

THE MEANING OF INDONESIAN CULTURE IN THE VOCABULARY OF INDONESIAN LANGUAGE TEXTBOOKS FOR JAPANESE SPEAKERS

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Abstract

The aim of this research is to describe the lexical and cultural meanings, as well as the functions of cultural vocabulary in Indonesian language textbooks for Japanese learners. The research employs an ethnolinguistic approach and utilizes a descriptive method. Data is collected through observation and note-taking techniques. The data sources include the books *Yasashii shoho no Indonesia Go*, *Nichijou Indonesia Go Kaiwa Neitibu Hyougen*, and *Kaisoku Masutaa Indonesia Go*. The data under consideration consists of cultural vocabulary. Ten cultural vocabulary terms were identified: *koucha*, *yakitori*, *rebaran*, *oukyuu*, *borobodu-ru jiin*, *gado gado*, *chanan*, *gamuran*, and *sarun*. The cultural meanings derived from these vocabulary terms encompass etiquette and familiarity, mutual respect in diversity, forgiveness, and social bonds, orderliness, conceptualization, and structure, religiosity, environmental appreciation, artistic passion, tolerance, cooperation, simplicity, and courtesy. In terms of functionality, some lexicons undergo functional changes, while others remain unchanged. Lexicons such as *koucha*, *yakitori*, *gado gado*, *gamuran*, *kubaya*, and *sarun* experience functional changes, whereas *rebaran*, *oukyuu*, *Borobodu-ru jiin*, and *chanan* remain unchanged.

Keywords: cultural meaning, function, Indonesian culture, Japanese people, textbooks

INTRODUCTION

It is known that Indonesia and Japan have maintained bilateral relations since 1958. Despite past historical tensions, these two nations did not let unfriendly relations persist in the years following Indonesia's independence. Both countries have engaged in cooperation across various sectors, including economics, transportation, tourism, industry, and education. The mobility of Japanese

individuals coming to Indonesia, and vice versa, has become an undeniable reality, whether for work, education, business visits, or leisure. Consequently, proficiency in each other's languages has become imperative. Language learning is not limited to Indonesians learning Japanese; Japanese individuals also study the Indonesian language.

When learning the Indonesian language, Japanese learners utilize various

Indonesian language textbooks designed by Japanese authors. These textbooks encompass vocabulary, sentence patterns, and dialogues. Within the vocabulary section, numerous words not only carry lexical meanings but also possess cultural significance. Understanding the cultural meanings of vocabulary is essential for grasping the culture of a society. Through cultural meanings, we can comprehend the perspectives and thought patterns of a given community regarding various aspects of life. Here are several examples of data derived from vocabulary with cultural meanings.

ベチャ

Beca

‘*Becak*’

(Kemdikbud, 2016f)

In example (1), *Becak* has a lexical meaning referring to a public transportation vehicle resembling a non-motorized three-wheeled bicycle with a detachable cover, a single saddle at the rear, seating for passengers in the front, and operated by human power, with the driver positioned at the back. Culturally, *Becak* embodies a representation of culture and has evolved into a symbol of simplicity, constituting an integral part of traditional transportation with historical significance. In the past, the *Becak* served as a means of public transportation. However, its function has shifted over time, and today, the *Becak* has assumed a role as a promotional vehicle in tourist destinations.

バティック

Batikku

‘*Batik*’

(Kemdikbud, 2016g)

In example (2), *Batik* holds a lexical meaning denoting patterned fabric crafted

through a specific process involving the application or imprinting of wax on the fabric, followed by distinctive processing techniques. Culturally, *Batik* reflects the diversity within Indonesia’s cultural heritage, as exemplified by the various types and patterns of batik. Historically, batik was originally used by specific segments of society, such as nobility or the royal families of Java, as everyday attire. Presently, batik is worn by individuals from all walks of life, spanning from the royal families to students, during formal occasions such as meetings, weddings, or school activities.

