



Naming Pottery in Melikan Village, Klaten Regency: An Anthropological Study

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ABSTRACT

Melikan pottery is an intangible cultural heritage that serves not only as a usable object but also embodies aesthetic, historical and social values. Each craft product usually has a name. Names play a crucial role in socio-cultural identity because they can reflect the community's perspective on its environment. This study examines the naming of pottery in Melikan Village, Klaten Regency, an area renowned for its pottery craft center in Klaten Regency, Central Java. The purpose of this study is to describe the types of naming and meaning of pottery in Melikan Village, Klaten Regency. This type of research is descriptive and qualitative, utilizing data collection methods that include listening and speaking techniques, followed by advanced methods such as recording, note-taking and participant observation. The research data sources were obtained from interviews with informants who have a deep understanding of pottery naming and direct involvement in the pottery-making process. In analyzing the data, this study draws on theories from van Langendonck (2007) and Hough (2016). This research produces conclusions in the form of categorizing pottery in Melikan Village, Klaten, Central Java, into three main categories: the environmental category (9 data), the socio-cultural category (4 data), and the creativity category (4 data).

Keywords: naming pottery, Melikan village, anthropological study

Penamaan Gerabah di Desa Melikan Kabupaten Klaten: Kajian Antropologi

ABSTRAK

Gerabah Melikan merupakan salah satu warisan budaya takbenda yang tidak hanya berfungsi sebagai benda pakai, tetapi juga mengandung nilai estetika, sejarah, dan sosial. Setiap hasil kerajinan biasanya memiliki nama. Nama memiliki peran penting dalam identitas sosial budaya karena dapat mencerminkan cara pandang masyarakat terhadap lingkungannya. Penelitian ini mengkaji penamaan gerabah di Desa Melikan, Kabupaten Klaten, sebuah daerah yang dikenal sebagai sentra kerajinan gerabah di Kabupaten Klaten, Jawa Tengah. Tujuan penelitian ini adalah mendeskripsikan jenis penamaan dan pemakaian gerabah yang ada di Desa Melikan, Kabupaten Klaten. Jenis penelitian ini adalah kualitatif deskriptif dengan metode pengumpulan data berupa metode simak dan cakap, kemudian dilanjutkan dengan teknik lanjutan berupa teknik rekam, catat, dan teknik pancing. Sumber data penelitian diperoleh dari hasil wawancara bersama narasumber yang memahami penamaan gerabah serta memiliki keterlibatan langsung dalam proses pembuatannya. Dalam menganalisis data, penelitian ini menggunakan teori dari van Langendonck (2007) dan dari Hough (2016). Penelitian ini menghasilkan simpulan berupa penamaan gerabah di Desa Melikan, Klaten, Jawa Tengah mencakup tiga kategori utama, yaitu kategori lingkungan hidup sebanyak 9 data, kategori sosial budaya sebanyak 4 data, dan kategori kreativitas sebanyak 4 data.

Kata Kunci: penamaan Gerabah, desa Melikan, kajian antropologi

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INTRODUCTION

Cultural heritage is one of the most valuable assets, reflecting a nation's diversity. Cultural heritage is a highly valuable and irreplaceable asset that belongs not only to a nation but to all humanity (Putra et al., 2023). Each region in Indonesia possesses its own unique culture, reflected in various forms of art, customs, and traditional crafts. Language and culture are interconnected. Language is a primary tool for expressing and preserving existing cultural values. (1) language can express reality; (2) language is part of cultural reality; and (3) language represents cultural reality (Kramsch, 2001).

Melikan Village in Klaten Regency, Central Java Province, is one of the regions with diverse cultural forms, ranging from batik cloth and traditional clothing to pottery. Bayat batik and pottery crafts are considered intangible cultural heritage, which, according to the United Nations (UN), plays a vital role in supporting sustainable development (Kasnowihardjo & Rostiyati, 2022). Pottery is a cultural heritage made from fired clay, and holds historical and cultural values embedded in local traditions and wisdom. This culture and history are not only engraved in the pottery's form but also immortalised in its name and function. Since ancient times, pottery has been used for various aspects of life, including household needs (Setyawati et al., 2025). Today, pottery is not just a work of art or household utensil, but also encompasses cultural heritage. This aligns with the opinion of Cahyani et al. (2022), who stated that pottery has been a part of traditional society for generations and has been used by the community since ancient times. One cultural heritage that still lives on today is pottery.

