

Conference Paper

Lexicon in Batik and Tapis Cloth of Lampung, Indonesia: Ecolinguistics Study

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Abstract

Language and environment are correlated. When producing language, either orally or written, or in the forms of symbols, humans are connected to the things around them. Ecolinguistics is the bridge to look at the correlation between language and environment. Descriptive qualitative ecolinguistics research was employed in this research. The purpose of this research was to describe the lexicon in batik motif and tapis cloth. Data in the form of biotic and abiotic were collected from batik motif and tapis cloth of Lampung. They were obtained through direct observation. The research results consist of two categories: biotic (flora and fauna) and abiotic (landscape and man-made). Firstly, the biotic category in the form of flora covers Hayat tree, coffee, Ashar flower, *sembagi*, while the fauna category covers elephants, dolphins, and butterflies. Secondly, the abiotic components were in the form of a landscape category such as the mountains, hills, hillsides, and a man-made category covering siger and ship. Based on the results, batik motif and tapis cloth of Lampung have a very close relationship with the surrounding because the motif represents the lexicon around the Lampung community life.

Keywords: batik, tapis, ecolinguistics, Lampung, local wisdom

1. Introduction

UNESCO has claimed that batik is an impressive creation of non-human inheritance since October 2, 2009. As the result, batik has become the inheritance of Indonesian ancestors that is recognized by the world and must be conserved (Nurhaida et al., 2015; Kasim et al., 2017; Yuniawan et al., 2020). Etymologically, batik comes from Javanese language *tik* coming from *titik* and *matik* meaning producing. Batik is always correlated with Javanese society, has been produced and used in not only Indonesia but also some countries in South-east Asia (Soebaryo, 2000; Sharifah et al., 2017). Batik is traditional cloth with the special pattern and motif or some ornaments in Indonesia with special coloring technique using a tool called *canting* (Soebaryo, 2000; Nurhaida et al., 2015). *Canting* or *tjanting* is a traditional tool used by hands to design or make motif on clothes

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with wax. Almost all provinces in Indonesia have their own batik (Nawawi & Rodhiah, 2020). Based on the previous explanation, it can be concluded that batik has its own different pattern and design because each area in Indonesia produces its own motifs.

There are so many areas in Indonesia that can be called the city of batik industry (Rukayah et al., 2015; Kasim et al., 2017). One of them is Lampung. Lampung is one of the provinces located in Sumatra island, Indonesia. As stated by Andrian et al., (2019), Lampung has its own patterns contributing to varieties of Indonesian batik. The uniqueness of batik Lampung is that the craftsmen often combine it with the traditional woven fabric and its motifs. One of that traditional woven fabrics is tapis (Romli et al., 2019). Tapis is a traditional woven. Tapis Lampung is a cultural heritage. The cloth of tapis Lampung is a clothing material used by society and has become a part of Lampung culture (Hantari, 2019). Tapis Lampung is often used in some wedding and cultural ceremonies. This tapis forms colors shaped by gold and silver thread embroidery aimed to make its motif and design more beautiful. A problem faced in this era is that the use of local culture, tapis, starts to get ignored by the society. The young people are not interested on wearing it and the society starts to leave it (Dewinta et al., 2019). Besides, the number of tapis craftsmen decreases much and it is very difficult or rare to find them now (Rosanta & Rizkiantono, 2018). Based on that phenomenon, this research tries to put efforts to document the motifs of tapis so that the next generation can know and recognize them if the extinction of tapis happens.

Most of the batik and tapis production is done by home industry. Batik and tapis Lampung have their own uniqueness compared to other batik and traditional woven motifs which are spread in Indonesia. The motif of batik and tapis Lampung includes local culture element using some symbols and things related to their surrounding or environment (Irawan, 2016; Annur, 2019). The famous and frequently-looked motif of batik and tapis Lampung is a ship and life tree. Those two patterns become an icon for national and international brand. Based on that phenomenon, the motif of batik and tapis Lampung consists of many special lexicons such as biotic and abiotic.