Based on this phenomenon, the research formulation is to describe the lexical and cultural meanings, as well as the functions of cultural vocabulary in Indonesian language textbooks for Japanese learners. The research will be examined through an ethnolinguistic study. Ethnolinguistics is a branch of linguistics that explores the relationship between language and rural communities or communities without a writing system (Kemdikbud, 2016c). A similar study on cultural meanings was previously conducted by Dhiya Fithriyani, Idah Hamidah, and Hartati in a journal titled ‘Cultural Meanings in Bikago Containing the Prefixes O- and Go- in the Japanese Language (An Anthropological Linguistic Study)’ (Fithriyana et al., 2020). In their research, Dhiya and colleagues examined Japanese culture derived from the various honorifics in Japanese vocabulary. Additionally, Yanti Hidayati, in a journal titled ‘The Concept of Islam in the Lexicon of Artifacts in the Kasepuhan Cirebon Palace,’ investigated the culture of the Cirebon region through the lexicon used for naming places in the Kasepuhan Cirebon Palace (Hidayati, 2015). The novelty in the upcoming research conducted by the researcher lies in the analysis of Indonesian cultural

meanings conveyed through cultural vocabulary introduced to Japanese learners in Indonesian language textbooks. This cultural vocabulary can assist the government in introducing Indonesian culture to the Japanese audience, with the expectation that a deeper understanding of Indonesian culture will foster increased interest among the Japanese in mutually beneficial collaborations, particularly in the fields of education, culture, and tourism.

According to Kusumawati, culture is inseparable from the language used within that culture's community. In fact, language inevitably serves as the entity connecting the form, function, and lexical meanings inherent within that culture (Kusumawati, 2016). Meanwhile, as per Koentjaraningrat (cited in Syakhrani & Kamil, 2022), culture encompasses the entire system of ideas, feelings, actions, and creations produced by humans in their communal life, which they acquire through learning. According to Indrastuti (Indrastuti, 2018), Koentjaraningrat identifies seven elements of culture, namely:

- 1) Religious systems and religious ceremonies
- 2) Social systems and social organization
- 3) Knowledge systems
- 4) Language systems
- 5) Systems of daily tools and technology
- 6) Livelihood systems
- 7) Arts

Based on this theory, it is understood that language systems are indeed one of the elements shaping a culture. Thus, it can be asserted that language and culture are two inseparable components. According to Anshori (cited in Y. P. Sari, 2019), language emerges as a result of continuous interaction among members of a society. This ongoing interaction gives rise to new

vocabulary that is created and employed to name or provide terminology for objects, activities, and other elements related to their surroundings. The continuous use of language by the community eventually evolves into a culture for that community.

METHOD

The method employed in this research is descriptive, which involves investigating linguistic facts and phenomena empirically present in the speech community (Sudaryanto, 2015). The researcher will observe vocabulary phenomena containing Indonesian cultural values within Indonesian language textbooks used by Japanese learners. This research method consists of three main stages: data collection, data analysis, and presentation of the analysis results. Data is collected through the observation and note-taking technique. Observational methodology is utilized to comprehend language usage. The term 'observation' here is not limited to oral language use but also encompasses written language usage. The note-taking technique involves recording relevant linguistic forms for the research from written language usage (Fauzah et al., 2022). The data sources utilized in this study are the books *Yasashii shobo no Indonesia Go*, *Tabi no Yubisasbi Kaimachou Indonesia*, and *Kaisoku Masutaa Indonesia Go*. The data under consideration consists of vocabulary with cultural meanings.

FINDINGS AND DISCUSSION

Based on the data identification, 10 (ten) lexicons with Indonesian cultural meanings were identified. The following table presents the data identification from 2 (two) textbook sources used by the author:

Table 1. Data Identification

Textbooks	Total
<i>Yasashii shoho no Indonesia Go</i>	6
<i>Tabi no Yubisashi K a i w a c h o u Indonesia</i>	1
<i>Kaisoku Masutaa Indonesia Go</i>	3

Lexical Meaning and Cultural Meaning.

紅茶

Koucha

‘Teh’

(Funada, 2018, p. 18)

Lexical Meaning of Data (1): *Teh* is a small plant that grows in the wild, with oblong or oval-shaped leaves. Its tips are harvested and dried to make a beverage (in factories, etc.) (Kemdikbud, 2016h).

