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by Lite Journal

Submission date: 01-Sep-2024 07:56PM (UTC+0700)

Submission ID: 2422185456

File name: 8_Putra.pdf (448.51K)

Word count: 8178

Character count: 46995

The utilization of cultural lexicon in creative industry products: A maintenance strategy of Yogyakarta Javanese language

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Article History

Submitted date:
2024-06-16
Accepted date:
2024-08-19
Published date:
2024-09-01

Keywords:

creative industry;
Javanese culture;
language
maintenance; lexicon

Abstract

Creative industries can contribute to the economic growth of local communities while promoting and preserving local languages and culture. Based on these basic assumptions, this research was conducted to describe the forms and functions of Javanese language and culture used in creative industry products and the factors behind the use of regional language and culture in creative industries. This research used a qualitative descriptive method with a sociolinguistic and creative industry perspective. The research was conducted in three local government areas in Yogyakarta. Data collection was carried out through documentation, document analyses, and interviews. The data covers various aspects of the Javanese language and culture, such as words, phrases, clauses, sentences, proverbs, Javanese script, naming and greeting systems, and proverbs. The results show that various creative industry products incorporate the Yogyakarta Javanese cultural and linguistic lexicon in their product branding, packaging, and design content. The cultural lexicon consists of Javanese writing, art, traditional clothing, drinks, greetings, phatic forms, and proverbs. Utilizing the Javanese language and cultural lexicon in creative industries can be an effective marketing strategy and an innovative step in preserving and developing local cultural heritage. This can significantly contribute to local economic growth, increase awareness of cultural diversity, and strengthen the community's cultural identity.

Abstrak

Kata Kunci:

budaya Jawa;
industri kreatif,
leksikon;
pemertahanan bahasa

Pemanfaatan leksikon budaya pada produk-produk industri kreatif: Suatu strategi pemertahanan bahasa Jawa Yogyakarta

Industri kreatif dapat berkontribusi terhadap pertumbuhan ekonomi, mempromosikan dan melestarikan bahasa dan budaya lokal. Penelitian ini bertujuan mendeskripsikan bentuk dan fungsi bahasa dan budaya Jawa dalam produk industri kreatif dan mendeskripsikan faktor-faktor yang melatarbelakangi penggunaannya dalam industri kreatif. Penelitian ini menggunakan metode deskriptif kualitatif dengan perspektif sosiolinguistik dan industri kreatif. Penelitian dilakukan di Yogyakarta dan data dikumpulkan melalui dokumentasi, analisis dokumen, dan wawancara. Data penelitian mencakup kata, frasa, klausa, kalimat, peribahasa, aksara Jawa, sistem penamaan dan sapaan, serta peribahasa. Hasil penelitian menunjukkan bahwa berbagai produk industri kreatif memasukkan leksikon budaya dan bahasa Jawa Yogyakarta pada merek produk, kemasan, dan konten desainnya. Leksikon budaya tersebut berupa tulisan Jawa, kesenian, pakaian adat, minuman adat, salam, bentuk fatis, dan peribahasa Jawa. Pemanfaatan leksikon bahasa dan budaya Jawa dalam industri kreatif dapat menjadi strategi pemasaran yang efektif dan langkah inovatif dalam melestarikan dan mengembangkan warisan budaya lokal. Hal ini berpotensi memberikan kontribusi signifikan terhadap pertumbuhan ekonomi lokal, meningkatkan kesadaran akan keragaman budaya, dan memperkuat identitas budaya masyarakat.

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1 Introduction

The maintenance of regional languages and cultures in the face of ongoing social, economic, and cultural change represents a significant challenge. Language is an essential aspect of a society's identity and cultural heritage, reflecting the realities, thoughts, and actions of its predecessors. Therefore, the preservation of these languages should be a top priority. Priya (2019) emphasized that regional languages are an important part of a nation's culture, identity, and character. However, the current era presents a significant challenge to the preservation of regional languages due to the threat of extinction. Hanna (2012) also identified this issue, stating that the growth of multilingualism, multiculturalism, and the potential for multiple identities makes maintaining regional languages increasingly difficult.

In Yogyakarta, there has been a notable shift in language use, with a preference for Indonesian over Javanese on private radio stations targeting young people. Santoso (2010) asserts that there are more than 20 such stations. Yogyakarta, a province with high diversity, experiences dynamics of multiculturalism and multilingualism (Watson, 2000; Wendel & Heinrich, 2012). This complexity is influenced by urbanization, migration, and the dominance of Indonesian as the country's official language. Gumperz (1982) posits that multilingualism reflects the stability of a society that maintains linguistic diversity. However, maintaining a language in a multilingual society presents unique challenges. This is especially true when considering factors such as industrialization, urbanization, and political interests (Sumarsono, 2010).