Lexicon is a foundation of knowledge which has much information about the meaning of words (Crystal, 2008; Pluempitiwiriyawej et al., 2009). Meanwhile, Chaer (2009) said that the definition of lexicon comes from ancient Greek language which means *word, pronunciation and the way someone talks*. The study of lexicon covers many things related to language. Lexicon is correlated with a study about the definition of word formation, word storage, vocabulary, word learning and about how those words are used (Qiao & Forster, 2017; Kurnia & Windarti, 2019). Another idea comes from Faridah (2018). It states that lexicon is knowledge, wealth of idea and a part of cultural

characteristics of a speech community. Based on those definitions, it can be concluded that lexicon discusses lexeme having much information about the meaning of words and their use. In that research, lexicon of batik is words giving information about the word meaning of that batik. Eliasson (2015) and Nahak et al., (2019) stated that there is a language vision related to philosophical values as well as ecological and environmental elements in a language. That is why lexicon forming used on batik and tapis Lampung motifs is because of the language created by people related to their environment and surrounding. Knowing lexicon of the motif on batik and tapis Lampung will get information about lexicon related to word formation, environment, social and culture of Lampung society. One of the ways to describe lexicon in batik and tapis Lampung is using ecolinguistic theory. A concept between human interaction in using language and biodiversity and environment in linguistics is called ecolinguistic studies (Pupavac, 2012).

Ecolinguistics becomes an alternative to observe and criticize how nature is described, used and exploited (Istianah, 2019). In addition, ecolinguistic research is very important to do because it can explore some special lexicons from a language related to nature and its environment in a specific community (Nash & Mühlhäusler, 2014; Bang & Trampe, 2014; Faridah, 2018; Yuniawan et al., 2020). Ecolinguistics was firstly called a language ecology by Haugen (1972). As time goes by, the term of language ecology starts to be changed into ecolinguistics. Some experts have defined ecolinguistics. Based on Fill & Muhlhausler (2006); Cowley (2014) and Wu (2018), ecolinguistics is one of the interdisciplinary studies looking for the relationship between ecosystem which becomes a part of human life system (ecology) and the language that is used by a person to communicate with other people around (linguistics).

There are many objects which can be observed about the relationship of language and its environment in using ecolinguistic theory. Based on Steffensen & Fill (2014), there are four objects which can be analyzed using the theory of ecolinguistics. The first, a language in symbolic ecological perspective: analyzing the language consistency, a symbol of certain areas. The second, the language in natural ecological perspective: analyzing the relationship of the language and biology and the natural ecosystem life around. The third, the language in sociocultural ecological perspective: analyzing the language related to the social life of society and culture. And the fourth, the language in cognitive ecological perspective: analyzing the language related to logic, behavior and its environment. In this research, the researcher only analyzes the language in symbolic ecology.

There are some previous researches which are relevant to this research. Silalahi's research (2019) in the lexicon of Toba lake environment, North Sumatera, concluded that nature and environment in Batak community life have an extremely close relationship, looking at the traditional Batak woven clothes which are *ulos* and traditional Batak dance called *tortor*. Furthermore, the language change of lexicon form caused by nature and social aspect of society was found. There are six lexicons consisting of flora and fauna in explaining the peculiarities of cultural representations. Meanwhile, this research is observing some lexicons which can be found in batik and tapis Lampung cloth and do not focus on elements of cultural representatives.

Some previous researches about batik Lampung in linguistic perspective is still difficult to find by researchers, especially those that discuss about motifs and ecolinguistic perspectives. There is one research describing the motif of tapis Lampung, done by Hantari (2019). That research only focused on the tapis coming from coastal areas of West Lampung and its shape change, motif and function. The finding of that research is that traditional tapis cloth has changed into more modern. Furthermore, the function of tapis right now is not only for traditional ritual but also for souvenir and wall decoration. The motifs which were found were life ship, squid as the sea animal and hanoman shape. Meanwhile, this research will use ecolinguistic analysis focusing on lexicons of the motifs on batik and tapis Lampung.