Cultural Meaning of *Teh*: In Indonesian society, *Teh* is not merely a tradition but has become a part of lifestyle (Yovita & Rejamardika, 2013, p. 450). The *Teh*-drinking ritual serves not only to quench thirst but also as an opportunity for learning etiquette (Priyatmoko, 2018).

Teh is categorized as a noun. From the two meanings mentioned above, it can be understood that for the Indonesian people, *teh* is a beverage that has become an integral part of their culture. When hearing the word *ngeteh*, one envisions a warm atmosphere when gathering with family while engaging in conversation. In such situations, it often becomes an opportune moment for parents to impart good values to their children. Therefore, the **cultural values** reflected in the lexicon *Teh* encompass values of **etiquette and familiarity**.

やき鳥

Yakitori

‘Sate ayam’

(Funada, 2018, p. 141)

Lexical Meaning of Data (2): *Sate Ayam* derives from the word *Sate*, referring to small pieces of meat skewered and grilled, typically served with peanut sauce or soy sauce (*Sate Ayam*, *Sate Kambing*, etc.) (Kemdikbud, 2016m)

Cultural Meaning of *Sate*: *Sate* is a dish with various types and diverse recipes, owing to Indonesia’s status as a country rich in archipelagic diversity. Due to the diversity of ethnic cultures and lifestyles, *satay* preparation in Indonesia varies significantly. This diversity extends not only to the preparation but also to the shapes of skewers used (Nufus in Sari et al., 2023, p. 2082).

Sate is classified as a noun. From the two meanings mentioned above, it can be understood that *satay* is a highly diverse dish, encompassing variations in its ingredients and the seasonings used when serving. Therefore, the **cultural value** reflected in the word *Sate* is the culture of **mutual respect within diversity and pluralism**.

レバラン

Rebaran

‘Lebaran’

(Funada, 2018, p. 198)

Lexical Meaning of Data (3): *Lebaran* is a festive day in Islam, falling on the 1st of Shawwal after completing a month of fasting; *Lebaran* (Kemdikbud, 2016k).

Cultural Meaning of *Lebaran*: *Lebaran* is influenced by culture and possesses five linguistic equivalents: *lebar-an*, *luber-an*, *labur-an*, *lebur-an*, and *liburan*. Firstly, *Lebaran* is derived from the word *lebar* with the suffix *-an*, where *lebar* means spacious. Its

meaning signifies the need for a broad heart on the festive day. A broad heart symbolizes the ability to forgive and seek forgiveness from one another. Secondly, *Luber-an* is related to the word *luber*, which means overflowing or abundant. It conveys the idea of transcending boundaries, overflowing with forgiveness, abundance in sustenance, and the abundance of rewards after Ramadan. Hence, *luber-an* transforms into *lebaran*. Thirdly, *Labur-an* is derived from the Javanese word *laburan*, which means painting. This term is connected to the practice of most Indonesians who, prior to *Lebaran*, are busy painting their homes to make them look beautiful. This tradition of painting before *Lebaran* has led to *lebaran* becoming synonymous with the meaning of *Lebaran* itself. Fourthly, *Lebur-an* originates from the Javanese language, signifying unification. It signifies that after Ramadan, individuals are expected to unify themselves with the characteristics of God through tests, trials, patience, and tranquility. This spirit of transformation has led to *leburan* becoming *lebaran*. Lastly, *Liburan* is a play on the word *liburan*, which means holiday or vacation. In the national calendar, *Lebaran* is a public holiday. This means it is a day off from work or school. For this reason, the repetition of *liburan* has given rise to the term *lebaran* (Mulyati, 2022).

Lebaran is a noun in linguistic classification. From the meanings presented above, it can be understood that the **cultural value** reflected in the **lexicon** *lebaran* encompasses the culture of **forgiveness and fostering social bonds**.

王宮

Onkyuu

‘Keraton’

(Funada, 2018, p. 203)

Lexical meaning of data (4): Keraton

refers to the residence of a queen or king; a royal palace; a kingdom (Kemdikbud, 2016j).