Consequently, the preservation of the Javanese language in Yogyakarta is becoming increasingly pressing. In this context, language maintenance refers to a situation in which a community of speakers endeavours to continue using their native language despite external factors that might otherwise encourage the use of another language (Habtoor, 2012; Fishman, 2000). The Yogyakarta culture, which is replete with traditions and local wisdom, has the potential to facilitate the development of creative industries (Koentjaraningrat, 1994). In the context of cultural creative industries, the term "culture-based" refers to industries that combine creativity, production, and commercialization of cultural creative content in the form of goods or services (Moore, 2014). Creative industries can contribute to the economic growth of local communities while simultaneously promoting and preserving local languages and culture. The creative economy is defined as an economic sector that produces products or services by combining individual creativity, skills, and talents to create added value, employment opportunities, and quality of life. The creative industry generates products that can be directly used by households, companies, and other economic entities. Furthermore, these products not only possess functions but also aesthetic value (Asshofi & Pranata, 2021; Hidayat & Nurdiana, 2016; Septemuryantoro, 2020). Nevertheless, it is crucial to acknowledge potential challenges, such as commercialization and standardization, that may emerge within the creative industry. These challenges must be addressed to safeguard the distinctive characteristics of local culture.

Many researchers have conducted studies on the maintenance of the Javanese language. For instance, Saputri (2019) examines the form of Javanese language maintenance and elucidates the factors that motivate the use of Javanese in the novel *Bekisar Merah* written by Ahmad Tohari. Similarly, Ningsih (2019) investigated the various forms, influencing factors, and justifications for maintaining the Javanese language in Sidojadi Village, Bukit Malintang District. In addition, several researchers have conducted studies on the use of local culture and creative industries. Santosa (2022) examines the strategies and policies for developing the fashion industry by leveraging local resources, cultural assets, and existing infrastructure. In her study, Cerneveciute (2019) analyzed the factors that stimulate sustainable regional development through cultural and creative industries. Meanwhile, Gombos (2023) conducted a comprehensive literature review and two case studies to examine the

environmental sustainability of cultural and creative industries in Budapest, Central and Eastern Europe. Lastly, Jia (2024) examines the interrelationship between local autonomous culture, creative industries, and economic and cultural advancement.

A review of several language preservation studies indicates that the decline in the use of regional languages in the archipelago is a cause for concern, with the negative influence of globalization identified as a contributing factor. Furthermore, competition between Indonesian and regional languages has contributed to a decline in the use of regional languages among the younger generation. The preservation of regional languages and cultures is of paramount importance to the identity and cultural heritage of a nation. Nevertheless, globalization has had a detrimental effect on regional languages, which are now being eroded by the influence of Indonesian and foreign languages. A review of the literature reveals a concern about the loss of regional languages and cultures. Consequently, it is imperative to implement tangible and efficacious measures to ensure the perpetuation of the Yogyakarta Javanese language and culture.

A lot of previous studies have focused on various aspects of Javanese language preservation and the development of creative industries, but they have not explicitly linked the two in the context of Yogyakarta. For instance, Saputri (2019) and Ningsih (2019) explored the factors influencing the maintenance of the Javanese language, while Santosa (2022) and Cerneveciute (2019) examined strategies for leveraging local culture in creative industries. However, these studies either focus on language preservation or cultural industries in isolation. None have specifically analyzed how creative industries can be strategically utilized to preserve the Javanese language in Yogyakarta, particularly amidst the pressures of urbanization, globalization, and the dominance of the Indonesian language. This represents a critical gap because creative industries hold the potential to engage younger generations in preserving regional languages and cultures by making these two things more relevant and appealing.

This research attempted to fill the gap by investigating the intersection between language preservation and the creative industry in Yogyakarta. The novelty lies in exploring how the creative industry can be a vehicle for preserving the Javanese language, thereby offering a dual approach to cultural sustainability. This study will contribute new insights into the role of creative industries as a tool, not just for economic growth but also for cultural and linguistic preservation, which is crucial in the context of ongoing socioeconomic and cultural changes. The findings could influence policy-making and educational strategies aimed at conducting language preservation. Therefore, the objective of this research is to describe the use of language and cultural lexicon in creative industry products as a strategy to maintain the Javanese language in Yogyakarta.

