Naming System on the Name of Banten Batik Motif: A Semantic Study

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Abstract: Semantics studies involve investigating the meaning of language, including one that examines the naming system of people's names, animal names, place names, and object names. In this study, semantics analysis is used to explore the naming of Batik motif names of Banten. The article aims to study are (1) to classify the factors that influence the naming system on the name of Banten batik motives, and (2) to describe the naming system of the Banten batik motives based on semantics study. In addition, this study has used the descriptive qualitative technique. Then, the survey and the library method with analyze the variety of sources of text and/or written documents are utilized to collect data. The findings revealed that six categories of factors influence the naming of Banten batik names based on: (1) the name of nobility in Banten, (2) the toponym name of an ancient village or village in the Banten region, (3) the name of building construction, (4) the name of the place in the form of spatial (indoor) in the Sultanate of Banten, (5) the name of function places in the outdoors, and the last is (6) the name of natural phenomena.

Keywords: Naming System, Banten Batik Motif, Semantics

1. Introduction

The diversity of language and culture in Indonesia will never end to be discussed and studied, because Indonesia's wealth is not only limited to its nature. But the language and culture are spread in various corners of the country and has its own characteristics that led this country to become famous.

The ministry of education and culture defines tangible heritage as cultural heritage that can be seen with the eyes and touched with the hands, such as artifacts or sites that are all around us, according to information obtained from the data center and statistics on education and culture's official website (http://www2.pdsp.kemdikbud.go.id/). Meanwhile, the site notes that intangible heritage, such as

Indonesian music, is the polar opposite of physical heritage, which cannot be felt with the hands and eyes. On the other hand, certain artifacts are classified as physical property, but they have been designated as intangible heritage by the United Nations Educational, Scientific, and Cultural Organization (UNESCO), such as the cultural items (*batik, keris, and wayang)*. These items appear to be assessed not on the basis of their outward appearance, but on the basis of the values held by individuals who are still alive and well today (PDSPK, 2022).

Regarding the previous information, Batik which is an Indonesian cultural heritage that has been known throughout the world, and has also been recognized by UNESCO on October 2, 2009 as "*Masterpieces of the Oral and the Intangible Heritage of Humanity*" (KWRIU, 2019). Moreover, Batik has now been designated as a world heritage site, in addition to its origins in Indonesian culture. Batik is considered a world cultural asset by UNESCO because it is assessed on various factors, including technique, symbolism, and culture. Indeed, the Indonesian people themselves interpret batik in their daily lives, from conception to death. Diverse themes and colors are generated from various places of origin, as well as distinct names from each region, there are several philosophies that may be studied and explored in order to maintain these things.

A scope must be given in order to understand the direction and objective of this research. There are two research questions that might be asked: (1) What are the factors behind the naming of Banten batik motifs? and also (2) How is the Banten batik naming system seen from the perspective of semantics?

Researchers argue that there are many Banten batik motifs that have developed and become triggers to be able to introduce them to a wider audience with the aim of having a competitive value with batik from other regions. It can not only be done through trade in its products, but can be disseminated in other ways, one of which is using language studies as the researchers did in this study. Researchers claim this method as another alternative way to preserve cultural values by integrating them with language, where researchers focus their studies in the form of language meanings contained in the names of these batiks.

Then, the objectives of this study are (1) to identify the factors of the Banten batik motif naming system, and (2) to describe the Banten batik motif naming system according to its semantic meaning. Furthermore, to keep local culture from becoming extinct, this research is expected to be one of the documentations in the future and is expected to be a reference for other studies related to batik naming.

1.1 Previous study

Several studies have been found on the naming system, including the study of naming people's names, which also analyzes how names were formed or originated, what meanings are contained in them, and some things that add to the history of naming people. Among them, Khotimah and Febriani (2019) studied the naming of students in one of university in Madura. Their research discovered that Madurese name tends to incorporate language aspects, such as Arabic, Javanese, and Indonesian. Not only that, but the presence of cultural factors between Java and Madura have an impact on self-naming. Similar to the research on students in Madura, Irawan (2020) reported the same conclusions of the same analysis in this study, specifically that there is an element of language employed in naming students at one of the universities in Lampung. However, the majority of other languages are utilized, including English, Arabic, and Scottish. This turned out to be a mash-up of the names of their respective parents' descendants.

