



Cultural Value Representation on the Lexicon of Magelang Mantyasih Batik: Ethnolinguistics Study

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Abstract

Mantyasih Batik is a valuable historical artifact. There are many facts about Mantyasih Batik viewed from language and cultural aspects. Mantyasih Batik is a manifestation of education and cultural value in society. In this study, Mantyasih Batik is an object of qualitative research in terms of language and culture. This research is aimed: (1) to identify the Mantyasih Batik lexicon based on the tools, materials, process, and motifs, (2) to identify the Mantyasih Batik lexicon forms based on the tools, materials, process, and motifs, and (3) to reveal the cultural value reflected on the Mantyasih Batik motifs. The data were collected through a survey, literature study, and in-depth interview with the initiator of Mantyasih Batik, crafters, cultural practitioner, and the elders of Mantyasih village. This research applied an ethnolinguistics approach to analyze the correlation of language and culture implemented in Mantyasih Batik. The results show that there are 7 lexicons found in terms of the tool, 3 lexicons in terms of the material, 7 lexicons in terms of the process, and 6 lexicons in terms of the motif. The lexicons are in the forms of word and phrase. The cultural value in the forms of lumpang batu and bunga mawar (rose) reflected the ritual offerings in the traditional ceremony of Manusuk. The sima of the Mataram Hindu Kingdom is associated with the establishment of the Magelang City, while kembang sukut symbolizes fertility.

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INTRODUCTION

Batik is an intangible cultural heritage of humanity designated by UNESCO since 2 October 2009 (SESRIC, 2012; Unnesco, 2011, 2013). The word batik is from the Javanese word *amba* (to write) and *nitik* (dot) (Hamidin, 2010:7; Sunarya, 2014; Samah, 1990). Batik is the cultural identity of Indonesian society. The batik patterns represent the cultural value of its origin (Samsi, 2011; Wulandari, 2011). This phenomenon is evidence of batik as a local and national cultural identity.

Mantyasih Batik is an Indonesian national identity which reflects the character of the people in Magelang, especially Magelang city. *Mantyasih Batik* emerged from the history of Mantyasih village or Meteseh. Mantyasih village had a long history related to the establishment of Magelang city through the Inscription of Mantyasih I. The patterns of *Mantyasih Batik* characterized the Magelang city through the visualization of *lumpang batu* (stone mortar), a historical artifact in the era of the Mataram Hindu Kingdom. *Lumpang batu* was used in *Manusuk Sima* ritual during the reign of Sri Maharaja Rakai Watukara Dyah Balitung.

As written in an old document of Magelang city dated 11 April 907 AD, the word *Mantyasih* was derived from the words *manti* and *asih*. In Old Javanese language, *anti* is related to *aganti* (to wait), or *inanti* (the awaited). Meanwhile, *asih* is related to love, mercy, and friends. Therefore, Mantyasih can be defined as waiting for love or being faithful in mercy.

The researcher viewed *Mantyasih Batik* lexicons as a social means of communication to encourage cultural values. *Mantyasih Batik* patterns have become the national integrity and the symbol of local wisdom in Magelang city. These patterns indicate and describe local identity (Rosalina & Martineli, 2013) as they contain the history of Magelang city. This research aims to study the lexicon tools, materials, process, and patterns of Mantyasih batik viewed from ethnolinguistics in the forms of philosophical values. The specific purposes are: (1) to identify the *Mantyasih Batik* lexicon based on the tools,

materials, process, and motifs, (2) to identify the *Mantyasih Batik* lexicon forms based on the tools, materials, process, and motifs, and (3) to reveal the cultural value reflected on the *Mantyasih Batik* motifs.