2 Methods

This research applied a qualitative-descriptive methodology to examine the preservation of regional language and culture, with a particular focus on Javanese, through the lens of creative industries, such as fashion and food. It also employed sociolinguistic, community economic, and creative industry approaches. The research data encompasses a multitude of elements pertaining to Javanese language and culture, including words, phrases, clauses, sentences, proverbs, Javanese letters, naming systems, and greeting systems. The data sources for this study include brands and packaging designs in the food industry as well as written or visual content on fashion products. The former comprises Cokelat Joyo, Ndalem, Tugu, Monggo, and Kita, Bakpia Kukus Tugu, Cake Tela Cokro, and Thiwul Yu Tum, whereas the latter came from Kaos Jogist and Dagadu. The data were collected through oral interviews with nine informants from the food and fashion industries located in Sleman Regency, Gunungkidul Regency, and Yogyakarta City from the end of 2023 up to January 2024. The data were collected by using various techniques, including documentation, document

analyses, and interviews. The analysis of lexical aspects in the creative industry encompasses phonology, morphology, as well as both monomorphemic and polymorphemic aspects. Meanwhile, the analysis of lexical and grammatical meaning was conducted following the relevant theory from Wijana (2015). Likewise, the analysis of cultural meaning is based on the related theory proposed by Abdullah (2014). For the analysis of the functions of cultural lexicon used from a language maintenance perspective, it employs domain theory that influences language maintenance proposed by Holmes (2001). Lastly, the analysis of the cultural lexicon used as product brands, packaging design contents, and promotional tools was conducted by utilizing the marketing mix theory formulated by Kotler (2009).

3 Results and Discussion

3.1 Results

Yogyakarta boasts several advantages in the creative economy and tourism sectors. It should be noted that the following statements are subjective evaluations. The creative economy in Yogyakarta is largely comprised of small-scale industries, providing a significant source of income for many residents. The development of creative industries in Yogyakarta is inextricably linked to the potential of Yogyakarta's Javanese culture and language. The incorporation of Javanese cultural and linguistic elements in this context has two beneficial implications. Firstly, the local economy can be enhanced. Secondly, the use of Yogyakarta Javanese cultural items and language for the younger generation instills a sense of care, pride, and responsibility for their regional culture and language. The following section presents findings and discussion of the preservation of Yogyakarta Javanese cultural and linguistic elements through their integration into creative industry products.

3.1.1 The utilization of the Yogyakarta Javanese Cultural Lexicon as a product brand

Datum 1
(Source: Bakpia Kukus Tugu)



Datum 2
(Source: Cokelat Joyo)



In Datum 1, the word *Tugu* is classified as a concrete noun based on its grammatical aspect. In an anthropological context, the *Tugu* represents the icon and philosophical tenets of Yogyakarta city. The Yogyakarta Monument comprises a variety of shapes, including three-tiered traps, quadrilaterals, cubes, hexagonal corners, rows of dots, diamonds, water drops, octagons, sharp corners, vertical arrows, coils, and rectangular prisms, lines, and colours (Morin, 2014). The monument reflects the philosophy of Yogyakarta society, particularly the concept of unity between the people, the king, nature, and God, with the ultimate goal of salvation. The use of the term *tugu* as a *bakpia* brand represents an effort to incorporate the icon of the city of Yogyakarta as a product identity. In data 2, the word *Joyo* functions as an adjective, denoting 'glory or success.' On the other hand, the selection of the name *Joyo* for the chocolate product is consistent with the company's business mission, which

is to enhance the reputation of the country's chocolate products and represent the distinctive characteristics of Yogyakarta as a city that produces chocolate products. In addition, the term *Joyo* symbolizes glory, as the chocolate products are crafted from locally sourced ingredients by local artisans and consumed by the nation's populace.

In Datum 3, the term *ndalem* is classified as a concrete noun based on its grammatical aspect. In terms of phonology, the nasal phoneme /n/ is added to the word *dalem*. This nasal phoneme is typically added to nouns that indicate location or place, as well as to verbs that begin with the apicoalveolar phoneme /d/. For example, the phoneme /δZəro/ becomes /nδZəro/, and the phoneme /dələk/ becomes /ndələk/. In Javanese, the word *ndalem* is translated as "house." In this context, the home is regarded as the most comfortable and welcoming place. The *ndalem* chocolate brand is closely related to Javanese culture, as the *ndalem* symbolizes the house of the heart where chocolate is made with love, which is known as the "sign of love" in Yogyakarta. The word *ndalem* was selected to reflect the comprehensive dedication that goes into the production of this chocolate as a symbol of affection for the individuals closest to our hearts.