Melikan Village in Klaten Regency, a centre of pottery production, dates back to ancient times. Since ancient times, pottery making in this area has not only been a vital part of the community's economic life but also an effort to instil important cultural and symbolic values. Pottery from Melikan Village, Klaten Regency, is renowned for its high quality, unique designs, and skilled craftsmanship,

reflecting the skill and creativity of local artisans. This is evidenced by the annual sales of 18,000 pottery pieces from two well-known shops in Melikan Village, Klaten Regency. Pottery is typically used to store or place objects, such as pots, plates, jars, urns, braziers, and many more.

The science that studies explicitly the intricacies of names and naming is known as onomastics (Shalika et al., 2020). Onomastics is closely related to language and society, particularly in the context of naming people, objects, and places. Furthermore, a phenomenological approach can also be used to explore the perspectives or experiences of the Research subjects (Amrina, 2023). Langendonck (2007) divides names into two broad categories: prototypical and non-prototypical. Prototypical names include names of people, places, buildings, or artificial objects that have a clear and fixed reference. In contrast, non-prototypical names include looser names, such as nicknames or temporary designations. Pottery naming in Melikan Village falls into the prototypical category.

Proper names are a focus of Research in linguistics and fall into the category of nouns or nouns that are unique because they are given to specific objects or subjects to distinguish them from one another, reflecting cultural aspects, family ties, or values valued by the person giving the name (Hidayat & Anam, 2020). Names serve as crucial identity markers for people and objects. Through certain words, terms, or expressions, names are understood and used to recognise and distinguish one thing from another (Namsyah et al., 2019). Consequently, names serve as markers or labels for every creature, object, activity, and event in the world (Sartika & Sudaryanto, 2024).

Naming is not done haphazardly; rather, it arises from a community's perspectives, experiences, and culture. Through names, an object can not only be distinguished from other objects but can also reflect the social and cultural values of the community that names it. Accordingly, names are often based on physical characteristics, flora, fauna, or historical events (Maulana, 2025). The Sapir-Whorf hypothesis (in Astrea, 2017) also



states that language use can influence how a person thinks and acts. Therefore, the naming process is influenced by the community's language, culture, and mindset. This, in turn, impacts the thought patterns and behaviours of those who use that language. Besides being understood as a tool for thinking, language also plays a crucial role in cultural development. Language is an integral part of culture. Just as culture is inherited, language is also learned and passed on from one generation to the next (Sibarani, 2004).

This research uses an anthropological approach to understand naming practices. Anthropolinguistics is always connected to language and culture, and in its development, it has a broad scope, examining culture through language. According to Firdaus (in Yasmin, 2023), anthropological studies emphasise that language plays a crucial role in shaping human character and life, including culture, which forms identity. The study of names can be viewed from Hough's perspective. Hough emphasised that names should not only be understood in terms of linguistic form but also from social and cultural perspectives (Hough, 2016). He further stated that names are part of cultural heritage that can explain how a community thinks, works, and gives meaning to its environment. Therefore, the naming of pottery in Melikan Village can be understood not only as a trade label or a marker of form, but also as a representation of the community's creativity, identity, and local wisdom.

The uniqueness of Melikan pottery lies not only in its manufacturing technique and quality, but also in its naming. This makes Melikan pottery an intangible cultural heritage with historical, aesthetic, and social significance. Based on this background, this Research problem is formulated to examine the types of pottery naming and meaning in Melikan Village, Klaten Regency. Based on the description provided, the researcher intends to conduct Research on pottery naming in Melikan Village, Klaten Regency. The problem formulation, based on the background described, is as follows:

- 1) What are the types of naming of pottery in Melikan Village, Klaten Regency?
- 2) What meanings are contained in the names of pottery in Melikan Village, Klaten Regency?
- 3) How are language, culture, and society related to the naming of pottery in Melikan Village, Klaten Regency?