Then, there are some ecolinguistic researches discussing about local culture on batik motifs in Indonesia. First, it was done by Kurnia & Windarti (2019). That research concluded that the motif of batik Lasem described that Lasem society has been influenced by other cultures, Lasem people's ability in adapting to ecology and environment, Lasem people's creativity and their ability in keeping abreast of technological development. In addition, this researcher claimed that batik Lasem has a great influence from Chinese culture. That research focused on the batik motifs and cultural representatives of society and was done in Rembang, Central Java, while this research discusses about batik Lampung, Sumatra. In addition, this research will focus on ecolinguistics. The second research was done by Yuniawan et al., (2020). He discussed about lexicon which can be found in batik Pekalongan and concluded that batik Pekalongan has information about the relationship between Pekalongan society and its batik motif. Furthermore, he also focused on form of naming batik Pekalongan. He found lexicons consisting of the varieties of flora and fauna. Those lexicons are in accordance with cultural values which can be found there. In contrast, this research will focus on not only lexicons of flora and fauna but also all lexicons found on batik and tapis. Other differences are the data source and research location.

Based on the explanation above, this research is highly needed to do. One of the reason is that the researcher has not found any research discussing about ecolinguistics on batik and tapis Lampung. In addition, this research contributes to ecolinguistics research and can add knowledge in understanding lexicons found on batik and tapis. This research aims to focus on lexicons found on batik and tapis Lampung which are seen as the life ecosystem.

2. Method

This research uses descriptive qualitative design aimed to describe a language phenomenon which is a symbol or batik motif and tapis Lampung. Descriptive qualitative is used to describe a specific social phenomenon without the intervention of the researcher on the research data (Creswell, 2015). This research uses ethnolinguistics research design. Ethnolinguistics is the umbrella of all kinds of research which relates to environment (Fill & Muhlhausler, 2006). Here, the motif of batik and tapis Lampung is considered as a linguistic ecosystem. The data in this research are pictures or symbols which can be found on the motif of batik and tapis Lampung. The data are gotten from various batik and tapis Lampung.

The data was obtained by using observation method, documenting with photos, interviewing a cultural practitioner, and reviewing some literatures. To check the data validity, the researcher used triangulation technique; discussing with friends, validating with some theories and consulting to advisors. There are four steps to conduct this research; understanding and exploring ecolinguistics research, collecting the data, analyzing the data and showing the data which have been analyzed by categorizing the data based on the lexicon found.

3. Finding and Discussion

This part gives information about the motif of batik and tapis Lampung consisting of biotic and abiotic lexicon. Biotic is a live component while abiotic is not a live component.

3.1. Flora as a biotic lexicon

Flora is a plant specimen (Soorae et al., 2019). The flora patterns on batik and tapis Lampung are Hayat tree, coffee, Ashar flower, bamboo shoots and sembagi.

3.1.1. Hayat tree

The motif of Hayat tree for Lampung society can be found on batik and tapis cloth. This tree relates to *waringin* or *beringin* tree. This tree has small clustered leaves. Beringin is a part of *Ficus benjamina* species. Hayat tree means a life tree which describes fertility and life. This tree becomes a symbol or material of human life in the world. Yuniawan et al., (2020) said that the concept of life tree symbol has different perspectives in some cultures and religions so that society has their own understanding about it. For Lampung society, Hayat tree can be easily found in some certain cultural ceremonies and rituals, such as marriage and *cakak papadun* ceremony. There are many kinds of Hayat tree motifs on batik and tapis Lampung. First, the tree motif with a fairly large stem accompanied by human paintings. Second, the tree motif with a single stem having a corner with square carving at each end. Third, the tree motif with the rising and sloping branch around 45°.



Figure 1: Batik with Hayat tree motif.



Figure 2: Tapis with Hayat tree motif.

3.1.2. Coffee tree

Batik Lampung has the motif of coffee tree. Coffee is one of the superior commodities owned by the province of Lampung (Hidayat et al., 2017). Besides, Lampung gets its

fame for the biggest coffee producer in Indonesia (Imron & Satrya, 2019). Robusta coffee from West Lampung can be the example. It comes from the word *robust* which means *strong*. This coffee has a type of derived species, *Coffea canephora*. The taste of this coffee has a strong viscosity. This robusta coffee can grow well in the lowlands at an altitude 400-700m/dpl. The leaf shape of this plant is round like an egg and pointed and pointed/blunt. The batik motif of coffee is a symbol that Lampung province has the coffee that is famous for its good taste for coffee lovers. In addition, the golden-yellow color on the motif describes that the society of Lampung love peace and harmony.