Datum 3
(Source: Cokelat Ndalem)



Datum 4
(Source: Cokelat Monggo)



In Datum 4, the word *monggo* can be classified according to its grammatical aspects as a verb, noun, or interjection. It is typically used as a verb to convey a polite request, as in the phrase *monggo lenggah rumiyin*, which translates to "please, sit down." As a noun, it is typically used to convey an interjection such as "excuse me," as in the phatic function "please, sir!" which is used to request attention. The word *monggo* in this sentence functions as a greeting to the older man when the speaker passes by. In Javanese society, the use of *monggo* is a polite practice in social interactions. In addition, *monggo* can be classified as an exclamation of invitation, signifying the imperative "come on" or "let's go." This is exemplified by the phrase "*monggo tindak masjid*," which translates to "let's go to the mosque." The term *monggo* is frequently employed by the inhabitants of Yogyakarta to convey politeness in a multitude of contexts, including when indicating approval, passing in front of another individual, or extending an invitation to enter or leave a domicile. This term reflects Javanese culture and is also the name of a popular chocolate product from Yogyakarta. The business owners' utilization of the term *monggo* as a chocolate brand serves to introduce aspects of the Javanese language and culture and promote the identity of local products.

In Datum 5, the term *cokro* is employed as a type of concrete noun, denoting a weapon in the shape of a toothed wheel. In Javanese *wayang*, the term *cokro* or *chakra* refers to a weapon associated with Krishna's character. The term *cokro* is also employed as a symbol of resistance to the import of food products. To meet the needs of the Indonesian people, it is of the utmost importance to prioritize food independence and security. In this context, the *Cokro Tela Cake* is designed to meet consumer

demand. In Datum 6, the term *Yu* is employed as a greeting in Javanese. This is a contraction of the word *mbakyu*, which is used to address older sisters or daughters. The product name *Thiwul Yu Tum* suggests that this product was created by a traveling *thiwul* trader named *Yu Tum* who has been known to the public since 1985.

Datum 5
(Source: Cokro Tela Cake)



Datum 6
(Source: Thiwul Yu Tum)



3.1.2 The utilization of the Yogyakarta Javanese Cultural Lexicon in product packaging

3.1.2.1 The Javanese Script, *Blangkon*, *Batik Lurik*

In Datum 7, it can be observed that the Yogyakarta Javanese linguistic elements, manifested in the form of the letter system, are utilized in the packaging of chocolate products. The Javanese script, also known as *Hanacaraka* or *Carakan*, comprises 20 characters collectively referred to as the *nglegena* script. The Javanese script is syllabic, whereby syllables are combined to form words. Nevertheless, the younger generation of Javanese people, who are more accustomed to using Indonesian and Latin script for written communication, are becoming increasingly unfamiliar with the use of Javanese script. Javanese characters written on the packaging are intended to impart a distinctive value and product identity. This distinct quality is anticipated to enhance the market value of the product and distinguish it from its competitors. The use of Javanese script on product packaging serves to indirectly preserve and maintain elements of the Javanese language that are at risk of being forgotten by the younger generation.

Datum 7
(Source: Cokelat Kita)



Datum 8
(Source: Cokelat Tugu)



In Datum 8, the use of traditional Javanese physical culture term such as blangkon and lurik batik is evident. The package contains an elderly male figure attired in traditional Javanese attire, including a blangkon head covering, a lurik surjan shirt with a straight collar and long sleeves crafted from *lurik* or developed drawing material, as well as undergarments in the form of *jarik* cloth. The term *suraksajanma* means "becoming human," is derived from this concept. The first occurrence of a technical term is accompanied by an explanation of its abbreviation. The surjan is a uniform worn by royal officials and soldiers. The social position of the wearer is differentiated based on the size of the *lurik* motif, the base colour, and the colour of the *lurik*. The size of the stroke indicates its position, with larger strokes denoting a higher position and smaller strokes indicating a lower position. Furthermore, the colour of the cloth and the stripes correspond to the rank or dignity of the noble title. A *surjan* typically worn with a headpiece called *blangkon*, with a *mondolan* positioned behind it. In the past, the *mondolan* was used to neatly store men's long hair during the royal era. The *mondolan* is also associated with the Javanese people's philosophy of secrecy, which is exemplified by their avoidance of revealing other people's or their own mistakes. They are meticulous in their speech and behaviour, frequently employing metaphor and oblique language. This characteristic makes them cautious yet not inclined to be succinct in their communication.

