

Museum Monumentation: a Fight for R.A Kartini Identity as a Tourist Attraction

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Abstract---This article outlines monumentation of R.A Kartini, a national hero, situated in two cities. R.A Kartini is simply immortalised to become museums' identity with a twin name, but in different areas and with different management. As a hero, she has monumented on a national scale in every 21st April known as Kartini Day. Researchers relied on data taken from observation process, in depth interview, and a questioner given to 100 respondents. An outcome of the analysis reveals that monumentation process towards R.A Kartini was just restricted to historical narration and normative activity conducted all at once on Kartini Day. As a result, there is a bias for the identity of "Kartini City" since people do not even exactly recognize where is the location of R.A Kartini museum as a tourism object. Concisely, we submit that the monumentation process can be directed to a clear, focus, and specific territorial identity which positively affects the number of museum visitors as a monumentation tangible.

Keywords--- Museum, Monumentation, R.A Kartini, Identity, Tourist Attraction.

I. INTRODUCTION

Since the time a monument is built, its primary management is for conveying educational values including research activity as well as museum pieces display [1]. Traditionally, museum is regarded as a venue to visualize the past, and it also plays a role on giving service to society for them to understand today and inform about the future [2]. Today's development shows that museum has gained far wider public role than in previous periods. This fact demonstrates that museum on today's context should optimize the potential of leisure time having by public. That foundation can be used for museum on articulating and taking benefit of recreational factor as an additional function on its mission to provide educational needs of contemporary society.

The current museum demand is to put it as a public organization which needs social, environment, and economical sustainability [3]–[5]. This can be observed through the involvement rise on a wider scale and bigger visitor volume. This is then able to positively contribute on museum, such as on its visitation, sustainable involvement through membership (regeneration), and recommendation for the next visits [2].

The identity of an area has become thematic research for tourism researchers. It is becoming pivotal for the originality of tourism object, making it distinguishable from other places [6]. Within this idea is museum that is considered as tourism object. When museum is seen as a product, attention should be paid on the primary and

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supplementary product. Collection and exhibition establish the former whereas it is service aspect, such as the availability of shops and educational programs, which becomes the latter [7]. It is comprehensible that the primary product of a museum is a collection of historical objects with certain themes. The principal objective from majority of museums is to associate valuable historical narrations by demonstrating the chronology on a coherent and straightforward order to grasp by public. Thus, public memory is imprinted on the prime narration designed by the government who has the authority on the museum [8].

Unfortunately, problems arise from museum management which has duplicate identity but diverse authority. A striking identity resemblance is a museum identifying as an identity brand with R.A Kartini Museum name. R.A Kartini Museums locate in a couple of different territories in which one is in Rembang city managed by Rembang Regency while other in Jepara managed by Jepara Regency. This research intends to examine the result of monumentation process of R.A Kartini Museum on shaping the perception and interpretation of societies who are not from Rembang and Jepara towards identity of certain place (place identity).

II. LITERATURE REVIEW

On this part, researchers attempted to conduct critical scrutiny for references which discuss the main topic on this study. The main topic here examines three main concepts which are museum as study object, monumentation process, and place identity.

Today's development shows that museum has gained far wider public role than in previous periods. This fact explains that museum on today's context should optimize the potential of public recreation. This foundation can be used for museum on articulating and taking benefit of recreational factor as an additional function on its mission for serving educational needs of contemporary society [9].

According to International Council of Museum (ICOM), museum is an institution which is permanent, non-profit oriented, serving people and their development, open for public, gaining, treating, connecting, and exhibiting artefacts about human identity and surrounding for study, educational, and recreational purpose [10]. Apparently, it is strict that museum function exactly undergoes changes each period [11]. For this, museum plays a significant role in every generation to remind each member about their identity and origin. As a part of heritage tourism, museum can be employed to exert patriotism on tourism political stage, and this is often the case everywhere in the world [12]. Hence, by constructing museum, stakeholders want to make sure that all their citizens are affected by their political ideologies and one of instruments to use is making museum available as a territorial identity [13], [14].