Cultural meaning of *Keraton* as a cultural center signifies an architectural tradition and serves as a source of architectural ideas and development beyond the palace. *Keraton* originates from *ka-ratu-an*, or *kedbaton*, derived from *ka-datu-an*, which in the Indonesian language means palace. A *Keraton* is a palace imbued with religious, philosophical, and cultural significance. Everything within it, from the architectural structure, arrangement of its halls, carvings, decorations, to the colors of its buildings, holds meaning. Even the trees planted within the palace grounds convey symbolism. All of these elements carry a message advising individuals to love and submit to the One Almighty God, to lead a simple life, to behave carefully in daily actions, and more (Wardani, 2009, pp. 245–246).

Keraton is a noun in the lexicon and everything within a *Keraton* carries meaning. Therefore, nothing can be placed within a *Keraton* arbitrarily without considering its underlying philosophy. Hence, the **cultural value** reflected in the lexicon *Keraton* is one of **orderliness, conceptualization, and structure**.

ボロブドゥール寺院

Borobodu-ru jūin

‘Candi Borobudur’

(Funada, 2018, p. 200)

Lexical meaning of data (5): *Candi Borobudur* is an ancient structure made of stone (used as a place of worship, the storage of the ashes of kings, Hindu or Buddhist priests in ancient times) (Kemdikbud, 2016a).

Cultural meaning of *Candi Borobudur* is a cultural product of Indonesian society with high historical value, capable

of transforming spiritual, aesthetic, and artistic values. *Candi Borobudur* is revered by Buddhists as a sacred space, where the religious values inherent in the temple structure serve as a foundation for behavior and attitude (Yatno, 2022, p. 73).

Borobudur is a noun in the lexicon. *Candi Borobudur* is a historical relic left by ancestors and is still preserved by the Indonesian community today. Therefore, the **cultural value** reflected in the lexicon *Candi Borobudur* is one of **religiosity**, serving as a foundation for everyday behavior and attitude.

ガドガド

Gado gado

‘Gado gado’

(Funada, 2018, p. 146)

Lexical meaning of data (6): *Gado Gado* is a traditional dish originating from Jakarta, consisting of boiled vegetables served with peanut sauce (Kemdikbud, 2016d).

Cultural meaning of *Gado-gado* is a reflection of Indonesia’s natural richness. Various food ingredients are readily available and can be processed into meals, including a wide variety of vegetables that are available year-round throughout the archipelago (Reza, 2023). Not only loved by Indonesians but also by foreigners, *Gado Gado* is often referred to as ‘Indonesian Salad’ by them (Frida, 2022).

Gado Gado is a noun representing a traditional dish from Jakarta. It is a symbol of Indonesia’s fertility and natural abundance, characterized by the diversity of vegetables used. Therefore, the **cultural value** reflected in the lexicon *Gado Gado* is the **appreciation of nature**, as it represents a daily dietary staple for the population.

チャナン

Chanang

‘Canang’

(Kondo & Budi, 2021, p. 157)

Lexical meaning of data (7): ‘Canang’ is a container for offerings made from coconut leaves, containing betel leaves, areca nut, flowers, and so on (Kemdikbud, 2016b).

Cultural meaning of *Canang* carries the significance and meaning of human life struggles, as they constantly seek the assistance and protection of the Almighty God or Ida Sang Hyang Widhi Wasa in the form and manifestation as the Creator, Sustainer, and Unifier within the cycle of life to attain happiness and well-being. *Canang* sari not only holds religious significance but also encompasses artistic and aesthetic elements that serve as an expression of feelings and creativity (Puspa et al., 2020, pp. 160, 169).

Canang is a noun representing an offering container. It is an integral part of Balinese society, reflecting **cultural values of religiosity and a deep appreciation** for art that are intertwined in the daily lives of the Balinese people.

ガムラン

Gamuran

‘Gamelan’

(Takebe, 2011, p. 63)

Lexical meaning of data (8): *Gamelan* refers to a set of Javanese (Sundanese, Balinese, and so on) musical instruments consisting of *saron*, *bonang*, *rebab*, *gendang*, *gong*, and others (Kemdikbud, 2016e).