3.1.2.2 Batik

Datum 9
(Source: Cokelat Ndalem)



Datum 10
(Source: Cokelat Ndalem)



Datum 11
(Source: Cokelat Ndalem)



In Datum 9, 10, and 11, it can be seen that the use of Yogyakarta Javanese cultural lexicon *batik* is used in chocolate product packaging. Yogyakarta *batik* has been part of the cultural heritage of the First Mataram Kingdom since the reign of King Panembahan Senopati. The first *batik* village, *Plered*, was founded during this time. The process of making *batik* was initially only carried out by the royal family and the women who accompanied the queen. *Batik* cloth is a type of cloth that features batik motifs made by candle drawing (*malam*). *Batik* patterned cloth is a type of cloth that has a *batik* pattern, but the motif is not made by sticking *batik* wax. Instead, it is usually produced using textile printing machines. Initially, *batik* was used to cover the body and was worn as royal clothing in the palace. Yogyakarta has several *batik* motifs, including *grompol*, *ciwuri*, *kawung*, *truntum*, *parangkusumo*, *nitik*, *sidoluhur*, *sidoasih*, and *sidomukti*. Figure 10 explains the *Sidomukti* batik motif as a batik pattern that symbolizes prosperity. For the Javanese, welfare is highly valued, both in this world and the hereafter, in addition to the nobility of mind, words and deeds. For the bridal couple, prosperity means perfect happiness both physically and mentally. Figure 11 shows the *Truntum* batik motif which is usually worn by the parents of the bride and the groom. The *truntum* represents the parents who lead the bride and groom to a new life.

3.1.2.3 *Bedhaya* Dance

In data 12 and 13, it can be observed that the cultural lexicon in the form of Yogyakarta Javanese dance is employed in the packaging of chocolate products. The Yogyakarta Palace performs *Bedhaya Semang*, a sacred heritage dance that is considered the mother of all Yogyakarta style princess dances. *Bedhaya Semang* is a Yogyakarta-style classical dance, also known as *Joged Mataraman*, which was developed by Sri Sultan Hamengku Buwono I following the *Giyanti* agreement. The *Bedaya Semang* dance is a classical women's dance performed at Ngayogyakarta Hadiningrat Sultanate Palace. This dance, which is regarded as an heirloom, was created by Sri Sultan Hamengku Buwana I. The dancers, who had departed from Bangsal Prabayeksa, the repository of the palace's heirlooms, proceeded to Bangsal Kencono. The *Bedhaya Semang* dance is a significant ritual within the Kraton. A reexamination of the enigmatic connection between the descendants of Panembahan Senopati, the Islamic King of Mataram, and the ruler of the South Seas, Kanjeng Ratu Kidul. According to Babad Nitik, the *Bedhaya* dance was composed by Kanjeng Ratu Kidul, while Sultan Agung named it *Semang*. This dance is performed during palace rituals, such as the *jumenengan* event.

Datum 12
(Source: Cokelat Ndalem)

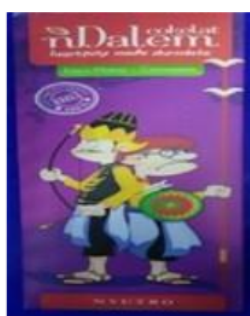


Datum 13
(Source: Cokelat Ndalem)



3.1.2.4 *Nyutro*

Datum 14
(Source: Cokelat Ndalem)



Datum 15
(Source: Cokelat Ndalem)



The *Nyutro* soldiers are the personal bodyguards of the king or Sri Sultan. The soldier *Nyutro* was the king's most favored and was consistently in his proximity. The name *Nyutro* is derived from the word *sutera*, which means superior and sharp in the Kawi language. In Javanese, *Nyutro* is said

to signify a kind of fine cloth. In philosophical terms, *Nyutro* warriors are defined as those who are as smooth as silk but possess superior sharpness and skill. At the *gerebeg* ceremony, a soldier was assigned the role of bodyguard to protect the sultan while he sat on the throne in *Sitihinggil*. The soldiers under *Nyutro's* command included eight officers with the rank of ensign, eight non-commissioned officers with the rank of sergeant, 46 soldiers, and two *dwaja* bearers, namely Kanjeng Kyai Trisula.