Riana (2003); Farjadian (2011); Aristyawan (2014) defined ethnolinguistics as the study to analyze intrinsic relations of language and culture. Language is viewed and studied as cultural phenomena and the objects are in the forms of words, descriptions, grammar, and local language (Koentjaraningrat, 1981; Sarmini, 2009). Ethnolinguistics is a subfield of linguistics that studies the language structure based on the social point of view and culture. Wierzbicka (1992) explained that each language contains characteristics. One of the aspects of ethnolinguistics studies is language relativity. Language relativity is a view of thoughts in which language preference determines his/her world view through grammatical category and semantic classification in the language and implements within the culture (Kridalaksana, 2008; Rizali, 2001). Another theory applied in this research is ethnosemantics which is a subfield of cognitive anthropology studies (D'Andrede, 1995). The focus of cognitive anthropology is to reveal cultural values of the words meaning.

METHOD

This research applied the ethnosemantics approach which focused on the ethnography of communication model by Hymes (1998). This theory's development was meant to focus the theoretical framework on placing the language as a means of communication in a particular culture. Ethnographic research places a high value on the normality of the phenomena (Duranti, 1997). Referring to Spradley's idea (1979), ethnographic research is conducted to reveal the values of the local wisdom of *Mantyasih Batik*.

The data are in the form of various lexicons found in *Mantyasih Batik*. The data were collected through surveys, literature study, and in-depth interviews with the initiator of *Mantyasih Batik*, crafters, cultural practitioners, and the elders of

Mantyasih village. This research applied an ethnolinguistics approach to analyze the correlation of language and culture implemented in *Mantyasih Batik* as means of communication in a particular society.

The data were analyzed using the distributional method and segmenting immediate constituents technique. The distributional method was applied to analyze the lexicon forms of Mantyasih batik. Meanwhile, the segmenting immediate constituents technique was applied to divide the parts of the given linguistic unit (Sudaryanto, 1993). The data were then presented with all the findings obtained from the

interview and the data found in the research location (Spredley, 1997).

RESULTS AND DISCUSSION

Lexicons found in Mantyasih batik was presented in the form of (1) description of lexicon based on tools, materials, process, and motifs, (2) description of the Mantyasih batik lexicon forms based on the tools, materials, process, and motifs, and (3) cultural value reflected in Mantyasih batik motifs. The grouping of Mantyasih batik lexicons is as follows:

Table 1. The Grouping of Mantyasih Batik Lexicons

No	The Name of Lexicons Group	Total
A	Description of lexicon based on tools, materials, process, and motifs.	
1	Lexicon in terms of the tool to make Mantyasih batik	7
2	Lexicon in terms of the material to make Mantyasih batik	3
3	Lexicon in terms of the process to make Mantyasih batik	7
4	Lexicon in terms of the motifs in Mantyasih batik	
a.	Main pattern	3
b.	Additional pattern	3
B	Description of lexicon form of batik Mantyasih	
1	Lexicon in the form of word	17
2	Lexicon in the form of phrase	6

According to table 1, it could be seen that Mantyasih batik lexicons are grouped into four parts. First, there are 7 lexicons found in terms of the tool to make Mantyasih batik. Second, 3 lexicons in terms of the material to make Mantyasih batik. Third, 7 lexicons in terms of the making process of Mantyasih batik and the fourth is there are 6 lexicons in terms of Mantyasih batik motifs.

Description of Lexicon Based on Tools, Materials, Process, and Motif of Mantyasih Batik

Lexicon in Terms of the Tool to Make Mantyasih Batik

Lexicon which refers to the tools and activities related to batik. The lexicon in terms of the tool used to make batik Mantyasih could be seen in table 2.

Table 2. The List of the Lexicon in Terms of the Tool to Make Matyasih Batik

No	Lexicons	GLOS
1	Canting	The main tool in batik activity. It is made from metal and some made from brass
2	Canting Cap-capan	A tool made form metal used in batik activity which contains design or picture
3	Ender	Wok/utensil for melting wax, made of metal and some made of clay.
4	jedi	The container that is used for coloring a whole batik. It is made of wood.
5	serok	A tool to take the wax remains from jedi after the process of removing the wax on the cloth. It is made from iron
6	kowolan/ (brush)	kuas A tool for giving color to an image that is already patterned on a batik cloth. It is made from bamboo with a smooth tip
7	kadut	A tool used as a cloth mat to be batik in the process of giving color to the batik cloth in parts of certain patterns. This tool is made from gunny sacks.