Monumentation term is more often used on engineering and geographical study. It is perceived as a process of putting symbol or sign to provide identification on the most strategic location considered [15]. This term is then adapted by researchers who assumed that R.A Kartini Museum has witnessed a monumentation process, not just in terms of location and architectural structure but also in manufactured narration to strengthen the position of place identity.

Monuments constructed in the past can be static all the time, but it is then reinvigorated by ceremonial and periodical use as part of spectacle and commemoration. They often shift from passive to dynamic space before turns into passive again. Historical narration is composed to reflect the relationship between power and hegemony prevailed on societies on certain times. Kinds of this relationship keep shifted based on processual hegemony trait

which is never complete, or predictable, but always shaped in particular context [16]. Monumentation process on museums including its content and narration stories is not naturally completed and generated, but designed and constructed by actor having time, resources, and the upmost important is government hegemony to create the past [17].

The structure of R.A Kartini Museum in both Rembang and Jepara operates not only as museum itself but also a monument for the historical background they have. In Rembang, the architecture is an ex-regent's office which was also R.A Kartini and husband's house. As for in Jepara, it is designed and established in a strategic place near by the regent's office and Jepara city square. It consists of 3 buildings on an area of 5,210 m² resembling a shape of K, T, and N characters which are the abbreviation for Kartini if they are spotted from above.

There is a number of approaches on understanding the relation between place and identity. However, up to this moment there has not been an account as a consensus about the relation between the two concepts yet [18]. On environmental psychology subject, 'place identity' concept which was developed by Proshansky [19] and later on by other researchers such as Lalli [20] and those who have different thought orientation, is an imperative concept but unable to clarify how and why one place becomes eminent on creating identity [18].

Many cities have unique characteristic providing city image to cultivate (city branding). In relation with this, stakeholders look for new ways to promote their city due to rapid technological change and cultural shift from local to global scope. Cities are forced to compete each other as the main tourism destination, working site, cultural centre, and so on [21]. Most of theories about city identity derive from self-concept theory and self-identity where environment is deemed to be inferior to social reality, and stand as a middle influence is only in self-concept [22].

It is undeniable that every city has uniqueness and their own identity forged and affected by people, social, natural and artificial factors as well as many other effects [23]. Specifically, deciding a hero as the identity of the city is a symbolic management on issuing regional identity [24]. This strategy is adopted by Rembang and Jepara district. They create an identity of 'Kartini city' by constructing a museum with identical name which is R.A Kartini Museum.

III. RESEARCH METHOD

This research employed observation method, in depth interview and questioner completion by 100 respondents randomly taken from outside Rembang and Jepara city. Field observation conducted in R.A Kartini Museums in both cities. External self-administered questionnaire consisting of two parts was used. The first part is for probing social demography data such as gender, age, social-economy level, marital status, education, and profession of society living not in Rembang and Jepara. The other one was meant to examine non-residents of Rembang and Jepara in terms of their perception and interpretation towards place identity by asking 5 questions. These were the questions giving to respondents:

1. Have you ever read R.A Kartini story?
2. Have you ever joined the event of Kartini day commemoration?
3. Where is the location of R.A Kartini Museum?
4. Have you ever visited any museum about R.A Kartini?
5. How do you know the location of R.A Kartini?

A fascinating matter about this study is that it reveals how is the comparison of identity strengthening process of two museums serving not only as tourist attraction related to territorial identity but also observing perception and interpretation of non-residents towards monumentation process of certain area which is considered as the most dominant as Kartini City.

IV. DATA ANALYSIS

Data revealed on this study is psychograph of respondents who completed the questioner. 45% female and 55% male made up a total of 100 respondents. 33% of them were between 20 and 25 years old, 50% in the age between 26 and 25 years old, 12% aged between 36 and 45%, and the rest, 5%, were in a range of 46 to 50 years old. For the educational background of respondents, the lowest level was from secondary education (14%). Then, 60% of them had a bachelor degree and 26% had master or doctoral title. Data shows in detailed that respondent's level of income was also significantly varied. The lowest was under 2,000,000 Rupiah for 25% of all the respondents while 13% ranged between 2,000,001 to 3,000,000 Rupiah. 14% earned 3,000,001 to 4,000,000 Rupiah and 48% set the highest income for more than 4,000,000 Rupiah.