3.1.2.5 Mantrijero

The term *mantrijero* is derived from the Sanskrit word *mantra*, which means "spokesperson." In the governmental structure, a *mantri* occupies a position above the regent and is vested with authority. The term *jero* is derived from the Sanskrit word *jara*, which means "inside." The *mantrijero* is responsible for the protection of the sultan during the *Jumengan Dalem Nata* ceremony, which is held in *Bangsas Sitihinggil*. The term *mantrijero* is derived from the Sanskrit word *mantra*, which means "spokesman." In a philosophical sense, the *mantrijero* is a military unit with the authority to participate in all matters within the palace. The troops were comprised of eight officers with the rank of ensign, eight non-commissioned officers with the rank of sergeant, sixty-four soldiers, and one soldier carrying a weapon named *Kanjeng Kyai Cokro*. The troop commander held the rank of regent. The banner or flag of the *Mantrijero* soldiers is designated as the *Purnamasidhi*. The shape is rectangular, with a black base color and a white circle in the middle. The term *Purnamasidhi* is derived from Sanskrit, where *purma* signifies the full moon and *sidhi* denotes perfection. In philosophical terms, the *Purnamasidhi* symbolizes troops who are expected to provide illumination in the absence of light. *Mantrijero* troops were attired in open jackets with black and white striped cloth, white undershirts, white trousers, white long socks, and black leather shoes. Additionally, they wore black *songkok* hats.

Datum 16
(Source: Cokelat Ndalem)



Datum 17
(Source: Cokelat Ndalem)



3.1.2.6 Wedang Uwuh

Wedang uwuh is a traditional beverage from *Pajimatan* Village in Imogiri District, Bantul Regency. This beverage has been a popular choice at the Yogyakarta Palace for centuries, renowned for its warming properties. The name *Wedang Uwuh* is derived from the Javanese language, which translates to "warm drink" and "trash." This name is attributed to the resemblance of the ingredients used in the beverage which are a collection of herbs and spices. The warm drink known as *Wedang Uwuh* is derived from the Javanese language, which translates to "warm drink" and "garbage." This naming is attributed to the resemblance of the ingredients used in its preparation, which resemble a collection of herbs and spices. It should be noted, however, that the drink is not actually made from trash. *Wedang uwuh* is a traditional Javanese beverage prepared from natural ingredients. The



Putra D.A.K., & Muttaqien, M.Z. (2024). The utilization of cultural lexicon in creative industry products: A maintenance strategy of Yogyakarta Javanese language. *LITE: Jurnal Bahasa, Sastra, dan Budaya* 20 (2), 192-208. <https://doi.org/10.33633/lite.v20i2.10915>

preparation of this beverage involves boiling a combination of crushed ginger root, nutmeg, cloves, cinnamon, and palm sugar in water. The resulting beverage is a distinctive and flavorful concoction

Datum 18
(Source: Cokelat Ndalem)



Datum 19
(Source: Cokelat Ndalem)



3.1.3 The Use of the Yogyakarta Javanese Lexicon and Proverbs in T-shirt Design

3.1.3.1 *Kulonuwun, Monggo, Mas, Ndableg*

Datum 20
(Source: Kaos Jogist)



Datum 21
(Source: Kaos Jogist)



Datum 22
(Source: Kaos Jogist)



The lexical item *kulo nuwun* is categorized as a phatic noun in Indonesian based on its grammatical characteristics. The phrase *kulo nuwun* is used to convey an apology and is typically employed when requesting permission to enter a residence or as a gesture of arrival. In Javanese society, the phrase *kulo nuwun* indicates the value placed on politeness in social interactions. In addition, the term *Mas* is employed as a salutation to address an older brother. In Javanese, the term *monggo* is employed to convey politeness when passing or meeting individuals of a higher age, social status, or unfamiliarity. It is crucial to emphasized that these terms should only be employed in an objective manner and not in a subjective context. The term "mas" has become a widely used term. In the past, the term was employed exclusively as a salutation within the familial context. However, it has since been adopted as a greeting for adult males who are not yet known or for male traders. The term *ndableg* can be translated as "stubborn." This expression is widely used in the Indonesian language, particularly in the island of Java, and has become more popular over time. In its initial usage, the term was employed exclusively within familial contexts, with parents greeting their

children. Nevertheless, it subsequently became customary to employ the term to describe individuals who were challenging to counsel.