Cultural meaning of *Gamelan* embodies harmony in speech and action, avoiding explosive expressions and reflecting tolerance among individuals. Philosophically, Javanese gamelan is inseparable from the lives of the Javanese people due to its

close association with their religious beliefs (Iswara, 2015). The gentle sounds of *gamelan* are believed to have an emotional regulating effect. When the *pangrawit* (musicians) play *gamelan*, they learn to control their emotions and collaborate with other musicians to produce the desired tones (Suhud, 2021).

Gamelan is a noun representing a set of Javanese musical instruments. *Gamelan* imparts a philosophical approach to life for the Javanese people in terms of their behavior and discourse. Thus, the **cultural value** reflected in the lexicon *Gamelan* is **one of tolerance and cooperation**, serving as a foundation for daily interactions in their communal life.

クバヤ

Kubaya

‘Kebaya’

(Takebe, 2011, p. 34)

Lexical meaning of data (10): *Kebaya* refers to an upper garment for women, typically long-sleeved, worn with a long skirt (Kemdikbud, 2016i).

Cultural meaning of *Kebaya* holds functions and significance beyond mere clothing. Its simple form can be seen as an embodiment of simplicity in Indonesian society. The philosophical value of the *kebaya* encompasses attributes of obedience, refinement, and the gentle demeanor expected of women (Fitria, Fita W; Novita, 2019: 129). In terms of function, the *kebaya* serves not only as a covering for the body and an indicator of socioeconomic status but also as a guide for women. It encourages women to embody maternal qualities, obedience, politeness, friendliness, and strong character. Consequently, *kebaya* is no longer restricted by class, as all women can wear it anywhere (Fitria & Wahyuningsih, 2019, p. 129).

Kebaya is a traditional attire categorized as a noun. **Kebaya** symbolizes the character of Javanese women, reflecting the **cultural value of simplicity** in Indonesian society.

サルン

Sarun

‘Sarung’

(Takebe, 2011, p. 37)

Lexical meaning of data (11): *Sarung* refers to a sheath made of wood, leather, or metal used for inserting a *keris* (dagger, sword, etc.); a cover; wrapping; casing; pillowcase; hand covering; a cloth sarong (Kemdikbud, 2016l).

Cultural meaning of *Sarung* signifies an esteemed garment that represents a high level of decorum in society. In Indonesia, the *sarung* is not exclusively worn by Muslims; non-Muslims also don the *sarung*. For example, in Bali, Hindus wear *sarungs* for traditional and religious ceremonies. In the East Nusa Tenggara region, *sarungs* are worn for daily life and even to protect the body from the slightly chilly night temperatures (Rustanta, 2019, p. 171).

Sarung is an attire of honor categorized as a noun. It is worn by both Muslims and non-Muslims, reflecting the **cultural values of politeness and tolerance practiced** in Indonesian society.”

The Function of Cultural Vocabulary in Indonesian Language Teaching Textbooks for Japanese Learners.

紅茶

Koucha

‘Teh’ (Tea)

(Funada, 2018, p. 18)

Former Function: Tea drinking was not originally a part of Indonesian culture but rather an influence of the Dutch community that set foot in Indonesia. During the 1980s to the 1990s, Indonesians enjoyed tea at home or in small eateries. The commonly consumed teas were black tea or jasmine tea, often accompanied by local snacks or fried foods. Tea was typically savored in the morning or afternoon with family members (Yovita & Rejamardika, 2013, p. 450).

Current Function: In the present era, tea consumption has evolved into a lifestyle choice based on social class. Tea can now be enjoyed in malls, cafes, or tea houses. The variety of tea brands available has expanded, often served with cakes or biscuits. Tea can be consumed at any time, not just with family but also with peers or even business associates. (Yovita & Rejamardika, 2013, p. 451).

The lexicon ‘teh’ (tea) has undergone a change in function. In the past, tea was merely a beverage that accompanied warm conversations within the family. Nowadays, tea can be enjoyed anywhere outside the home and has become a lifestyle indicator of social class.

やき鳥

Yakitori

‘Sate ayam’ (chicken satay)
(Funada, 2018, p. 141)

Former Function: Satay initially was served only with peanut sauce. Satay was originally created by street vendors on the island of Java, and it was initially just a dish name. During the Dutch colonial era, unlike Indonesian satay, which is typically served with rice cakes (lontong), Dutch satay was commonly served with fried potatoes and salad. The Dutch referred to satay as “kip sate” (Yaa, 2018).