It is inferred from the data that 17% of respondents worked in governmental sectors (municipalities). Furthermore, 48% were employed in educational field as teacher or lecturer. Other data provide information that only 14% of respondents worked at private sectors. The rest, 21%, were students in higher education. All the respondents lived outside Central Java Province. Majority of them were East Java residents while 21% lived in areas except for Java Island. The most distant respondents settled in Papua and Nangroe Aceh Darussalam Province.

V. STUDY RESULTS, SUMMARY AND CONTRIBUTION

5.1 R.A KARTINI BIOGRAPHY

R.A Kartini was born on 21st April 1879 in Mayong, a small city in Jepara Karisidenan, from a married couple of Raden Mas (R.M) Sosroningrat and Mas Ajeng Ngasirah. Coming into a noble and aristocratic family environment, she had the right to put Raden Ajeng (R.A) title before her name [25]. She was born and grown up on the time when Indonesia was still under Dutch colonialism. Education that she got made it possible for her to socialize well. Her friends were not only from indigenous people but also Netherlander such as Letsy, her school friend, and Ovink Soer, a man who had not got descendant.

In early 1892, Kartini was confirmed to be graduated from Europeesch Lagere School (ELS) with fair grade. She truly hoped that her forward thinking father would allow her to continue her education on Semarang Hoogere Borgerschool (HBS), yet he refused. Kartini had to experience *pingitan* (seclusion) based on Javanese tradition by staying and living at home for unmarried women. Letsy's visit to the regency's pavilion was the only form of entertainment she could enjoy since their togetherness could recreate carefree atmosphere that had been lost from her life. Letsy became the only friend volunteering to hear her lamenting as well as providing entertainment and new knowledge through her stories.

The young Kartini was able to select and criticise books she read. She who already realized the importance of equal rights and degree between gender objected all rules demeaning women especially on accessing education. Her ideas and ideals attracted Dutch East Indies government attention, so their policies concerning education and women

would refer on her opinions. Her struggle to pursue higher education was discussed a lot by people in Netherlands. Although she failed to continue her study in Netherlands and Batavia, she opened a school on June 1903.

In the mid of July 1903, her concern on managing school distracted by the visit of a messenger bringing a marriage proposal from Rembang Regent, Raden Adipati Djojo Adiningrat. Regent Sosroningrat was so delighted that a noble with high position proposed Kartini, so the proposal was accepted but the decision making was given to her daughter. Kartini granted the proposal letter of Raden Adipati Djojo Adiningrat, but requirements that need to be fulfilled was urged. Those were:

1. Rembang Regent approved and supported Kartini's ideas and ideals.
2. Kartini was allowed to open school and teach noblewomen in Rembang.

Her marriage that was initially planned to be held on 12 November 1903, by the request of Rembang Regent, was then held earlier on 8 November 1903. It was simply celebrated in Jepara with the close relatives of the bride and groom as the guests [26]. Three days after the ceremony, Kartini moved to Rembang to start her new life as a wife. Her daily activities were started to be halted after she was pregnant with her first child. Her physical condition deteriorated, making her suffered from sickness several time. On 13 September 1903, she successfully delivered a son. After giving birth, she seemed healthy and radiant to be brought back home under the doctor's approval. Without any clear reason, her body weakened and doctor could not do anything to recover her health. On 17 September 1903, Kartini died at a very young age, 25 years. The news surprised all her friends in Dutch East Indies and in Netherland. Much respect was delivered to her not only from those who personally knew her but also those who noticed results of her noble effort.