3.1.3.2 Yogyakarta Javanese Proverbs

As Triyono et al. (2015) observe, proverbs are concise expressions that indirectly convey general truths and are often used to build social control in Javanese society. Sumarlam (2019) provides a similar account. As Hadiatmadja (2019) notes, Javanese proverbs are literary works that contain ancient words that are sometimes challenging to comprehend, yet they are replete with local wisdom values. Prasetyoningsih et al. (2020) posit that proverbs frequently employ metaphors, which reflect the depth of thought inherent in the philosophy of life. Furthermore, Irfansyah et al. (2020) posited that satire in Javanese proverbs represents a covert method of transmitting a message without causing offence. However, it should be noted that Javanese proverbs do not provide direct advice; instead, they employ metaphors or indirect expressions to convey messages (Noviana & Saifudin, 2021; Siswoyo & Nirmala, 2021). This assertion corroborates the notion that Javanese proverbs exhibit the capacity to convey values in a nuanced and oblique manner. A description of the use of Javanese proverbs in fashion design is as follows.

a) *Hamemayu hayuning bawana*

Datum 23
(Source: Kaos Jogist)



The Javanese proverb *Hamemayu hayuning Bawana* is translated as "flowing in the breath of nature." In a more complex interpretation, *Hamemayu* can be seen as an umbrella, protecting from any potential threats to security or discomfort, while simultaneously covering the concept of *hayuning bawono*, which can be defined as the safety and preservation of the universe as a whole (Wagiran, 2012). This expression signifies the collective responsibility to safeguard the natural environment. The concept of natural sustainability encompasses the preservation of the planet, the nation, and the cultural heritage.

b) *Ngono yo ngono ning ojo ngono*

The proverb *Ngono yo ngono ning ojo ngono* signifies the necessity for an individual to comport themselves in an exemplary manner and to refrain from excess. In a more general sense, this expression can be understood to refer to an individual's capacity to assess a given situation and then adapt and act or speak in a manner that is proportionate and appropriate without resorting to exaggeration. In conjunction with this adage, it is our intention to convey to the younger generation,

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particularly teenagers, the importance of learning to regulate their behavior in a variety of circumstances.

Datum 24
(Source: Kaos Dagadu)



Datum 25
(Source: Kaos Dagadu)



c) *Sura Dira Jayaning Kang Rat Syuh Brastha Tekaning Ulah Darmastuti*

Datum 26
(Source: Kaos Dagadu)



Datum 27
(Source: Kaos Dagadu)



This proverb posits that an act of anger can be overcome through the practice of humility and sincerity. This can also be interpreted as the idea that pride that displays courage and power will be destroyed by the importance of closeness to God (Sutardjo, 2013). Both interpretations underscore the significance of abstaining from violence and authoritarianism in government. In everyday interactions, this expression conveys the message that individuals should not act arbitrarily towards one another. The significance of maintaining a sense of humility and sincerity in one's actions. This expression is of particular significance for teenagers, as it can facilitate the development of a generation that exhibits humility and sincerity in their conduct and speech.

From the perspective of fashion theory, the incorporation of Javanese vocabulary and proverbs into t-shirt design can be understood as part of an ongoing trend or style. The combination of local cultural elements, such as Javanese lexicon or proverbs, with trendy fashion elements in t-shirt designs has the potential to attract consumers who wish to express their cultural identity while still appearing fashionable and distinctive. The diversity and uniqueness of design content can enhance the commercial value of fashion products, particularly for domestic and foreign tourists.

3.2 Discussion

The analysis yielded three forms of utilization of the Yogyakarta Javanese cultural lexicon in creative industry products. These include the use of the cultural lexicon as a product brand, the use of the cultural lexicon in packaging, and the use of Javanese lexicon and proverbs in the design of fashion products. The utilization of Javanese lexicon, such as *tugu*, *ndalem*, *joyo*, *monggo*, *cokro*, and *yu*, in the branding of food products reflects an effort to maintain Javanese cultural and linguistic identity in the context of globalization, which is often dominated by foreign languages. Conversely, the utilization of Javanese cultural lexicon on food product packaging, such as *blangkon*, *surjan*, *batik*, *bedhaya semang*, *nyutro*, and *mantrijero*, provides consumers with insights into various elements of Javanese culture. The integration of Javanese lexicon and proverbs in fashion design serves as a conduit for introducing Javanese expressions or proverbs that possess profound meanings and local values.

The use of the Javanese lexicon in food product branding transcends the boundaries of mere marketing strategy. This represents a conscious endeavour to safeguard Javanese cultural identity in the face of globalization, where foreign brands have gained significant influence (Scott, 2000). The deployment of Javanese as a brand reflects the application of the concept of cultural identity in business (Throsby, 2010). Using Javanese in food product branding can fortify Javanese cultural identity and facilitate the conservation of local language and culture (Ekwelem et al., 2011). This strategy can also augment local community support for food producers (Songjie et al., 2011).