Based on the formulated problem, this research aims to describe the types of pottery naming and meaning in Melikan Village, Klaten Regency. The results of this study are expected to make a significant contribution to community understanding of the relationship between language, culture, and identity. This research is not only academically beneficial but also has practical value in cultural preservation and local community development. By using an anthropological approach, we can better understand how the language used in naming crafts is closely related to the cultural and social aspects of a community, in this case, the people of Melikan Village, Klaten Regency.

Numerous studies have discussed naming. However, the researchers selected three previous studies as references. In addition to being recent, these three studies are highly relevant: Narhan & Lubis (2023), Satrio et al. (2021), and Cahyati et al. (2025). A review of these three previous studies revealed that none of them addressed the naming and meaning of pottery as the object of their Research. Furthermore, another novelty of this Research lies in the theory employed. The researchers employed the socio-onomastics theory of Van Langendonck and Hough.

METHOD

This type of research falls under the category of descriptive qualitative research. Qualitative research is often referred to as naturalistic research because it is conducted in natural settings (Sugiyono, 2013). In qualitative research, researchers engage directly with their research subjects to gain in-depth insights into various aspects of human, social, and cultural life. Descriptive research is a type of research in which

data is presented in the form of words or images, rather than numbers or statistics (Sugiyono, 2013). The data sources for this study were two informants who work at a pottery shop in Melikan Village, Klaten Regency. The first informant, Bagas, aged 23, is a pottery shopkeeper, and the second informant, Purwanti, aged 49, is the owner of one of the pottery shops in Melikan Village. The researcher chose these two informants because of their understanding of the origins and cultural values of the pottery.

The methods used to collect data in this study were listening and speaking. The listening method is used to collect data by observing the speaker's language use (Mahsun, 2019). In this method, researchers employ advanced note-taking techniques to record data deemed relevant for analysis. This note-taking technique is a further step in the listening method in the data collection process (Mahsun, 2019). In using the listening method, researchers also employ basic techniques, such as recording, during data collection. Researchers record communication with informants using spontaneous spoken language. Another method of data collection is the conversational method, which involves conversations between researchers and informants (Mahsun, 2019). Researchers also incorporate a basic technique, the "prompting" technique, within the "prompting" method. The prompting technique is a conversation with two informants that involves stimulating the interlocutor. In this study, researchers conducted conversational prompting

with informants using advanced techniques, namely face-to-face conversation with both informants.

The analytical method used in this study is the referential matching method. This method uses external references as its determining factor, so the determining element lies outside the language system itself (Sudaryanto, 2015). Referential means the determining factor is the reality indicated or referred to by the language. In analysing data using the referential matching method, researchers applied several techniques, namely the Determining Elements Sorting Technique (PUP) and the Comparative and Equalising Relationship Technique (HBS). The steps taken to achieve this Research objective are as follows:

- 1) Interviews with informants
- 2) Recording the conversation.
- 3) Transcribing the interview recordings into written form.
- 4) Collecting and analysing data using predetermined theories.

RESULT

After interviewing two sources, Bagas and Purwanti, data was collected on the names of pots and plates. The data was then analysed based on specific categories to determine the reasons behind the names. Each name has characteristics based on the object's shape, function, and meaning. The researchers from the collected data identified the following aspects and characteristics.

Table 1
Aspects and Characteristics of Melikan Village Pottery

No.	Aspect	Sub-aspect	Characteristics
1	Natural Environment	Fauna	The name is given because the shape/motif resembles an animal.
		Flora	The name is given because of the shape/motif in the form of a plant.
		Natural phenomena	Names given because of weather phenomena, seasons or natural surroundings.
2	Socio-cultural	Cultural Objects	The name is given because the shape/motif resembles local cultural objects or everyday objects that are close to the community.
		Popular Figures	Names are taken from figures who are widely known through the media or popular tradition.
3	Creativity	Word Combination	Names formed from a creative process, combining words or syllables.
		Local Dialectal	A name that uses vocabulary typical of a language/dialect that reflects its physical form or nature.
		Geometric	Names based on the shape of the flat/space/tool used as a visual reference.

