa (2014: 20-22) states that the rationale for the history of Javanese civilization comes from the transformation of Buddhism and Hinduism from India; and then Islam.

Buddhism and Hinduism view the space of the universe as absolute space or true space that is

holistic in nature so that every object and event is interdependent and complements each other in a rule (*skanda*) between the 'sunya (*nothingness*) and *sunyata* (existence). *Sunya* is not a void, but an upper world, which the Gods reside. To be able to achieve *sunya*, one requires ritual behavior using certain objects as abstract mediums, namely flowers, heirlooms, water, bells, chaplet (beads), and batik cloth. These objects are considered to have spiritual symbols called *mandalas* as an introduction to the world of the cosmos. Batik motifs such as *kawung*, *gringsing*, *ceplokan*, *parang* and *prabha* are early batik motifs in Central Java which were influenced by Hindu-Buddhist teachings in the 12th to 15th centuries AD. These motifs developed in the Yogyakarta and Surakarta Palaces and were considered sacred so they were only used for certain rituals, not for profane use (Asa, 2014: 32).

India's influence on batik motifs in Java does not only come from the teachings of Buddhism and Hinduism, but also from visible artifacts, namely the double-*ikat* weaving *patola* brought by Indian traders (Gujarat) to the north coast of Java. The geometric pattern of *patola* with red and indigo blue was copied into batik called *jamprang* in Pekalongan, and *nitik* in the Surakarta and Yogyakarta palace areas (Elliot, 2004: 36).

Islam, which began to develop at the end of the 15th century in Java also influenced the design of batik and its use. Muslim rulers used batik as the main element of social expression in terms of dress. Thus, batik could be used for everyday wear, not for ritual purposes. In addition, the prohibition of Islamic teachings to describe human and animal forms, affects batik motifs. The new form of arabesque (a decorative style of interlocking plant motifs and abstract curved lines) and calligraphy became one of the batik motifs (Elliot, 2014: 24-25).

The influence of the Chinese on Javanese batik is as great as Islam, Buddhism, and Hinduism.

For a long time they sold silk and porcelain in the ports of the north coast. Through designs on silk and porcelain, Javanese batik artisan learned about the motifs of dragons, phoenixes, kilins, flowers, and so on with bright color palettes that always contained red. Due to the influence of the monsoon winds, many merchants from China had to stay for a while in northern coastal cities to wait for the wind direction towards mainland Asia. Some of them decided to settle in Java and marry local women. After several generations, the Peranakan Chinese community was formed. They combined Chinese and Javanese culture in their daily lives. Batik was a sarong used by Peranakan Chinese women together with the kebaya. The peranakan Chinese then produced batik to be traded among them.

The Dutch influence on Javanese batik occurred at the same time as the colonialization in Indonesia. By the end of the 16th century, the Dutch had succeeded in circling the Cape of Good Hope and sailing to Java. In 1602, the Dutch government established the VOC (*Vereenigde Oost-Indische Compagnie*), which then monopolized the spice trade. In 1705 the VOC controlled all of Java except Yogyakarta and Surakarta. Although the VOC was dissolved on December 31, 1799 due to bankruptcy, Java and other parts of Indonesia remained under Dutch colonial rule. Plantation products such as coffee, tea, coconut oil, and other commodities replaced the spice trade.

Due to the hot and humid tropical climate, Dutch and Indo-European women wore kebaya and batik sarongs in Java (Lukman, Piliang, Sunarto 2013: 16). However, the batik motif was different from the batik used by Javanese and Peranakan Chinese women. Dutch batik began to be produced from 1840-1940 for Dutch and Indo-European women, but later for the wealthy Peranakan Chinese, and Javanese nobles. The motifs of *buketan*, butterflies, birds, Cupid, as well as children's tales such as *Roodkapje* (Red

Riding Hood), *Sneeuwitje* (Snow White), and *Hans en Grietje* (Hansel and Gretel) were in pastel colors.

2. Cultural Hybridity

Cultural hybridity in Indonesia is in line with the presence of the spice maritime route when various nations traded, met, and then settled. Ha (2006), as quoted by Inkiriwang and Winter (2014: 2), describes cultural hybridity as a concept that celebrates the dynamics of mixing and assimilation. Cultural hybridity is not based on homogeneity, standardization or the myth of isolated genius in the workplace, but on the inclusion and transgression of images, language, sound, and subjectivity to enrich the flow of culture. Inkiriwang and Winter (ibid) cite the definition of Elisabeth Bronfen and Benjamin Marius (1997), which states that a hybrid is anything whose existence is a mixture of several traditions or chains of meaning. Thus, hybridity is related to the types of discourse, different technologies, whose existence is formed through collage, sampling or bricolage techniques. Tomlison, as quoted by Inkiriwang and Winter (2014: 3), writes that the most basic component of the idea of hybridity is the mixing, combining, merging of various cultures from different locations due to increased traffic between these cultures.