In addition, the incorporation of elements of Javanese language and culture into the creative industry has both practical and theoretical implications. This demonstrates that the creative industry can serve as a conduit for the advancement and conservation of local culture (Florida, 2002). In the context of fashion, the utilization of Javanese expressions serves to maintain cultural identity in the context of contemporary trends (Howkins, 2001). Fashion designers may draw inspiration from the rich tapestry of local culture (Adamson, 2007). The utilization of the Javanese language and cultural elements in the text exemplifies a harmonious equilibrium between the preservation of local cultural identity, the implementation of effective marketing strategies, and the responsiveness to the pervasive influence of global cultural dominance (UNESCO, 2005). The role of regional languages and cultures in local and national economic development is of significant importance. Creative industries, by incorporating cultural and linguistic elements, create unique products that differentiate local markets and attract both domestic and international consumers. This differentiation is particularly beneficial in regions rich in cultural heritage, such as Yogyakarta, where it can significantly boost economic activities. As noted by Moore (2014), culture-based industries combine creativity, production, and commercialization of cultural content, thereby generating economic value. When regional languages and cultural lexicons are embedded in creative products, they enhance the cultural capital of these products, making them more attractive and valuable in the marketplace. This increased economic value provides a strong incentive for preserving regional languages, transforming them from cultural relics into economically beneficial assets.

Research by Cerneveciute (2019) and Gombos (2023) demonstrates that regions leveraging their cultural and linguistic heritage in creative industries can achieve sustainable economic growth. These findings underscore the significant role that regional languages and cultures play in economic development, supporting the argument that preserving the Javanese language through creative industries could yield substantial economic benefits for Yogyakarta. Moreover, the protection of cultural heritage represents both an economic and historical investment (Molotch, 2002). Culture and creativity are powerful drivers of economic and social development (Varnum & Hansen, 1995). Locally produced cultural products possess a competitive advantage and align with consumer demand (Jack & Ernest, 1980). Creative industries are pivotal in promoting cultural diversity and identity



(Florida, 2002). Thus, incorporating cultural elements into products is an effective strategy for generating distinctive and valuable goods (Throsby, 2010). The incorporation of Javanese language and culture into the creative industry is not only a potent marketing strategy but also a crucial step in preserving and developing local cultural heritage. Such initiatives significantly contribute to local economic growth, increase awareness of cultural diversity, and strengthen the community's cultural identity.

The integration of Javanese language preservation with the creative industry in Yogyakarta is both culturally important and economically significant. By embedding regional languages and cultural lexicons into creative industry products, this research highlights a strategy that sustains cultural identity while simultaneously driving economic development. This dual benefit underscores the importance of this approach, making it a crucial contribution to both cultural sustainability and economic policy. The evidence shows that regional languages and cultures, when effectively integrated into creative industries, can significantly contribute to economic development, thereby reinforcing the argument that the preservation of the Javanese language through such means is both novel and impactful.

4 Conclusion

The use of the Javanese cultural lexicon in the branding of food products has a more profound impact than that of a mere marketing strategy. This reflects a conscious effort to preserve Javanese cultural identity in the context of globalization, which is dominated by foreign brands. The use of the Javanese cultural lexicon as a brand reflects the application of the concept of cultural identity in a business context. This enriches our understanding of how culture influences consumer behavior and marketing strategies. This strategy has the potential to enhance Javanese cultural identity, support the preservation of local language and culture, and foster greater community support for food producers.

Furthermore, the incorporation of Javanese language and culture into the creative industries has significant practical and theoretical implications. This demonstrates that the creative industry not only serves as a venue for product creation but also for the advancement and preservation of local culture. Theoretical implications suggest that the creative industries offer a means for researchers and practitioners to investigate the relationship between culture, creativity, and the economy. Furthermore, fashion designers can utilize local cultural resources as inspiration to create distinctive and aesthetically pleasing products. Other players in the creative industry can also integrate cultural elements into their products to enhance the consumer experience.

The integration of Javanese language and culture into food products and creative industries represents an effective marketing strategy and an important step in the preservation and development of local cultural heritage. Such initiatives can contribute significantly to local economic growth, increase awareness of cultural diversity, and strengthen the cultural identity of local communities. For those engaged in the study of regional languages, it is of significant importance to comprehend the manner in which the utilization of regional languages and culture can confer added value in economic and social contexts. It is of paramount importance for regional communities to safeguard and sustain their local language and culture as an intrinsic component of their identity and economy. In addition, those engaged in the creative industries must recognize that incorporating cultural elements into their products not only adds commercial value but also appreciates and celebrates cultural diversity, which can be a source of inspiration for their creations.

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