Current Function: Today, satay has many new variations, with each region in Indonesia typically having its own unique type of satay (<https://www.idntimes.com/food/diet/sitihajar-angun/sejarah-lahirnya-sate-hingga-jadi-makanan-nasional-indonesia-c1c2?page=all>). Satay is no longer limited to being just a dish name. As long as something is cut into small pieces, skewered using wood, bamboo, or iron grates, and then grilled, it falls into the category of satay (Pratiwi, 2021).

The lexicon ‘yakitori’ (chicken satay) has undergone a change in function. During the Dutch colonial period, yakitori was a side dish served alongside potatoes and salad. However, nowadays, yakitori is a side dish served with rice cakes (lontong) or rice, and the presentation variations have also changed.

レバラン

Rebaran

‘Lebaran’ (Eid al-Fitr)
(Funada, 2018, p. 198)

Former Function: The function of social bonding during Eid al-Fitr in the past was deeply felt. It extended not only within families but also to neighbors and residents in the vicinity of one’s home. This was reflected in several activities, such as the tradition of takbir (chants of “Allahu Akbar”) procession around the village by walking with torches because there were no electric lights or flashlights at the time. Another tradition was the “halal bihalal” tradition, where, after performing the Eid prayer, people would exchange greetings and seek forgiveness at each other’s homes. Another cherished tradition was the making of Eid cookies. This tradition fostered a strong sense of togetherness during Eid as families and neighbors gathered to make these treats together (Transfez, n.d.).

Current Function: The traditions of Eid today have evolved. For instance, the takbir procession has changed. Nowadays, takbir is no longer done by walking; instead, it is conducted using decorated motorcycles and even cars, often equipped with sound systems, resulting in a more elaborate and less simple atmosphere compared to the past. Additionally, the “halal bihalal” tradition with neighbors has transformed, with many now opting for virtual interactions facilitated by gadgets. People find it convenient to send short messages or engage in video calls to exchange greetings and seek forgiveness. Furthermore, the tradition of making Eid cookies has seen a decline, as many now prefer to purchase these treats rather than making them from scratch. Today, it is effortless for everyone to buy food and cookies at stores or online, eliminating the need for the time-consuming tradition of making cookies well in advance of Eid. Despite the many changes in Eid traditions today, the function of strengthening social bonds during Eid remains unchanged (Transfez, n.d.).

The lexicon ‘rebaran’ (Eid al-Fitr) has not undergone a change in function. Despite the various changes in Eid traditions from the past to the present, the social bonding function of Eid remains consistent.

王宮

Oukyuu

‘Kraton’ (Palace)

(Funada, 2018, p. 203)

Former Function: The primary function of the palace (keraton) since ancient times was as the residence of the sultan and his family. The existence of the palace served as the center of royal authority. The feudal system of governance restricted the broader populace from participating in pa-

lace governance. There were special privileges and legal treatments for the noble class, as stipulated in agreements made with the Dutch colonial authorities (Wardani, 2012, p. 57).

Current Function: The primary function of the palace remains largely unchanged, serving as the residence of the sultan and his family. However, the palace’s role has evolved from being merely a center of royal power to becoming a hub for the development of arts, culture, and tourism. The governance system has shifted from feudalism to democracy. The formerly closed nature of the palace has become more open, leading to increased engagement with education and tourism. This transformation reflects a paradigm shift that intersects with various aspects of political, social, economic, and cultural life. The modern thinking of the Sultan underscores the continued importance of the nation’s cultural heritage, which is viewed as making a positive contribution to society, particularly in nurturing nationalistic sentiments within the context of nationhood (Wardani, 2012, p. 57).

The lexicon ‘oukyuu’ (palace) has not experienced a change in function. The primary function of the palace has remained consistent over time, serving as the residence of the sultan or king and their family.