Cultural hybridity is the reality of cultural production that combines elements from two or more cultures to create new forms or renew existing cultures. Some local cultures and some foreign cultures are combined, so that the resulting new culture may lose its original element but add new elements. The importance of cultural hybridity is not just the mixing, but the struggle to continuously negotiate cultural ideas and practices by articulating locality and globality in the 'third space'. (<https://matatimoer.or.id/2016/12/11/hibriditas-budaya-dalam-lintasan-perspektif/> retrieved May 12, 2021).

Hybridity occurs when cultural boundaries experience incurvation that blurs what can be done and cannot be done to produce a new space called the 'third space' or 'intermediate space', which is a liminal space (threshold). In this place the subject exists between several cultures whose separation is never stable and unclear. There, hybridity takes place as a form of cultural change (Bhabha, 1994).

Hybridity in the context of interaction between several cultures, is not just an inevitable mixing of cultures but is a process of negotiation, and politicized contestation between cultures (Chang-YauHoon, 2012: 17-19). Bhabha (1994), as quoted by Chang, states that cultural hybridity is presented through iteration (imitation based on repetition), and translation, which is not just a process of replacing one culture with another but is a negotiation and contestation of various cultures related to aspects of power, and socio-cultural.

In line with Bhabha's, Steiner (1995: 5) states three types of visual style hybridity from cultural crosses, namely:

- a. Quotation that is using images from other cultures, which have exotic foreign taste as decoration. Quotation tends to be close to plagiarism, since using icons without understanding the concept.
- b. Mimicry that is using visual styles from other cultures with understanding of the concept. The purpose of creating this work is re-creation and not just reproduction.
- c. Transformation that is to assimilate the influence of visual styles from foreign cultures so that it becomes a personal and natural visual style.

DISCUSSION

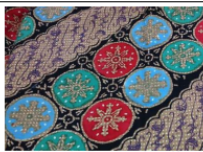


In this section, the batik motifs, which are purposive samples, are compared with their

original motifs and analyzed using Rose’s compositional interpretation method. From the results of the analysis, it can be determined the type of visual style hybridity based on the framework developed by Steiner. The purposive samples were Pekalongan’s ‘jlamprang’ motif, Batang’s ‘peloati’ motif, Pekalongan’s ‘buketan’ motif, and Lasem’s ‘hong bird’ motif.

1. Pekalongan’s ‘Jlamprang’ motif

Pekalongan, which was a city that had a great port in the past, was one of the important places on the spice maritime route visited by traders from India. One of the commodities sold by traders from Gujarat (North India) in the 17th century was a double-*ikat* weave called ‘patola’. When there was a shortage of ‘patola’ cloth in the market, Pekalongan batik entrepreneurs made patola-patterned cloth with a ‘batiktulis’ technique known as the ‘jlamprang’ motif. Various variations were made both in terms of color and detail. The following purposive sample combines motifs derived from ‘patola’ and ‘machete’ motifs from inland batik or palace batik.

Table 1. Comparison between ‘Jlamprang’ with ‘Patola’ and ‘Parang’ motifs

HYBRIDITY BATIK MOTIF	ORIGINAL MOTIF
 <p>Figure 1. ‘Jlamprang’ motif (source: https://www.tribunnews.com/2021/04/08/batik-jlamprang-pekalongan, retrieved May, 17, 2021)</p> <p>Technique: Hand-drawn batik</p> <p>Object: Geometric shape (circle), and abstraction shape of ‘Parang’</p> <p>Color Scheme: Geometric motifs have a color scheme with high saturation (blue, turquoise, red) combined with a low value (black) and neutral (grey) background. The abstraction motif ‘Parang’ has a color scheme with low saturation (light purple) and neutral values (grey).</p> <p>Spatial Arrangement: Dense composition, well organized layout</p> <p>Expressive content: Cheerful and neat</p>	 <p>Figure 2. India’s ‘Patola’ motif (source: https://id.pinterest.com/pin/366621225885994715/, retrieved May, 17, 2021)</p> <p>Technique: Double tie weaving</p> <p>Object: Geometric shape (circle),</p> <p>Color Scheme: A color scheme with high saturation (red and orange) combined with a low value background (black).</p> <p>Spatial Arrangement: Dense composition, well organized layout</p> <p>Expressive content: Cheerful and neat</p>
	 <p>Figure 3. ‘Parang’ motif (source: http://semirupateranbatikindonesia.blogspot.com/2013/11/makna-dan-filosofi-motif-batik-parang.html, retrieved May, 17, 2021)</p> <p>Technique: Hand-drawn batik</p> <p>Object: Abstraction shape of ‘Parang’</p> <p>Color Scheme: A color scheme with low saturation (light blue, light brown), combined with a high value (white).</p> <p>Spatial Arrangement: Dense composition, well organized layout</p> <p>Expressive content: Elegant and tidy</p>