Based on the research results, 11 pots and 6 plates were found. To provide a clearer picture of the shape and variety of the pottery, the following images of the pots and plates found in the research are shown.



Figure-1
Data on Pottery Pots in Melikan Village, Klaten Regency

Piring Pentagon



Piring Ikan



Piring Merak



Piring Keong



Piring Pincuk



Piring Daun Jati



Gambar-2
Data Piring Gerabah Desa Melikan Kabupaten Klaten

The data on pots and earthenware plates in Melikan Village, Klaten Regency can be classified as contained in the table below.

Table 2
Total Data on Melikan Village Pottery Classification

No.	Aspect	Amount of Data	Data
1	Natural Environment (Fauna)	6	<i>a. Pot tupai</i> <i>b. Pot Kucing</i> <i>c. Pot Pig</i> <i>d. Piring Merak</i> <i>e. Piring Ikan</i> <i>f. Piring Keong</i>
2	Natural Environment (Flora)	6	<i>a. Piring daun jati</i> <i>b. Piring pincuk</i>
3	Natural Environment (Natural Phenomena)	1	<i>a. Pot hijau</i>
4	Socio-Cultural (Cultural Objects)	2	<i>a. Pot bumbungan</i> <i>b. Pot sabuk</i>
5	Socio-Cultural (Popular Figures)	2	<i>a. Pot Pak Raden</i> <i>b. Pot si Unyil</i>
6	Creativity (Combined Words)	1	<i>a. Pot ukaki</i>
7	Creativity (Local Dialectal)	1	<i>a. Pot bundel</i>
8	Creativity (Geometric)	2	<i>a. Pot Pentagon</i> <i>b. Pot terompet</i>



All data on pot and plate names collected from interviews will be analyzed using the naming theory proposed by Van Langendonck (2007) and supported by Haugh's (2016) anthropological perspective. In Van Langendonck's view, names can be divided into prototypical and non-prototypical categories. In the naming category, pottery is included in the prototypical category. Meanwhile, through an anthropological framework, Haugh emphasizes that naming is not merely labeling, but also reflects the values, identity, and socio-cultural practices of the community that preserves it. Thus, the analysis of pottery naming in Melikan Village, Klaten Regency, will reveal how the local community links physical form, natural phenomena, local culture, and creativity in determining pottery names.

DISCUSSION

1. Natural Environmental Aspects (Fauna)

1.1 Squirrel Pot

The Squirrel Pot is so named because its shape and motif resemble a squirrel. In the Online KBBI VI, a squirrel is defined as "a mammal with a long, pointed snout, a slender body, a long, soft tail, grayish to reddish-brown hair, large claws used for digging and preying on insects, underdeveloped canine teeth, and molars that differ from normal molars." The name of this pot refers to the animal's physical appearance. The pot's shape is designed to resemble a squirrel, from its posture to its decoration. This was explained by the following informant:

Informant Bagas

"This is similar to the pig pot, Miss, made to resemble a real animal; this is made to look like a squirrel, that's why it's called a squirrel pot."

Informant Purwanti

"This is also because the shape is similar to the motif, Miss, which resembles a squirrel."

This naming makes it easier for people to identify pots by their shape or visual resemblance to a particular object, in this case, an animal. The name "Pot Tupai" immediately evokes the pot's shape.

Pot Tupai falls under the category of natural environment, specifically fauna. This is because the pot's name is taken from the animal that inspired its shape and design.

1.2 Cat Pot

A cat, according to the Indonesian Dictionary (KBBI) VI Online, is "a small to medium-sized carnivorous mammal with sickle-shaped claws that can be inserted and removed from its toes." In this pot's design, the shape or image of a cat serves as the main decoration, both in three dimensions and as a visual motif on the pot's surface. The name of this pot is inspired by its cat-like appearance. This was explained by two sources as follows:

Source: Bagas

"This cat pot is also because of its shape and motif, Miss."

Source: Purwanti

"This cat pot is also because it resembles a cat, Miss."