From that table, it could be seen that lexicons of the tool in making Mantyasih batik are 7 lexicons. They are *Canting*, *Canting Cap-capan*, *ender*, *jedi*, *serok*, *kowolan/ kuas*, and *kadut*.

Lexicon in Terms of the Material to Make Mantyasih Batik

In each region, batik is made from the main material and varied with other materials. For instance, *mori* as one of the main material in

batik, has increased in number and variety. *Mori* is made from cotton, silk, *ATBM* (Non-Machinery Weaving Equipment), pineapple fiber, and various combinations of existing materials. In addition, to show the unique aesthetic values, the use of various existing materials combinations can increase the economic value. The materials used to make Mantyasih batik can be seen in table 3.

Table 3. The List of Lexicons in Terms of Material to Make Mantyasih Batik

No	Lexicon	GLOS
1	Mori (unbleached plain cloth)	A type of fabric made from natural or synthetical fibers. Natural fibers can be cotton, silk, or rayon.
2	Malam (wax)	Natural or artificial wax.
3	Pewarna (dye)	Batik coloring materials. It could be natural or artificial dyes.

Mori is a plain cloth used for batik. It can be made from natural or synthetical fiber. Cotton, silk, and rayon are the example of *mori* from natural fiber. Cotton is a kind of *mori* made of cotton thread. The types of cotton are varied and each of them has a different lexicon such as *dobby*, *calico*, *biru*, *wafer fabric*, *prima*, *primis*, *primism*, and *ATBM* (Non-Machinery Weaving Equipment). Dobby fabric is the lexicon to mention the type of fabric that is not too smooth but also not too

rough. This cloth is usually used for fashion batik as well as for batik accessories.

Wax (*malam*), based on its use, is divided into three types: *malam tembokan*, *malam carik*, dan *malam biron*. *Malam Tembokan* is a lexicon to refer to *malam* (wax) with a slightly brownish color texture, has a thick character, and is used to make *tembokan* or *mbliriki* (drawing the pattern). *Malam carik* is a lexicon to describe *malam* (wax) which has a slightly yellowish texture and is flexible, not easily cracked. This type of wax is

used to make fine batik or silk batik due to its excellent quality. *Malam biron* is from Javanese means 'blue'. Malam biron is a lexicon to describe the type of *malam* (wax) used to cover the blue color. This wax type has a little dark brown color.

Lexicon in Terms of the Process to Make Mantyasih Batik

There are several stages in batik activity from the beginning to the end. From these batik activities, there are several lexicons in the process of making Mantyasih batik. The lexicon that appears during the process of making Mantyasih batik can be seen in table 4.

Table 4. The List of Lexicon in Terms of the Process to Make Mantyasih Batik

No	Lexicon	GLOS
1	Ngelir	Coloring the Batik
2	Nglerek	Coloring the batik at the end of the coloring process
3	Nyolet	Coloring the pattern designed in the cloth by using canting coletan
4	Mopok	Put the wax on the coloring picture to avoid the pattern change in the cloth coloring process.
5	Nglorot	Remove wax from fabrics by dipping the cloth in boiling water.
6	Rengsi	The beginning of making printed batik (cap-capan)
7	Mbesut	To make the faint color in batik.

According to table 4, there are 7 lexicons in terms of process. They are *ngelir*, *nglerek*, *nyolet*, *mopok*, *nglorot*, *rengsi*, and *mbesut*.