Historical narration about R.A Kartini is nasionally and internationally vivid. Thus, Kartini figure has become an ultimate symbol to strengthen a territorial identity. The symbolic meaning of R.A Kartini has been so crucial between Jepara and Rembang resulted in the establishment of R.A Kartini Museum as a part of monumentation process to bring up Kartini figure again which gains high popularity as emancipation figure and national hero.

5.2 STUDY OBJECT CHARACTERISTIC

Geographically, R.A Kartini Museum is situated around Jepara square and is near by Jepara regency office while in Rembang R.A Kartini Museum is in the old pavilion of Rembang regency also within reach of the regency's square. Taking notice on the locations, they are old buildings with historical value. That is why both regencies' museums do not only possess historical objects, but they are also attractive due to the architectures themselves. For this account, visitation number of visitors becomes important to support attractiveness and it exerts positive effect on the museum revenue. The number of visits and amount of income of R.A Kartini Museums can be seen on table 1 below.

Table 1. The Number of Visitation and Museum Profit

| Year | Visitation Number | | | | Total Income (Rupiah) | | | |
|---------------------|-------------------|-------|--------|--------|-----------------------|-----------|------------|------------|
| | 2015 | 2016 | 2017 | 2018 | 2015 | 2016 | 2017 | 2018 |
| R.A Kartini Museum, | 9,050 | 7,622 | 25,221 | 33,154 | 12,000,000 | 9,948,000 | 25,712,880 | 17,690,000 |

| | | | | | | | | |
|-------------------------------|--------|--------|--------|--------|-----------|------------|-----------|------------|
| Rembang | | | | | | | | |
| R.A Kartini Museum, Jebara | 10,825 | 10,224 | 12,911 | 16,039 | 8,012,000 | 10,448,000 | 3,957,000 | 12,158,752 |

Source: [27]

Based on data from the attached table, it can be observed that during 2015-2016, the number of visitors in Jebara R.A Kartini Museum was higher than in Rembang. Nevertheless, for the next two years, there were far more visits in Rembang and the number was nearly a double compared to what Jebara R.A Kartini Museum could record. Then, in terms of revenue, it was not equivalent with the number of visitations in both museums. According to field observation, ticketing in Rembang R.A Kartini Museum costed as much as 2000 Rupiah, while in Jebara R.A Kartini Museum, adult visitors were needed to pay 4000 Rupiah for their visit but it was only 2000 for children. To illustrate, if the number of visitors in Rembang in 2018 was 33,154 people, the museum should gain as much as 66,308,000 Rupiah. In fact, it only recorded 17,690,000 Rupiah as their income. Apart from that, researchers need to tell the profile of the two museums as the details of the research object.

4.1.1 R.A Kartini Museum in Jebara

As an institution, Jebara R.A Kartini Museum has been inaugurated and managed by the authority of Jebara Regency through the Department of Culture and Tourism since 1977. Established on a land area of 5,210 square meters, it displays various relics of Kartini and her brother, R.M.P Sosrokartono, and a variety of local ancient cultural heritages. The museum is comprised by four rooms. The first is occupied with pictures and Kartini collection such as a sewing machine, letters, a desk, canting (batik-making instrument), congklak (traditional game), and a radio. R.M.P Sosrokartono's relics can be found in the second room.



Gambar 1. Museum RA. Kartini Kabupaten Jebara

The next room exhibits various historical and archaeological objects such as ceramics, and popular crafts from Jebara covering carvings, batik torso, ceramics, and bamboo and rattan webbing. In the fourth room, Joko Tuwo, a giant fish bone, with a length of 16 meter weighing 6 ton, 4-meter-wide and as high as 2 meter is displayed for

visitors. It was found in the waters around Karimunjawa Island on the mid of April 1989. In general, the building is 890 m² in widths and it exhibits more collection of Kartini from the period before she married.