From the results of the analysis in Table 1. the similarities and differences between the ‘Jlamprang’ and ‘Patola’ and ‘Parang’ motifs can be described as follows:


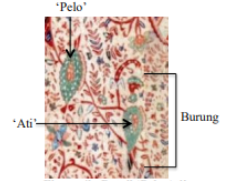


Table 2. Similarities and differences between ‘Jlamprang’ and ‘Patola’ and ‘Parang’ motifs

	‘Jlamprang’ and ‘Patola’	‘Jlamprang’ and ‘Parang’
Similarities	<p>Objects: Similar geometric shapes.</p> <p>Color: High saturation.</p> <p>Spatial arrangement: dense composition, well organized layout.</p> <p>Expressive content: cheerful and tidy.</p>	<p>Object: Similar abstraction shapes.</p> <p>Color: Low saturation.</p> <p>Technique: hand-drawn batik</p> <p>Spatial arrangement: dense composition, well organized layout.</p>
Differences	<p>Object: The positive form (foreground) in ‘Jlamprang’ is the negative form (background) in ‘Patola’; vice versa. The ‘Patola’ motif is more detailed.</p> <p>Techniques: hand-drawn batik (‘Jlamprang’), ikat (‘Patola’)</p> <p>‘Jlamprang’ uses more color variations with high saturation.</p>	<p>Color: the difference in value in ‘Jlamprang’ between background and motif is slight, while in ‘Parang’ it is much; the two motifs have different hues.</p>
<p>The type of hybridity in ‘Jlamprang’ is a quotation of the ‘Patola’ and ‘Parang’ motifs.</p>		

2. Batang's 'PeloAti' Motif

'PeloAti' motif was created by the Rifa'iyah community in Batang, which was influenced by the teachings of Sheikh Ahmad Rifa'i from the Shafi'i School. Since Islamic law influences it, this batik avoids intact animal motifs. The main motif is a bird whose head is severed with the heart ('Ati') inside and the gizzard ('Pelo') outside the body. The background consists of two layers: the 'Lunglungan' motif on the first layer, and 'Lereng' on the second layer. The 'Ati' motif symbolizes the good nature of humans, while the 'Ampelo' motif is bad nature. The 'Lunglungan' motif is derived from coastal batik, while the 'Lereng' motif is from inland batik.

Table 3. Comparison between 'PeloAti' with 'Lereng' and 'Lunglungan' motifs

HYBRIDITY BATIK MOTIF	ORIGINAL MOTIF
 <p>Figure 4a. 'Pelo Ati' motif (source: http://www.oceanint.org/advved16_g-proceedings/papers/146.pdf, retrieved May, 18, 2021)</p>  <p>Figure 4b. Detail 'Pelo Ati' (source: https://io.telkomuniversity.ac.id/revealing-decoration-of-batik-pelo-ati/, retrieved May, 18, 2021)</p> <p>Technique: Hand-drawn batik</p> <p>Object: Birds with severed heads. Its liver on the body and gizzard on the outside. The first layer is an organic shaped background filled with the 'Lunglungan' motif (vines), the second layer is the geometric shape of the 'Lereng' motif.</p> <p>Color Scheme: Motifs in organic shapes have a color scheme with medium saturation (blue, turquoise, red, beige). The 'Slope' geometric motif has a color scheme with high saturation (red), and medium (beige), and low value (black).</p> <p>Spatial Arrangement: Dense composition, free layout on the first layer, and orderly on the second layer.</p> <p>Expressive Content: Graceful and cheerful</p>	 <p>Figure 5. 'Lereng' motif (source: https://phalambatik.thephala.com/site/phalam-batik-macam-macam-motif-batik/, retrieved May, 18, 2021)</p> <p>Technique: Hand-drawn batik</p> <p>Object: Geometrical object</p> <p>Color Scheme: Color scheme with low saturation (beige, blue, and brown)</p> <p>Spatial Arrangement: Dense composition, regular layout.</p> <p>Expressive Content: elegant and orderly</p>  <p>Figure 6. 'Lunglungan' motif (sumbergambar: http://senirupa.leranganbali.kindonesia.blogspot.com/2013/11/mkn-a-dan-filosofi-motif-batik-parang.html, retrieved May, 18, 2021)</p> <p>Technique: Hand-drawn batik</p> <p>Object: Stylized vines.</p> <p>Color Scheme: Color scheme with low saturation (beige and brown).</p> <p>Spatial Arrangement: Dense composition, free layout</p> <p>Expressive Content: Graceful and cheerful</p>