Lexicon in Terms of the Motifs in Mantyasih Batik

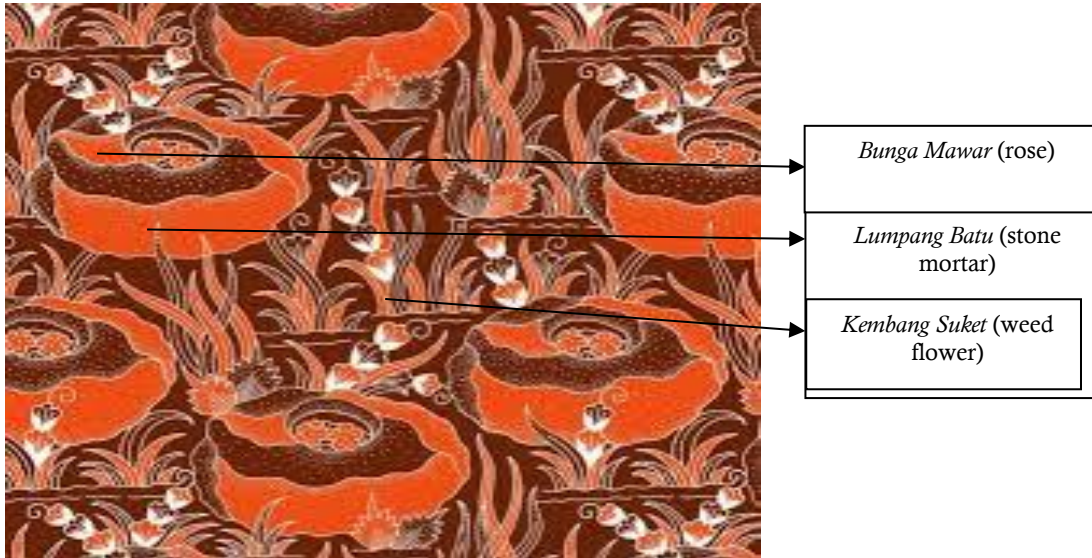
There are several motif elements in Magelang Mantyasih batik which are called main pattern and additional pattern. The elements Magelang Mantyasih batik pattern could be seen in table 5

Table 5. The list of Lexicon in Terms of the motifs in Mantyasih Batik

No	Lexicon	GLOS
A	Main Motif	
1	<i>Lumpang batu</i> (stone mortar)	The <i>Lumpang Batu</i> (stone mortar) was chosen as the main pattern because it was a relic of Hindu Mataram kingdom in Meteseh village, formerly known as Mantyasih, and used in the Manusuk Sima ceremony.
2	<i>Bunga mawar</i> (rose)	The <i>bunga mawar</i> (rose) was chosen as the main pattern because during the Manusuk Sima offering, the rose was placed in a stone mortar as an offering flower.
3	<i>Kembang suket</i> (weed flower)	In Indonesian language, <i>Kembang suket</i> is called as <i>bunga rumput liar</i> (weed flower). It was used as main pattern since it symbolizes fertility.
B	Additional motifs	
1	Cecek	The additional motif is used to fill the empty motif spaces so that the motif becomes more balanced and beautiful.
2	Cecek sawut	
3	Cecek sawut daun	

Table 5 shows that there are 6 lexicons in terms of Magelang Mantyasih batik motifs. Those motifs are differentiated into main motif and additional motif. There are 3 lexicons for

main motif called *lumpang batu*, *bunga mawar*, and *kembang suket*. Likewise, there are 3 lexicons for additional motif called *cecek*, *cecek sawut*, and *cecek sawut daun*. Mantyasih batik motif are as follows:



The first lexicon in terms of Mantyasih batik motif is *Lumpang batu* (stone mortar). This main motif resembles the original shape of the stone mortar, but it is simplified. This main motif depicts a rock with a hole in the middle. This stone mortar motif is depicted using irregular wavy lines or outlines following the shape of the stone mortar. There is an additional motif in the stone mortar area in the form of dots or *cecek* spreading from a tight to tenuous distance. The main motif of Mantyasih is 9 cm long and 5.5 cm wide. The hole drawn from the stone mortar motif has 3.2 cm length and 2 cm width.