While, Bandana (2015) and Temaja (2017) who analyzed Balinese naming which found three aspects that influenced the naming system based on the caste system, gender, and birth order. In addition, based on the analysis structure, Balinese naming has the characteristics of the word type: adjectives, articles, and numerals. Furthermore, the self-naming of Javanese names has been studied by several researchers including Widodo (2013), Sari (2021), and Resticka and Yanti (2018). Based on their findings, it is possible to interpret that they investigated the naming of personal names not only in

terms of meaning, but also the structure and construction of name patterns that are common in Javanese culture. There is a feature in the word structure that makes one word up to six syllables, while the meaning that impacts the name of Javanese people is found in terms of culture, ambitions, and goals for the future.

Next, a study on Natural Semantic Metalanguage (NSM) that examined naming was submitted by Nasution and Mulyadi (2020). They explain the naming of markets in Medan by conducting study on the many meanings of each market name. Several factors have impact on naming, including time, place, and environmental conditions. For example, *"Pajak Petisah"* is one of Medan's well-known traditional marketplaces. Its market was given this name since it is located in the center of Medan.

In the example case studied by Jerono (2019), it is known that there are several things that influence the formation of the self-naming system in Tugen, such as the process of inflection morphology, derivation and compounding approaches. Then, age and social reputation as well as the presence of descriptive additions can affect the use of a person's name in Tugen. Whereas, Tamang (2015) established five categories in the personal naming system of Sherpa, including: Mingduo, Phoming, Siuming, Taaptse Bulue, and the middle name system which there is an element of gender in children who influence. Generally, the names of the days have a significant role in the development of names in Sherpa.

As described previously, it can be said that there is something different from this research with previous research, which lies in the object of study which focuses on analyzing an object (in this case batik motifs), where there are still few studies related to objects in the context of researching meaning of language in Semantics. Thus, the researcher feels that his research is different from other studies. Therefore, the researcher raised this discussion in order to provide an update on the analysis of the name system based on a general semantic study.

2. Literature Review and Methods

The researcher covers the materials required to support this research on literary review, and the research method is also discussed in this part.

2.1 Literature review

In this section, the author explains several theories that support the topic of this research, including the definition and history of batik in general and specifically for Banten batik. Second, the theory of Linguistics in general, and more specifically to the Semantics theory.

2.1.1 Semantics theory

In light of this, the researcher concentrates on Batik study that is linked to the language field specifically Semantics. Semantics, according to Löbner (2013) is the branch of linguistics that deals with meaning. 'Meaning' is a concept having several uses, some of which fall under the purview of semantics and others which do not. The first point to make is that semantics is concerned primarily with the meanings of linguistic things such as words, phrases, grammatical forms, and sentences, rather than the meanings of acts or occurrences. Because language is meant to transmit meaning, and meaning encompasses all levels on language, meaning is the most ambiguous and contentious concept in language theory (Sumarsono, 2020).

One of the most essential first tasks of linguistic semantics is to differentiate between these many sorts of meaning and to clarify exactly what role each of them performs within a systematic theory of language. In addition, the term 'meaning' is used in ordinary English to refer to a variety of things, including the concept or intention underlying a piece of language, the entity referred to by a piece of language, and word translations across languages (Riemer, 2010).

2.1.2 Naming theory

Retricka and Yanti (2018) define naming as *"the study of linguistic symbols that represent objects, concepts, meanings, and so on by employing the arrangement of letters into words with changes in meaning that occur such that new words or groups of words can be created"*. It is known as naming. Meanwhile, Sari (2021) quotes definition of name according to Chaer (2013) that name is *"the process of representing a notion, object, or event in order to refer to a referent that is outside of language"*

"Name is a word that is a label for every creature, thing, activity, and event in this world and names appear in complex and diverse human life" (Darheni, 2010). It is not only do individuals have names to distinguish themselves from others, but a thing also has a naming system to identify some of the thing's parts and characteristics so that it may be readily identified and utilized properly. In Addition, Bruck and Bodenhorn (2006) describe the meaning of name as below:

> J. S. Mill (1843) is often invoked as the philosopher who defined names as "meaningless markers". In A System of Logic, Mill (1974:979–81) draws the distinction between denotation (identification) and connotation (meaning). Names, he claims, denote without connotation. He notes that proper names "attach to objects, not their attributes".