From the results of the analysis in Table 3. it can be explained that the similarities and differences

between the motifs of 'PeloAti' with 'Lereng' and 'Lunglungan' are as follows:

Table 4. Similarities and differences between the 'PeloAti' and 'Lereng' and 'Lunglungan' motifs 'Pelo Ati' and 'Lereng' 'Pelo Ati' and 'Lunglungan'

	'Pelo Ati' and 'Lereng'	'Pelo Ati' and 'Lunglungan'
Similarities	Objects: Similar geometric shapes. Spatial arrangement: dense composition, orderly layout. Technique: hand-drawn batik Expressive content: cheerful and tidy.	Object: Plants and birds Color: Low saturation Technique: hand-drawn batik Spatial arrangement: dense composition, free layout.
Differences	Color: High saturation ('PeloAti'), low ('Lereng').	The bird motif on 'PeloAti' is not intact (cut off the head), while the bird on 'Lunglungan' is intact.
The type of hybridity in 'PeloAti' is a transformation due to adjustment to Islamic law		

3. Lasem's 'Burung Hong' Motif

Lasem was one of the first cities to have Chinese settlements on the northern coast of Java. In this place, the Peranakan Chinese community has been living and making batik for their women's clothing. The main motif in Peranakan Chinese batik refers to the images found on porcelain or silk fabrics.

Table 5. Comparison between Lasem 'Burung Hong' motif with Phoenix painting in Chinese porcelain vase

HYBRIDITY BATIK MOTIF	ORIGINAL MOTIF
 <p>Figure 7. Lasem's 'Burung Hong' motif (source: https://www.bukalapak.com/p/fashion-wanita/bahan-kain/21m8x2p-jual-batik-tulis-lasem-motif-burung-hong, retrieved May, 18, 2021)</p> <p>Technique: Hand-drawn batik</p> <p>Object: Hong (phoenix) on the background of 'Watu Kricak', 'Latohan', flowers, and 'Truntum' motifs.</p> <p>Color Scheme: Medium saturation (brown, blue, black, beige), low value because it tends to be dim.</p> <p>Spatial Arrangement: Dense composition, free layout</p> <p>Expressive content: Elegance and carefree</p>	 <p>Figure 8. Phoenix painting in Chinese porcelain vase (source: https://shop.yajutang.de/en/porcelain-vase-lamp-with-phoenix-copy.html, retrieved May, 18, 2021)</p> <p>Technique: Hand painted porcelain vase</p> <p>Object: Burung hong di atas lataran amananggur.</p> <p>Color Scheme: Medium saturation of the subject matter (blue), high value of background (white).</p> <p>Spatial Arrangement: Dense composition, free layout</p> <p>Kontenkespresif: Elegance and carefree</p>

The analysis in Table 5 can be used to explain the similarities and differences between the two, as well as the type of hybridity.



Table 6. Similarities and differences between Lasem's 'Burung Hong' motif with Phoenix painting in Chinese porcelain vase

	Lasem's 'Burung Hong' Motif and Phoenix Painting in Chinese Porcelain Vase
Similarities	Object: Phoenix or Hong Spatial arrangement: dense composition, free layout Expressive content: Elegance and carefree
Differences	Technique: hand-drawn batik (Lasem's 'Burung Hong' motifs), and hand-drawn painting on Chinese porcelain vase. Object: the background of 'Burung Hong' on Lasem batik uses floral motifs from coastal batik and local motifs namely 'Watu Kricak' (broken stone), 'Latohan' (sea algae), and 'Truntum' (inland motif that resembles stars in the sky), while the vase uses grapes. Color: Saturation is lower on Lasem batik than in Chinese vase painting. The color in Lasem batik is dominated by brown, while the Chinese vase is dominated by blue and white.
The hybridity type Lasem's 'Burung Hong' motif is a transformation due to adaptation to the local culture.	