This naming demonstrates how the shape and visual appearance of an object are primary considerations in naming. The name "Pot Kucing" immediately describes its design and shape, making it easily recognizable and adding aesthetic value. The Cat Pot falls under the natural environment category, specifically the fauna category, as its name is derived from the animal that inspired its design and motif.

1.3 Pig Pot

Pig is translated as "pig" in the English-Indonesian dictionary (2006). The online KBBI VI defines "pig" as "a type of even-toed hoofed mammal, having four toes, two large toes, and a long snout, with a special prenasal bone and disc-shaped cartilage at the end." This pot is so named because of its shape. The use of English terms like "pig" gives it a modern, cute, and attractive feel. "Pot Pig" sounds more concise and catchy ('attractive') than "Pot babi" (pork pot), thus making it more commonly known as "Pot Pig." The origins of the name "Pot Pig," or "Pot Babi," stem from the pot's shape or decoration, which resembles a pig. The

name of this pot is closely aligned with its physical appearance. This pot is designed to resemble a pig's body, from its overall shape to its facial features. This was confirmed by two interviewees, as follows. "Source: "Bagas"" "This is because the shape and motif resemble a pig, Miss." "Source: "Purwanti"" "Because it resembles a pig, Miss, that's why it's called Pot Pig."

The unique shape of this pot allows one to immediately imagine what it will look like from its name alone. This name not only makes it easy to identify but also provides a unique visual appeal. The name "Pot Pig" falls under the natural environment aspect, specifically the fauna category, as it is taken from the name of the animal that serves as the visual reference and physical form of the pot.

1.4 Peacock Plate

Referring to the Indonesian Dictionary (KBBI) VI Online, "peacock" means "a large bird with a small head, long neck and legs, and short wings. The male has a longer tail than the female. Its tail feathers are beautifully decorated with blue-green circles and, when spread out, resemble a fan or semicircle." The name "Plate Peacock" refers to the plate's visual design. Although its physical shape is similar to a typical plate—round, its main attraction lies in the decorative motif depicting a peacock. This was explained by two sources as follows:

Source: Bagas

"So, this plate looks like a regular plate, Miss. It's circular, but it has a peacock motif, Miss, so it's called 'Plate Peacock.'"

Resource Person Purwanti

"Because the motif is peacock, Miss."

The peacock motif on this plate is the main reason for the name. This name helps people immediately imagine the plate's visual characteristics, while also giving it an artistic, elegant impression synonymous with peacocks. The name "Peacock Plate" falls under the environmental aspect, specifically the fauna category, as it is de-

rived from the animal (peacock) that served as the primary inspiration for the plate's design.

1.5 Fish Plate

This plate is named "Fish Plate" because its shape and motif resemble a fish. In the Indonesian Dictionary (KBBI) VI Online, fish is defined as "a vertebrate that lives in water, is cold-blooded, generally breathes with gills, has a body usually covered in scales, and moves and maintains balance using fins." This physical characteristic formed the basis for the design and name of this plate. Unlike the "Peacock Plate," which features only a bird motif, the "Fish Plate" features a shape and motif that also resemble a fish. This plate is designed to resemble a fish's body, including the head, body, and tail. Furthermore, the surface features a fish motif, either in a picture or a carving. This was explained by the two sources as follows.

Source: Bagas

"It's called a Fish Plate because the shape is similar, the motif is made to resemble a fish, unlike the Peacock Plate. The Peacock Plate only has the motif, but the fish plate resembles a fish from the plate's shape and motif."

Source: Purawanti

"This plate is made to resemble a fish, Ma'am. The motif is also a fish, that's why it's called a fish plate."

This naming practice demonstrates that people name objects based on their visual resemblance to real objects, in this case, aquatic animals, namely fish. This name makes it easier for people to imagine the plate's shape and design by simply mentioning it. The Fish Plate falls under the natural environment, specifically the fauna category, because its name is derived from the animal (fish), which serves as a reference for its shape and motif.

1.7 Snail Plate

The name "Plain Keong" (Snail Plate) is given to this type of pottery because its shape and motif resemble a snail. According to the Indonesian Dictionary (KBBI VI Online), "keong" means "large



snail." The name "Plain Keong" (Snail Plate) arises because the shape of this plate is not simply round like a regular plate, but has curves and motifs designed to resemble a snail's shell. This was explained by two sources as follows:

According to Bagas

"This plate is also similar to the Peacock Plate and the Fish Plate, Miss, in that its shape and motif are made to resemble a snail.