The second main motif of Mantyasih batik is two roses (*bunga mawar*) which is seen in the middle of the stone mortar (*lumpang batu*). Two roses in the motif have no meaning. *Bunga mawar* (rose) motif is depicted using a line or outline that follows the shape of the rose. The center of the rose is accented with a dot as a sign of the petals' union. The rose motif in this batik has five petals on each image. Each rose petal is given a midline that is not too long between the point and the petal tip. The main motif of roses in the Magelang Mantyasih batik has 1cm length and 1cm width.

The third main motif is depicted with two kinds of grass and flowering grass. The first type

of grass uses curved lines to follow the leaf grass's shape from narrow to taper at the end of the leaves. There is a straight line in the middle of the narrow leaf grass that curves from the leaf base to follow the shape. Dots follow that curved line to the point of the leaf. The second type of grass is a zigzag line that follows the shape of grass serrations. There is a parallel straight line with different lengths in the fingering grass picture area and it forms a triangle following the leaves and is filled with dots. The line motif, along with the dots, is commonly called additional motif *sawut cecek*. There are a different number of weed grass in each grass. There are one up to four weed grass. Weed grasses have three to four curves in one petal. In the area of weed grass complimentary motif, the sizes of the narrow-leaf grass motifs vary in length, ranging from the shortest leaf with 0.7 cm to 8.3 cm height and leaf with 0.5 cm width. The fingering grass motif has 2.5 cm height and 1.8 cm width. Meanwhile, weed grass has 1.5 cm length and 1 cm width.

An additional motif of Magelang Mantyasih batik uses the motif of *cecek* or dot motif found in the main motif of stone mortar (*lumpang batu*). *Cecek sawut daun* motif is found in the main motif of fingering grass flower and

additional motif *cecek sawut* is used to fill the main motif of weed grass. An additional motif or motif isen is used to fill the empty motif spaces to make them balance and beautiful.

The description of Mantyasih Batik Lexicon forms

The lexicon form of Mantyasih batik could be described in word and phrase. The detailed description is as follows.

Lexicon of Mantyasih batik in the form of Word

Mantyasih batik lexicons in the form of words lingual units are mostly found. Based on the morpheme, there is a lexicon in the form of words with a monomorphemic and a polymorphemic structure. In addition to its category, the lexicon of Mantyasih batik has verbs and nouns as word structure. The following table 6 contains the lexicon in the form of words.

Table 6. The List of Mantyasih batik Lexicon in the form of Word

No	Lexicon	Category	Structure / number of morpheme
1	Ngelir	verb	Polymorphemic (two morphemes) Kelir 'color'+ Prefix /ater- ater anuswara {N-}
2	Nglerek	verb	Polymorphemic (two morphemes) Lerek 'take something from up to down + Prefiks /ater- ater anuswara {N-}
3	Nyolet	verb	Polymorphemic (two morphemes) Colet 'take with fingertip' + Prefix /ater- ater anuswara {N- }
4	Mopok	verb	Polymorphemic (two morphemes) popok 'sticking something + Prefix /ater-ater anuswara {N- }
5	Nglorot	Verb	Polymorphemic (two morphemes) lorod 'putting down' + prefix/ater-ater anuswara {N- }
6	Rengsi	Verb	Monomorphemic (one morpheme)
7	Mbesut	Verb	Polymorphemic (two morphemes) besut 'smoothed' + Prefix/ater-ater anuswara {N- }
8	Mori	Noun	Monomorphemic (one morpheme)
9	Malam	Noun	Monomorphemic (one morpheme)
10	Pewarna	Noun	wax Polymorphemic (two morphemes) Free morpheme 'warna' (color) and bound morpheme 'pe-' Pewarna (dye)
11	Canting	Noun	Monomorphemic (one morpheme)
12	ender	Noun	Monomorphemic (one morpheme)
13	jedi	Noun	Monomorphemic (one morpheme)
14	serok	Noun	Monomorphemic (one morpheme)
15	kowolan/ kuas	Noun	Monomorphemic (one morpheme)
16	kadut	Noun	Monomorphemic (one morpheme)
17	cecek	Noun	Monomorphemic (one morpheme)