The naming system is currently the subject of scientific inquiry and study in the discipline of language or linguistics. *Onomastice* is the science that examines the origins of names, according to Sibarani (2003). *Onomastice* is divided into various sections, including *Anthroponomastice*, which studies the complexities of people's names, and *Toponomastice*, also known as Toponymy, which explores the origins of place names. He introduced two more words from this branch of Onomastice, such as *Animanomastics*, which examines animal names, and *Thingonomastics*, which detects the intricacies of item names.

2.1.3 Batik

The term *"batik"* according to Wulandari (2011) comes from the Javanese language, where *"amba"* means "wide", "wide cloth", and *"titik"* means "dots" or *mbatik* (verb to make dots), which later developed into the term *"batik"*, which means connecting the dots into a specific image on a wide and wide cloth. Everything linked to producing particular spots on the mori cloth has a purpose in batik (Yunita, 2015).

Elliot (2004) explains the term "*tulis"*, which means "writing" that was originally used to describe Javanese batik in 1518, and it is still used to describe the finest hand-drawn *batik* today. The term *"baték"* appears firstly in an inventory of commodities shipped to Sumatra a century later. The term *"batik"* does not come from the old Javanese language; in fact, its origin is unknown. Most probably, *batik* is linked to the term *titik*, which refers to a point, dot, or drop in contemporary Indonesia and Malaysia. Even Sir Thomas Stamford Raffles, an excellent linguist, failed to interpret *batik* despite knowing the word.

Almost everywhere in this nation, there are kinds of batik designs with unique names that have specific significance. The author of this article will present the names of batiks from Banten Province, which is located on the westernmost tip of Java Island, close to the capital city of Jakarta. Banten also has a variety of cultural heritages that have been known by the wider community including, Debus martial arts, artifacts from the Surosowan Palace, Golok Ciomas, and even not inferior to other regions. Banten also has indigenous batik motifs by reviewing various historical philosophies, circumstances nature and local culture.

2.2 Methods

Every research project requires a technique for doing the investigation and analyzing the findings. The descriptive qualitative method was used in this research. Based on reference that delivered by Dörnyei (2007) that qualitative research employs a diverse set of data sources, such as recorded interviews, various forms of texts (for example, field notes, journal and diary entries and documents),

and pictures (photos or videos). In addition, *"qualitative methodology is a procedure that produces descriptive data in the form of written or spoken data in the language societies"* (Djajasudarma, 2010).

Because the majority of qualitative data evaluation is done in words, the majority of the data is converted to textual form during data processing. This study focuses on survey findings received directly from the source of the data, namely the Batik Banten Workshop and Gallery in Serang City, Banten, Indonesia. In addition, to support the information on the data investigated, the researchers use a variety of sources of text and/or written documents on the history of Batik Banten in that location. Besides, descriptive studies are used in this study for analyzing the research data.

According to Vanderstoep and Johnston (2009), the instruments in qualitative methods include observations, interviews, and/or the evaluation of some kinds of text. The term textual content is extensively described in qualitative studies to encompass written texts as one of them, such as historical documents, books, newspaper articles, reports, prose or poetry.

Then, the steps in the data collection process until the research takes place include: (1) determining the topic to be studied, (2) collecting data in the form of the names of batik in Banten and their philosophy, (3) identifying and classifying the data, (4) arrange the data systematically for further description based on semantic analysis using descriptive methods to produce clearer data, (5) the last, conclusions from the results of data analysis that have been studied.

3. Results and Discussion

In this section, the research results will be explained according to the data that have been obtained in the research process, while an explanation of the data will be described in the next section, discussion.

3.1 Results

Based on information acquired from text documents on the history of Banten batik, 75 batik motifs were discovered and confirmed by the Governor of Banten province in 2003. The following year, just 54 motifs were granted validity by Indonesia's intellectual rights authority. Finally, many batik motifs are called after several categories. The philosophy of the motif's name and the theme of batik are intertwined with Banten's history. The name on the Banten batik motif is derived from the toponym of ancient villages, the name of a nobility or Sultan title, and the spatial name in the Sultanate of Banten (Kurniawan, no year).