Figure 3: Batik with coffee tree motif.

3.1.3. Ashar flower

The characteristic of tapis Lampung frequently uses Ashar Flower motif. Ashar Flower is an identical flora owned by Lampung province. This plant belongs to the *Mirabilis japala* species. This plant grows upright and has high branch (50-80 cm), and its leaves are pointed. There is a different term for this plant in Indonesia, which is *pukul empat* flower, because this plant usually blooms at four a' clock in the afternoon (Hanani, Prastiwi, & Karlina, 2017). Furthermore, this plant can become a sign for Moslem to pray, asr prayer. For that reason, it is very common to find this kind of plant in front of Moslems' houses or mosques in Lampung.



Figure 4: Tapis with Ashar flower motif.

3.1.4. Sembagi (flower + coffee)

The motif of Sembagi on each tapis and batik cloth has a special characteristic which is garlands and coffee flowers along the cloth. Another popular name of Sembagi is 'chintz' or a cloth that has flourish motif coming from a coastal area, Coromandel, India. In Lampung, Sembagi often uses maroon or other bright colors. Besides, this motif frequently has yellow color as the symbol of peace. Decoration which is often used on Sembagi motif is fruits or flowers based on the agricultural condition in Lampung.



Figure 5: Batik with Sembagi motif.



Figure 6: Tapis with Sembagi motif.

3.1.5. Bamboo shoots

Bamboo shoot is a bamboo that has just started to grow. The scientific name of this plant is *Dendrocalamus Asper*. The bamboo shoot is often used as the food material by some of the Melayu society. It can be found in the motif of tapis Lampung. In addition, the motif of bamboo shoot can be found on many souvenirs from Lampung such as carving and other artifacts (Annur et al., 2019). The form of tapis Lampung with bamboo shoot motif is like isosceles triangles arranged in a row. This motif is always colored with red as the basic and uses golden yarn to create the patterns.



Figure 7: Tapis with bamboo shoots.

3.2. Fauna as a biotic lexicon

Fauna is animal species (Soorae et al., 2019). Fauna used in motifs on batik and tapis Lampung is Sumatran elephant, dolphin and butterfly.

3.2.1. Elephant

Elephant is a big mammal of *Elephantidae* dan *Ordo Proboscidea* family. One of the kinds of elephant is found in Lampung. Gajah Lampung is called Sumatran elephant which belongs to *elephas maximus* species. This animal is one of the biggest mammals in Indonesia and a herbivor (a plant eater). It does not have tall body compared to other kinds of elephant. The national park, Way Kambas, is where this population, *Elephas maximus sumatranus*, lives and breeds (Hedges et al., 2005). Elephant is the animal that becomes one of Lampung province symbols. Lampung is one of the places, habitats and elephant dosing in Indonesia. Moreover, this elephant is Asian elephant subspecies, *E. maximus sumatranus*. This animal is often found in batik and tapis Lampung motif.



Figure 8: Batik with elephant Sumatra motif.



Figure 9: Tapis with gajah Sumatra motif.

3.2.2. Dolphin

A dolphin is a sea mammal which is famous for its intelligence. The size of its length is about two until four meters. This animal has two species in Lampung Province, bottlenose dolphin (*Tursiops truncates*) and long-billed dolphin (*Stenella longirostris*). It becomes the identity of Lampung province. Lampung has marine tourism which leads people to enjoy seeing hundreds of dolphins freely in the sea, in Teluk Kiluan. One of motifs in batik Lampung is dolphins.



Figure 10: Batik with dolphin motif.

3.2.3. Butterfly

A butterfly is a flying animal which has wings and belongs to insect family. This animal is in *Danaus plexippus* species. Lampung has a dosing animal which is butterfly park. Hundreds of butterfly species lives freely in the park. In addition, there are preserved and mummified insects in that park. The cloth of batik Lampung has fauna motif, Gita Persada butterfly.



Figure 11: Batik with butterfly motif.