4.1.2 R.A Kartini Museum in Rembang

Virtually identical with museum in Jepara, in Rembang, museum is managed by the local government of Rembang Regency through its Department of Culture, Tourism, Youth and Sports where its office is in the same construction with the museum. It was established by the initiative of Rembang Regent, Drs.Adnan Widodo, in 1967. It houses 133 collections of R.A Kartini and family of Rembang Regent, KRM Adipati Ario Djojoadhiningrat, and had been functioned as Rembang Regent office until 1964. Opposite the bulding, in the east is a structure of school where R.A Kartini once taught. For Rembang R.A Kartini Museum,it is not only the collection which is historical but also the building.



Gambar 2. Museum R.A Kartini Kabupaten Rembang

Passing through classic green entrance with huge European columns, visitors will be in the living room. It accommodates a relief of R.A Kartini and KRM Adipati Ario Djodiningrat, the white-red Indonesian flag, Rembang regency flag, and the family tree of the both figures. Then, on the left and right side of the building, the presented collection room is divided into several rooms which are R.A Kartini's devotion one, and a bedroom of KRM Adipati Ario Djodiningrat, and many more. On the whole, this museum displays more of R.A Kartini's relics after she married to KRM Adipati Ario Djodiningrat.

5.3 SOCIETY'S PERCEPTION TOWARDS R.A KARTINI MONUMENTATION

The result of the questioner reveals that Jepara is considered to be more identic with Kartini City than Rembang by majority of respondents as 45 of them who are non-residents of both cities assumed that R.A Kartini Museum is only existed in Jepara while only 28 thought that it can only be found in Rembang. On the frame of these opinions, it can be noticed that Jepara is regarded as the symbol of R.A Kartini's power and memory. Dwyer and Alderman claimed that places of collective memory like museum holds more in-depth narration related to how the collective memory created, by whom, and for what ideological purpose. Based on this statement, it is noticeable that Jepara is more successful than Rembang on creating place identity [28].

An identity of certain place requires a long period of time to be forged since it is correlated with historical process which has gone through considerably long time, so it cannot be just created [29]. Jepara has stronger identity as Kartini City in respondents' opinion because of the long history of R.A Kartini on that city. When being asked about have they ever read or heard about R.A Kartini story, all the respondents responded similarly that they ever read or heard the story. Their references were book, movie, and internet reading. Those sources provided much information to them about R.A Kartini historical narration that took more places in Jepara.

Regrettably, not all the respondents were informed about the location of R.A Kartini Museum though all of them noticed that in every 21st April Kartini Day is celebrated and even had experience involved on its events. A question about the location of the R.A Kartini Museum resulted in varied answers. 2% of respondents thought it was in Jakarta, 4% voted for Yogyakarta, 3% for Semarang, 3% for Surabaya and 10% of them did not know about such information. This means that there was totally 22% of respondents who could not exactly locate R.A Kartini Museum. A correct answer that the museum is in Rembang and Jepara was only given by 5 respondents. From them, only 3 persons who ever visited both museums.

For those 3 respondents only, an open interview via phone was conducted. They claimed that there is a significant distinctness between Rembang and Jepara Museum. It was said that there are more collections of Kartini in Jepara R.A Kartini Museum in comparison with Rembang Museum which only exhibits Kartini's collection after getting married. Nonetheless, R.A Kartini Museum in Rembang was considered to have more historical values as it is on a former pavilion of Rembang Regency and it has stronger identity as Kartini City proved by Kartini's tomb which is situated in Rembang.

The study draws critical conclusion that a fight for R.A Kartini identity is an implication of monumentation process. This analysis revealed that monumentation process of Kartini was just limited into historical narration and normative activities conducted simultaneously on Kartini Day. As a result, the identity of Kartini City becomes bias as society do not know for certain about the exact location of R.A Kartini Museum as a tourist attraction. Apparently, an integration on exhibition that is able to present the whole of R.A Kartini's relics is needed. This integration can be initiated by stakeholders from Rembang and also Jepara to forge a cultural identity that R.A Kartini belongs to Indonesia. Lastly, this research can be further developed with certain focus such as evaluation on museum visitors' perception related to their pattern, attitude, and preference variable.

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