Based on table 6, it can be seen that the Mantyasih batik lexicon consists of 17 words. There are 10 lexicons in the form of word with monomorphemic structure. Those lexicons are *rengsi, mori, malam, canting, ender, jedi, serok, kowolan/kuas, kadut, cecek*. Moreover, there are 7 lexicons with polymorphemic structure namely *ngelir, nglerek, nyolet, mopok, nglorot, mbesut, and pewarna*. According to its category, there are nouns and verbs for Mantyasih batik lexicon. There are 10 noun lexicons in Mantyasih batik,

such as *mori, malam, pewarna, canting, ender, jedi, serok, kowolan/kuas, kadut, and cecek*. While *ngelir, nglerek, nyolet, mopok, nglorot, mbesut* are kinds of verb lexicons.

Lexicon of Mantyasih Batik in the Form of Phrase

Based on the form, it was found that there are lexicons in the form of phrase. The lexicons can be seen in table 7

Table 7. The List of Mantyasih Batik Lexicon in the Form of Phrase

No	Lexicon	Category	Structure
1	Lumpang batu (Stone mortar)	(Stone Noun	Lumpang (mortar) and batu (stone)
2	Bunga mawar (rose)	Noun	Bunga (flower) and mawar (rose)
3	Kembang suket (Weed grass)	(Weed Noun	From Javanese word kembang (flower) and suket (grass)
4	Cecek sawut	Noun	Cecek and sawut
5	Cecek sawut daun	Noun	Word 'cecek' and phrase 'sawut daun'
6	Canting cap-capan	Noun	Word 'canting' and reduplication 'cap-capan' (printing)

Based on table 7, it can be explained that there are 6 lexicons of Mantyasih batik in the form of a phrase. It is said to be a phrase because the lexicon consists of word and word elements and word and phrase elements (Alwi et al, 2000; Chaer, 2003; Suparno, 1991). Those lexicons are *lumpang batu, bunga mawar, kembang suket, cecek sawut, cecek sawut daun, and canting cap-capan*.

Cultural Value Reflected in Mantyasih batik Lexicon motif

There are several lexicons in the term of motif in Mantyasih batik such as *lumpang batu, bunga mawar, dan kembang suket* as main motifs and *cecek, cecek sawut, dan cecek sawut daun* as additional motifs. The explanation of the cultural values reflected in the lexicon of Mantyasih batik motif is as follows.

Lexicon of *Lumpang Batu* (stone mortar)

The *Lumpang batu* (stone mortar) was chosen as the main motif because this stone mortar was a relic from Hindu Mataram kingdom, located in Meteseh village which was

formerly known as Mantyasih. The stone mortar is used at the *Manusuk Sima* ceremony. According to data sources on the anniversary document of Magelang city on April 11, 907 AD, Manusuk Sima itself comes from two words, *susuk* means prick and *sima* mean Perdikan village. Thus, the meaning of *Manusuk Sima* is to determine or define an area as a Perdikan village. The anniversary document of Magelang city 11 April 907 AD stated that in the copper inscription POH (905 AD) mentioned the stone mortar as Sang Hyang *Susuk Kulumpang*. While in the Rukam inscription (907 AD) it was called Sang Hyang Watu Simadan Sang Hyang Kulumpang.

The term Sang Hyang Susuk Kulumpang means the mortar stone used in determining the noble sima. Sang Hyang Watu Sima means noble sima stone, village boundary stone or noble sima, and the last, Sang Hyang Kulumpang which means noble mortar. Thus, the term Sang Hyang Susuk Kulumpang has the same meaning as Sang Hyang Kulumpang, a sacred stone mortar in Perdikan village or *sima*. The stone mortar's designation with Sang Hyang means a noble god,

showing that the stone mortar is much purified to pray to the Almighty. At present, the stone mortar is no longer used as a sacred object by the residents of Meteseh or Mantyasih, but as a legacy of historical value.