ボロブドゥール寺院

Borobudu-ru jiin

‘Candi Borobudur’ (Borobudur Temple)

(Funada, 2018, p. 200)

Former Function: Initially, Borobudur Temple was not intended for tourism but primarily served as a place for religious rituals (D. I. Sari & Widyanti, 2022). In its historical context, Borobudur Temple also functioned as a place to honor the kings

of the Syailendra dynasty. During the early stages of its construction, the history of Borobudur Temple marked it as a place where kings of the Syailendra dynasty and subsequent rulers would meditate. This choice was influenced by the temple's remote mountainous location, providing a serene environment suitable for meditation without disturbances from crowds (Yususf. C, 2022).

Current Function: As a cultural heritage site, Borobudur Temple plays a crucial role in the era of globalization, serving as a spiritual, educational, and tourist destination. Borobudur Temple holds significant educational value, accessible for analysis through various fields of study (Yatno, 2022: 74). For the nation, Borobudur Temple contributes to additional foreign exchange earnings from the tourism sector. The implementation of a new entrance fee policy, which included a significant increase in Borobudur Temple's admission fee, has further bolstered the nation's revenue (Yususf. C, 2022).

The lexicon 'Borobudu-ru jii' (Borobudur Temple) has not undergone a change in its primary function. Its primary function, both in the past and present, remains as a place of worship for Buddhists. However, Borobudur Temple has acquired additional functions as a tourist attraction in contemporary times.

ガドガド

Gado gado

'Gado-gado'

(Funada, 2018, p. 146)

Former Function: *Gado-gado* was traditionally sold in small roadside stalls or carts, primarily featuring ground peanuts as a key ingredient. The peanut sauce, freshly ground and pounded per serving, was prepared upon receiving an order (C. C, 2021).

Current Function: Presently, the sale of *gado-gado* has expanded to standalone restaurants, eateries, and kiosks within malls. The choice of nuts for the dish has evolved, now commonly incorporating cashews in addition to peanuts. Furthermore, ready-made peanut sauce, either blended or processed by machines, is readily available and only requires the addition of water and various seasoning elements (C. C, 2021).

The lexicon *gado gado* has experienced a shift in function. In the past, *gado-gado* was considered a simple food item sold from carts or small roadside stalls. However, in contemporary times, *gado-gado* is not limited to such outlets; it is now prominently featured in restaurants and even large shopping malls.

チャナン

Chanang

'Canang'

(Kondo & Budi, 2021, p. 157)

Former Function: *Canang* functioned as a ritual tool for Balinese Hindus to worship Ida Sang Hyang Widhi (<https://www.detik.com/bali/budaya/d6391927/canang-adalah-sejarah-fungsi-dan-bentuknya>). In the past, *Canang* was handcrafted. Previously, foreign fruits such as apples were not used in *Canang*, but later generations found them visually appealing and tasty, leading to their inclusion (Hariana, 2017).

Current Function: The primary function of *Canang* remains unchanged to this day, serving as a ritual instrument for Balinese Hindus to worship Ida Sang Hyang Widhi. However, there are several differences between *Canang* in the past and the present. Contemporary *Canang* no longer requires manual crafting; it is readily available for purchase in markets. Modern generations also prefer to include foreign

fruits like apples in *Canang*. Additionally, elements such as golden-colored paper and vibrant colors are sometimes incorporated into *Canang* or Sampian (hanging decorations) (Hariana, 2017).

The lexicon *canang* has not experienced a shift in function. Its primary function remains as a ritual tool for Balinese Hindus to worship Ida Sang Hyang Widhi.

ガムラン

Gamuran

'Gamelan'

(Takebe, 2011, p. 63)

Former Function: *Gamelan* was traditionally used to accompany *wayang* performances and dance shows. *Gamelan* could function as an educational tool, accompany dances, create a religious atmosphere, serve as a medium for religious proselytization, enliven celebrations, and welcome important guests (Itsaini, 2021).

Current Function: In England, gamelan is used as a therapeutic tool for prisoners. There are already 33 prisons in England that use gamelan as a therapeutic tool for inmates. Nowadays, gamelan has garnered interest from other nations such as Germany, Austria, the Netherlands, and even the United States. There are at least 20 foreign universities that study gamelan as a Student Activity Unit (UKM), and some even incorporate it into their curriculum (Suhud, 2021).