However, after re-analyzing the data, the researchers discovered a more specific naming category than the three categories indicated and explained in the sources collected. The researchers determined that one of the categories, particularly naming based on spatial names, could be categorized more broadly and subsequently made more particular. The following batik motifs in Banten can be categorized, including:

1) the name of nobility in Banten
2) the toponym name of an ancient village in the Banten region
3) the name of building construction
4) the name of the place in the form of spatial (indoor) in the Sultanate of Banten
5) the name of a place that has many functions in the outdoors
6) the name of natural phenomena

Table 1: Classification of Banten batik name

The Name of The Nobility or Sultan Title	The Toponym of Ancient Villages	The Name of Building Construction	The Spatial Name (Indoor)	The Name of Outdoor Place	The Name of Natural Phenomena
Sebakingking	Pamaranggen	Memoloan	Madhe mundu	Pangindelan abang	Kawah kawis
Panembahan	Kasunyatan	Paduraksa	Kawunganten	Pangindelan putih	
Mandalikan	Wamilahan	Madelaras	Balekambang	Pangindelan mas	
Kawangsan	Kepandean	Kaibonan	Karendendok	Langenmaita	
Wanasaba	Pasulaman	Baluwarti	Tambakbaya	Pasewakan	
Kapurban	Kesatriaan	Pancaniti	Srimanganti	Pakawatan	
Surasaji	Pamarican	Kejayan	Watugilang	Gipangga	
	Panjunan		Singayaksa	Tiyamah	
	Pajantren		Surosowan	Tirtayasa	
	Kebalen		Kefakihan		
	Pekojan		Datulaya		
	Pratok		Paseban		
			Pasepen		
			Telaya		

In Table 1, researchers have reclassified the names of Banten batik motifs, where the names have been obtained from data sources in the form of text documents regarding the name of Banten batik belonging to Kurniawan, one of the founders of the Banten Batik gallery in Serang City, Banten Province. The existence of this new category makes this research more detailed in looking at the naming of batik with its history. Thus, there are updates from this study, one of which is adding a new category for the type of batik motif that is seen from the point of view of language meaning.

3.2 Discussion

The naming of each motif has a philosophical meaning. Moreover, Uke Kurniawan is a pioneer of Banten batik to be known in the wider community. He revealed the origin of the history of Banten batik that beginning with indigenous wisdom discovered in the ruins of the Banten Palace. The beautiful range of artifacts is exhibited in the fascinating phenomena of ancient artefacts, which encouraged rebuilt archaeologists to turn into cotton and silk cloth media known as Banten Batik. A historical re-creation of the allure of batik fabric that can tell stories about Banten culture with intellectual depth (Kurniawan, no year).

Based on the explanation given in the analysis findings section, there are findings of several batik names that have been classified, so in the next section a detailed discussion of this naming will be described by the researcher with certain limitations.

3.2.1 The name of nobility in Banten

- *SEBAKINGKING*

The philosophy of *Sebakingking* name is taken from the honorary title to worship (*Panembahan*) to Sultan Maulana Hasanuddin, the first king of the Sultanate of Banten. Related to the cultural life of caste or position which is widely used in Java and Sumatra. This name is intended specifically for boys who are descended from nobles.

Then, this characteristic from batik motif has a rectangular shape with a pile and furry sides, and is given three color combinations. The color combinations are brown on the rectangular leaves, blue for

the fabric base and *booh*. It has a meaning reflects the nature of Sultan Maulana Hasanuddin who is wise and brave, gentle, majestic, and determined.

- *MANDALIKAN*

This name is taken from the name of Prince Arya *Mandalika*, a son of Sultan Hasanuddin. *Mandalikan* is the name of the title given to him in the spread of Islam.

The *Mandalikan* motif is in the form of a rhombus with floral ornaments in the middle of a star. The variation of the star motif in the chain box and the canting cap for the edge of the fabric (*booh*) motif is basically a jagged triangle with three layers. The color in the motif also influences the meaning of this naming, which also gives it identity. As for the color element, three colors are used, likes cream as the basic color, gray for the star motif, and dark brown for the chain and *booh*. Some of these elements philosophize that Prince *Mandalika* is humble, wise, strong, friendly, and gentle.