Lexicon of Rose

The lexicon of *bunga mawar* (rose) is depicted as the main motif of Mantyasih batik because a stone mortar contained roses at *Manusuk Sima*. Roses are one of the offerings equipment when determining Perdikan area. The offerings are not intended to worship spirits but to pray to the Almighty. It is a form of gratitude as well for the establishment of Perdikan. The rose is a flower that smells good as a symbol of gratitude to the ancestors for their struggle and their kindness to make the region proud. For their kindness, many facilities can be enjoyed and utilized by the community until now. The cultural value conveyed to the community through a Mantyasih batik cloth is the attitude of *mikul dhuwur mendhem jero* (uphold the honor of ancestors and maintain their good name). This positive value is expected to be inherited by the community and leaders.

Lexicon of Kembang Suket (weed grass) .

Kembang suket (weed grass) is the third main lexicon of Mantyasih batik. That lexicon symbolizes fertility or the progress of Magelang city. Magelang city from Hindu Mataram Kingdom until now has fertile land with abundant agricultural products. *Kembang suket* always sprout and provides many benefits to protect the soil, feed livestock, use it as fertilizer, and beautify the environment with its blooming flowers. *Kembang suket* also symbolizes toughness because it can live in any condition. The philosophical value of *kembang suket* shows that the next generation should be strong, never give up, and provide maximum benefit for the family and the country.

CONCLUSION

There are various *Mantyasih batik* lexicons found in this research. The lexicon is classified

into tools, materials, process, and patterns. Based on the tools, there are 7 lexicons found in the process of making *batik*: *canting*, *canting cap-capan*, *ender*, *jedi*, *serok*, *kowolan/kuas*, and *kadut*. Based on the materials, there are 3 lexicons found: *mori*, *malam*, and *pewarna*. Based on the process, there are 7 lexicons found: *ngelir*, *nglerek*, *nyolet*, *mopok*, *nglorot*, *rengsi*, and *mbesut*. Last but not least, based on the patterns, there are 6 lexicons. These lexicons are divided into 3 main patterns: *lumpang batu*, *bunga mawar*, and *kembang suket*, and 3 additional patterns: *cecek*, *cecek sawut*, and *cecek sawut daun*.

Based on the type, the lexicon is in the forms of words and phrases. The words consist of monomorphemic and polimorphemic lexicons. The monomorphemic structure is found in 10 lexicons: *rengsi*, *mori*, *malam*, *canting*, *ender*, *jedi*, *serok*, *kowolan/kuas*, *kadut*, *cecek*. Meanwhile, the polimorphemic structure is found in 7 lexicons: *ngelir*, *nglerek*, *nyolet*, *mopok*, *nglorot*, *mbesut*, and *pewarna*. Based on the category, the lexicon is in the forms of nouns and verbs. The noun is found in 10 lexicons: *mori*, *malam*, *pewarna*, *canting*, *ender*, *jedi*, *serok*, *kowolan/kuas*, *kadut*, and *cecek*, while the verb is found in 7 lexicons: *ngelir*, *nglerek*, *nyolet*, *mopok*, *nglorot*, *mbesut*.

The cultural values reflected in Mantyasih batik lexicons are *lumpang batu*, *bunga mawar* (rose), and *kembang suket*. *Lumpang batu* and *bunga mawar* (rose) are closely related to the history of Mataram Hindu Kingdom. These lexicons were used as the offerings in *Manusuk Sukma* ritual ceremony as the symbol of bless for Mantyasih village. Meanwhile, *kembang suket* symbolizes the fertility, prosperity, and nobility of the Mataram Hindu Kingdom and the people of Magelang city today.

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