3.3. Landscape as abiotic lexicon

Lampung has a natural or geographical condition located in coastal and mountainous area (Putraditama et al., 2019). That condition influences how the society lives, one of which influences the motif of batik and tapis Lampung that consists of mountain and hill. Related to the finding, Haugen (1972) stated that language is created based on the nature where people live.

3.3.1. Mountain

The province of Lampung has mountains as one of the natural potencies. The mountain is protruding surface which is higher compared to other surfaces. In Lampung, there are about 40 mountains, either active or not active. One of the most legendary mountains in this province is Krakatau mountain (Romli et al., 2019). The motif of mountain is often used on tapis Lampung cloth. This motif has a pattern which looks like a mountain, triangle. The pattern of this motif is the mountain row which is not too big. In addition, those pictures of mountains are arranged equally and drawn along the cloth.

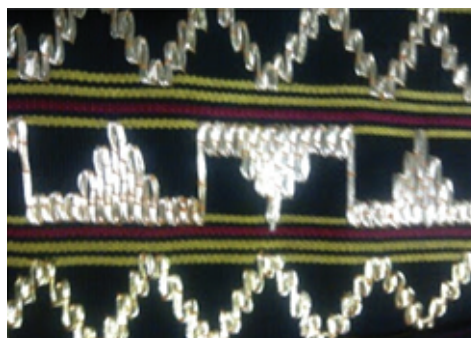


Figure 12: Tapis with mountain motif.

3.3.2. Hill

A hill is a natural appearance which has higher surface compared to other surfaces. The difference between mountain and hill is that a hill is lower than a mountain. The number of hills in the province of Lampung are quite high. One of phenomenal hills in Lampung province is *bukit barisan* (Romli et al., 2019). The hills are expanded from the north of Sumatera (Aceh) to the south (Lampung). This hill motif is often found on tapis Lampung cloth. It is called a hill motif because the motif on it looks much like a hill or hills. The size of hills in this motif is not too big, it is the same as the straight line along the cloth which looks like the hills.



Figure 13: Tapis with hill motif.

3.4. Man-made as lexicon abiotic

3.4.1. Siger

Siger is a good that functions as a crown often used by the society of Lampung. That gold-yellow crown is worn on someone's head. Besides, the shape of that crown is like a ship but has some branches or indentations. There are seven or nine indentations of siger Lampung. The number of indentations describes what someone's tribe or culture is. It is worn by bridegroom in marriage party, cultural ceremony or the dancer of traditional dances in the culture of Lampung. Siger is one of the symbols for Lampung people (Hidayat et al., 2017). On batik and tapis Lampung, we often find the siger motif.

3.4.2. Ship

A ship is a thing that is used as the transportation on water. The motif on batik and tapis has a picture looking like a ship which sails on the waters. The ship is also a transportation tool which cannot be separated with Lampung society. This is influenced



Figure 14: Batik with siger motif.



Figure 15: Tapis with siger motif.

by the geographical location of Lampung and the culture of the society, especially Saibatin society surrounded by the waters (Irawan, 2016). Furthermore, the ship is one of icons of Lampung province. The motif on batik and tapis Lampung often uses a ship motif. There are several kinds of the ship motifs such as *tampan*, *pelapai* and *tabitin*.



Figure 16: Batik with ship motif.

4. Conclusion and Suggestion

Based on the analysis above, it can be concluded that the lexicon on the motif of batik and tapis Lampung is the thing that can be found in Lampung people's surrounding. In addition, the lexicon that can be found on batik sometimes cannot be found on tapis



Figure 17: Tapis with ship motif.

cloth, and vice versa. That lexicon is divided into two; biotic and abiotic. Biotic lexicon covers two categories. The first category is flora which is Hayat tree, coffee, Ashar flower, senbagi and bamboo while the second category is fauna which is elephant, dolphin and butterfly. In addition, abiotic component found is divided onto two categories; the category of nature that includes mountain, hill and slope and the category of man-made, which are siger and ship. Based on that phenomenon, the society of Lampung, in creating certain lexicons, is influenced by their surroundings. As the result, the motif of batik and tapis Lampung cannot be separated from the environment.

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