3.2.2 The toponym Nnme of an ancient village or village in the Banten region

- *PAJANTREN*

One of the batik names derived from the toponym of the historic settlement, namely *Pajantren.* The weaving craftsmen's house under the Sultanate of Banten. It has a philosophy of the shape of the woven needle that is related to the design that is generated.

The basic motif is clove flowers in a circle with a combination of semi-circular floral motifs with basic motifs. The color elements are blue for the base cloth and dark red for the *booh* motif. It has a meaning that describes courage and enthusiasm, generosity, and sincerity.

- *PASULAMAN*

The name *Pasulaman* has a naming philosophy from the name of the village where the embroidery craftsmen live in the area of the Banten sultanate palace.

The motif that characterizes it is a circular rhombus inside a rectangular circle. The combination of motifs in the form of rectangular circles, variations of wavy lines and immunization of tendrils of leaves on a rectangular frame and basic motifs in the form of twigs. While the basic color elements are red, the frame is gray and the *booh* is green. It has the meaning of humility, courage and enthusiasm, fertility, and sincerity.

3.2.3 The name of building construction

- *PANCANITI*

One of the factors influencing the naming of the Banten batik is the construction of the building's name. *Pancaniti* is a meeting point between the palace's two gates overlooking the plaza, where the monarch traditionally observes soldiers training in the field.

A rhombus in the shape of a flower and a plain circle in the center of a sunflower makes up the *Pancaniti* motif. The fundamental *booh* design is in the form of twigs, and the sunflower motif is embellished in an octagonal circle with leaf decorations and leaf tendrils. The main pattern is blue, the sunflower design is gray and blue, and the decorations on the leaves are red, with the tendrils of the leaves being blue. The five stairs that lead to the king's throne have symbolic importance, since they represent high rank, excitement, grandeur, and nobility

- *KAIBONAN*

The next structure to be built is the *Kaibon*, which is a fence that surrounds the Banten palace. The batik name was then inspired to develop the name *Kaibonan*. The building is still standing today as a

testimony to history, so if you know the name of this batik, people will be aware of the rest of the historic items that still remain and will become part of Banten's cultural heritage.

The motif on this batik is inspired by the pattern or pattern of the *Kaibon* itself, with a combination of green, yellow in the pattern, and black in the *booh*. Its meaning is to describe a strong fence that can be protective, strong, and brave.

3.2.4 The name of the place in the form of spatial (indoor) in the Sultanate of Banten

There are two names on batik that are based on the naming of the philosophy of this section whose names are the merging of words and/or syllables to produce one meaning.

Table 2: Word formation of Banten Batik name

Name of Batik	Word Formation	Meaning
Datulaya	Datu + Laya	Datu = a prince Laya = residence **Datulaya** = the residence of prince
Srimanganti	Sri + Manganti	Sri = a king Manganti = waiting **Srimanganti** = waiting for a king
Surosowan	Suro + (Pa) + Sowan	Suro = place Sowan = face (specifically for facing a respected person, including Prince, Sultan, etc) **Sorosowan** = a place to face the king or sultan

- *DATULAYA*

As explanation above, the words *"Datu"* is meaning prince, and *"Laya"* is meaning residence. This name is taken from the name of the residence of Sultan Maulana Hasanuddin, more precisely the family room in the Sultanate of Banten.

This *Datulaya* batik motif has characteristics as a basic motif of a rhombus in the form of a flower and a circle in a frame of leaf tendrils. The blue color element used in the basic motif, namely the gray leaf tendrils frame, the yellow cloth base and the blue canting cap for the edge of the fabric (*booh*). The meaning contained in the name and motif also illustrates that the Sultan's place is filled with flowers.

- *SUROSOWAN*

The name *Surosowan* is taken from the name of the Sultanate of Banten Palace, which comes from the word *"Suro"* (Pa) *"Sowan"* which means a place to face, which is a room to face the king or sultan. The meaning of it is fertility and prosperity, as well as piety to God, glory, determination, and sincerity.

The characteristics' *Surosowan* motif has a basic blunt jagged pattern with flower decorations added. The combination of motifs in the form of leaves and the basic motif of *booh* in the form of a rhombus and a plain circle. While the other basic motifs are blue, the *booh* is yellow.