4. Pekalongan's 'Buketan' Motif

Since the mid-19th century, there have been several Indo-Dutch and Indo-European entrepreneurs in Pekalongan who have produced batik for women's clothing. After the regulation of equality of status was issued for Peranakan Chinese citizens in 1910, Peranakan Chinese women were allowed to use 'Dutch Batik'. Peranakan Chinese entrepreneurs then made batik with the motif of 'Buketan' derived from 'Dutch Batik'.

Table 7. Comparison between Oei Khing Liem's 'Buketan' motif with Eliza Van Zuylen's

HYBRIDITY BATIK MOTIF	ORIGINAL MOTIF
 <p>Figure 9. Oei Khing Liem's 'Buketan' motif (source: https://collections.lacma.org/node/172178, retrieved May, 17, 2021)</p> <p>Technique: Hand-drawn batik</p> <p>Object: Bouquet of flowers with butterflies.</p> <p>Color Scheme: Contrasting colors (green and red) for the two backgrounds on batik. Saturation is high (striking) on a green background, and low (soft) on a peach background.</p> <p>Spatial Arrangement: Dense composition, free layout.</p> <p>Expressive Content: Pretty and carefree</p>	 <p>Figure 10. Eliza Van Zuylen's 'Buketan' motif (source: https://www.artgallery.nsw.gov.au/collection/works/?artist_id=zuylen-eliza-van-buketan-pink/salem, retrieved May, 17, 2021))</p> <p>Technique: Hand-drawn batik</p> <p>Object: Bouquet of flowers with little birds.</p> <p>Color Scheme: Monochromatic colors (red and peach) for two backgrounds on batik. Saturation is high (striking) on a red background, and low (soft) on a peach background.</p> <p>Spatial Arrangement: Dense composition, free layout.</p> <p>Expressive Content: Pretty and carefree</p>

From the results of the analysis in Table 7. it can be described the similarities and differences between the two as well as the type of hybridity.

Table 8. Similarities and differences between Oei Khing Liem's 'Buketan' motif and Eliza Van Zuylen's

	Oei Khing Liem's 'Buketan' motif and Eliza Van Zuylen's
Similarities	Technique: hand-drawn batik Object: Flower bouquet Spatial arrangement: solid composition, free layout. Expressive content: pretty and carefree.
Differences	Additional objects: butterflies on Oei Khing Liem's, and a small birds on Eliza Van Zuylen's. Colour: Contrast on the two backgrounds of Oei Khing Liem's batik, and monochromatic on Eliza Van Zuylen's. The dominant colors in Oei Khing Liem batik are green and peach, while in Eliza Van Zuylen batik are red and peach.
This type of hybridity in Oei Khing Liem's 'Buketan' is mimicry since of the desire to show the same status through imitation, but with a different aesthetic taste.	

CONCLUSION

From the results of the analysis, it can be seen that the northern coast of Java batik shows several types of visual style hybridity:

1. The first type of hybridity is quotations from foreign motifs and domestic motifs as seen on Batik 'Jlamprang' which takes the 'Patola' motif from India and the 'Parang' motif from inland batik. The two motifs are not blended but placed next to each other.
2. The second type of hybridity is mimicry, which imitates the visual style of the colonizer's culture by the colonized, but the imitation is not perfect due to the adjustment of aesthetic taste. The example is Oei Khing Liem's 'Buketan' motif, which imitates the main object or motif of Eliza Van Zuylen's 'Buketan', but replaces the bird motif with a butterfly because in Chinese culture flowers and butterflies represent women and men. The color combinations in Oei Khing Liem batik are also more varied and contrasting (green and peach for the background).
3. The third type of hybridity is a transformation when local batik artisans transform foreign visual style into his personal visual style. The first example is Batik 'Pelo Ati': the shape of a bird becoming beheaded due to the influence of Islamic law. The second example is Batik 'Hong' from Lasem, which have different color scheme, and background from painting on Chinese vase. The color scheme become resemble to inland batik and motifs similar with local motifs ('Watu Kricak' and 'Latohan').

The batik of the north coast of Java reflects the encounter of cultures from various nationalities in port cities that were traversed by the spice route, namely India and Java ('Jlamprang'), Islam and Java ('Pelo Ati'), Chinese and Javanese ('Burung Hong' Lasem.), and Dutch with Chinese ('Buketan'). When batik artisan experienced acculturation (encounter with other cultures), they create batik that reflected the hybridity of visual styles that have similarities

and differences visual elements with their original visual styles.

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