The lexicon *gamaran* has experienced a shift in function. In the past, gamelan was commonly used to accompany *wayang* or dance performances, whereas today, its function has expanded to include therapeutic applications for inmates in England.

クバヤ

Kubaya

'Kebaya'

(Takebe, 2011, p. 34)

Former Function: The kebaya was commonly worn as everyday clothing by people of all social classes, including both aristocratic women and commoners. Everyday kebayas were typically simpler, consisting of a kemben (a kind of tube top), a stagen (a waist wrapper), and a long skirt as the lower garment (<https://inspirasipagi.id/kebaya-pakaian-adat-indonesia/>). During the Dutch colonial period, the kebaya was used as formal wear for European women. In the 19th century, the kebaya became everyday attire for all social classes, including Javanese and Indo-European women. Kebaya even became mandatory clothing for Dutch women who migrated to the Dutch East Indies. Furthermore, during the Japanese occupation, the kebaya's status declined as it was associated with indigenous female prisoners and forced laborers (Fitria & Wahyuningsih, 2019, p. 130). During the independence era, the kebaya and batik cloth became symbols of struggle and nationalism. (Ria Pentasari in Fitria & Wahyuningsih, 2019, p. 130).

Current Function: Nowadays, the kebaya is no longer worn as everyday clothing but is reserved for special occasions. The styles and materials have also become more diverse (Belia, 2018). With the passage of time, kebaya designs have evolved with fashion trends. Today, kebaya is only worn for special events and on specific occasions, leading to various styles that follow current fashion and seasonal trends. These include casual kebaya, modern kebaya, party kebaya, Javanese-style kebaya, Sundanese-style

kebaya, and modified kebaya styles (Mutiarasani, 2018).

The lexicon 'kebaya' ('kebaya') has undergone a change in function. In the past, kebaya was worn as everyday clothing by people of all social backgrounds, while today, it is reserved for special occasions and specific times..

サルン

Sarun

'Sarung'

(Takebe, 2011, p. 37)

Former Function: During the Dutch colonial era, the *sarung* was synonymous with the struggle against Western culture brought by the colonizers. The santri community was the most consistent in using the *sarung*, which was often worn for prayers at the mosque (Rustanta, 2019, p. 171).

Current Function: Today, the *sarung* is not only worn during formal occasions but also during casual events. From prayers at the mosque to neighborhood watch duties, the *sarung* is always worn because it is highly versatile (Rustanta, 2019, p. 171).

The lexicon '*sarun*' ('sarung') has undergone a change in function. In the past, *sarung* was primarily associated with the santri community as attire for performing prayers, especially for men. Nowadays, sarung is not only used for prayer but also for formal and casual events, making its function more multifaceted.

CONCLUSION

Based on the analysis results, ten lexicons with cultural meanings were identified. The lexicon *koucha*, meaning *Teh*, signifies cultural values of etiquette and camaraderie. The lexicon *yakitori*, referring to *Sate Ayam*, signifies the cultural value of mutual respect. The lexicon *rebaran*, signifying *Lebaran*, embodies the cultural

values of forgiveness and fostering social bonds. The lexicon *oukyuu*, representing *Keraton* or royal court, denotes cultural values of orderliness, conceptualization, and structure. The lexicon *Borobudu-ru jiin*, signifying *Candi Borobudur*, conveys the cultural value of religiosity. The lexicon *gado gado*, referring to the Indonesian salad, embodies the cultural value of environmental appreciation. The lexicon *chanan*, signifying *canang*, conveys cultural values of religiosity and appreciation for the arts. The lexicon *gamuran*, signifying *gamelan* or Indonesian traditional musical ensemble, signifies cultural values of tolerance and cooperation. The lexicon *kubaya*, representing *kebaya*, denotes cultural values of simplicity. The lexicon *sarun*, signifying *sarong*, embodies cultural values of politeness and tolerance. Regarding their functions, there are lexicons that have undergone changes in function and lexicons that have remained unchanged in function. Lexicons *koucha*, *yakitori*, *gado gado*, *gamuran*, *kubaya*, and *sarun* have undergone changes in function, while lexicons *rebaran*, *oukyuu*, *Borobudu-ru jiin*, and *chanan* have retained their original functions.

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