- *SRIMANGANTI*

Derived from the merger of the words *"Sri"* which means king, and *"Manganti"* which means waiting. So, this name is the name of the place or room in the Keraton where the gate that connects the Banten Sultanate pavilion and the palace for the king / sultan await.

The *Srimanganti* motif has the basic shape of a double jagged *tumpal* and a circular and a half circle in a circle. There are also other additions in the form of a rectangular frame with semi-circular corners with *cecep* and *booh* with a triangular leaf motif. The color element used in this motif is more dominant in the form of brown. So, from this motif has the meaning of a king who is wise, brave, and determined.

3.2.5 The Name of the Outdoors Place

- *PANGINDELAN (Abang, Putih, Mas)*

Table 3: Word formation of Banten Batik name

Name of Batik	Word Formation	Meaning
Pangindelan Abang	Pangindelan + Abang	Pangindelan = Water purifying (floodgate) Abang = Red **Pangindelan Abang** = Red floodgate
Pangindelan Putih	Pangindelan + Putih	Pangindelan = Water purifying (floodgate) Putih = White **Pangindelan Putih** = White floodgate
Pangindelan Mas	Pangindelan + Mas	Pangindelan = Water purifying (floodgate) Mas = Gold **Pangindelan Mas** = Gold floodgate

These three batik motifs are connected in some way. *Pangindelan* was a water purifying system that existed during the Sultanate of Banten and was the only one in Indonesia at the time. As a result, the term was derived from the name of a location in the palace environment for the purification of pure water. While the distinction between *Abang, Putih,* and *Mas* is merely in order, for example, *Pangindelan Abang* refers to the first floodgate, *Pangindelan Putih* refers to the second floodgate, and *Pangindelan Mas* refers to the third floodgate.

The motif patterns and color elements of these three batiks are nearly identical, with purple being the predominant hue and cream and dark blue being used to complement the design.

- *LANGENMAITA*

The name *Langenmaita* was inspired by the name of a cruise ship's pier or port, which is similar to a spot where happiness is moored when traversing the ocean of love on a cruise ship. This batik's hue is similarly analogous to the subtleties of blending colors between pink and purple, with the addition of black and white in the patterns of rectangular rhombuses and small cruise ships.

3.2.6 The name of natural phenomena

- *KAWAH KAWIS*

The name of Banten batik incorporates not only parts of Banten's ancient history, but also natural components, one of which is Mount Krakatau, which is located in the *Sunda* Strait, not far from the province of Banten. The mountain, which is well-known around the world owing to its eruption in 1883, inspired the name of this batik, *"Kawah Kawis"* or in English as *"Kawis Crater"*. This name is derived from the location where the Krakatoa volcano carves a hole in the rock to produce a massive and distinctive coral crater.

The hallmark of this batik motif is the illustration of a crater that emerges when the volcano erupts, supported by a dark gray color like the color of mud, and a slight touch of green that matches the original crater.

Many batik motifs in Banten have names with varied meaning, however, due to limits in the discussion of this research, researchers are unable to define them in their fullness, hence, more research is required that may be able to discuss details from other analyses and other disciplines. Overall, the findings of the study and discussion above show that the naming system for batik is based not only on the six aspects listed above, but also on the created motifs, coloring, and history. All of them are related to one another, resulting in names and meanings that are natural as well as philosophical meanings.

4. Conclusion

According to the research findings, there are several elements that impact the naming of Banten batik names. Researchers discovered six causes that impact the name components in Banten batik after re-analyzing the data: (1) naming based on the name of a room in the Banten palace, (2) naming according to the name of the Banten nobility's king or sultan, (3) naming based on the name of a village in the area around the Sultan's Palace, (4) naming based on the construction of existing buildings in the Sultan's Palace, and (5) naming based on the name of an outdoor place with a specific function, and the last (6) . Each batik name has a different name and theme, each with its own meaning. Because the message included impacts the batik motif itself, which is suited to its philosophy.

The batik variations held by Banten Province include not only those described in this study, but many more that cannot be studied one by one owing to the research area's restrictions. As a result, this investigation only detected a few well-known varieties in the society. The idea is for researchers to be able to undertake a larger study on this issue in the future utilizing various methodologies and investigations.

Acknowledgement

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