Informant Purwanti

"This plate is made to resemble a snail, that's why it's called Piring Keong."

This name indicates that the pottery artisans named the plate for its physical shape and decorative design, which resemble those of a snail. This name helps people immediately imagine the plate's shape without having to see it. The "Plain Keong" (Snail Plate) falls under the natural environment aspect, specifically the fauna category, because its name refers to the snail, which inspired the plate's design and decoration.

2. Natural Environment Aspect (Flora)

2.1 Teak Leaf Plate

A leaf, according to the Indonesian Dictionary (KBBI VI Online), is defined as "a part of a plant that grows in leaflets on twigs, usually green, and is used for respiration and nutrient processing." Jati, on the other hand, means "a tree, 20 meters tall, with hard and resilient wood, good for building houses and other things. Its leaves are rough; young leaves are used to dye woven items." This plate design is inspired by the physical form of teak leaves, with their curved shapes, leaf veins, and visual texture. These shapes and motifs create a distinctive, natural, and traditional feel. Two sources provided similar explanations, as follows:

Source: Bagas

"This is because the shape and motif are also similar, Miss."

Source: Purwanti

"Because the shape and motif are also similar, Miss."

Beyond its shape, this name also relates to its cultural function. In Javanese society, teak leaves

are often used as food bases or rice wrappers, which are considered environmentally friendly and add a distinctive flavor to food. This plate symbolizes this custom and brings a traditional feel to modern dining utensils. The Teak Leaf Plate falls under the natural environment, specifically the flora category, as its name derives from a plant part—the teak leaf—which inspired its shape and meaning.

2.2 Pincuk Plate

Pincuk, according to the Online Big Indonesian Dictionary (KBBI VI), is "a container made of banana leaves with skewers attached." The name Pincuk Plate comes from the traditional Javanese practice of serving food in banana leaves, folded to form a temporary container. It is often used to serve traditional dishes such as rice, pecel (vegetable salad), and many more. Two sources made the following statements:

Source: Bagas

"This is similar to the Fish Plate, Miss. The shape is made into a cone-shaped pincuk, and the motif resembles a banana leaf."

Source: Purwanti

"This is because the shape and motif resemble a pincuk, Miss."

This name refers to the physical form of the banana leaf pincuk and is rooted in traditional cultural practices of serving food. This naming includes aspects of the natural environment, especially flora. It refers to the conventional way of serving food that has been passed down from generation to generation, with a shape and motif resembling a pincuk (folded banana leaf).

3. Natural Environmental Aspects (Natural Phenomena)

3.1 Rain Pot

The Rain Pot is so named because it is closely associated with the rainy season, and its motifs depict a rainy atmosphere. This name arises from the time of production and the pot's design, which was inspired by light rain. This pot not only functions as a plant container but also has strong visual

and symbolic value related to nature, particularly the phenomenon of rain. An explanation from source Bagas confirms this, as follows:

Source Bagas

"This pot is called the Rain Pot, Miss. Because this pot was produced during the rainy season and inspired by light rain, its motif is called the Rain Pot."

From this explanation, it can be concluded that the name Rain Pot refers not only to the shape or visual motif resembling raindrops, but also relates to the moment of its creation, namely during the rainy season. This means that this name reflects the artisan's direct experience with nature, which is then immortalized in the form and name of the pottery. The Rain Pot falls under the category of natural environmental aspects—specifically, natural phenomena—because its name refers to the element of water: rain. This naming reflects how natural phenomena can influence the creation and naming of objects in people's lives.

4. Socio-Cultural Aspects (Cultural Objects)

4.1 Bumbungan Pot

The name Bumbungan Pot is derived from the word "bambung," which in the Indonesian Dictionary (KBBI) VI Online means "shaped like a tube." The word "bumbungan" is formed through the affixation process of the suffix -an. In interviews, the two informants explained the reason behind this pot's name.

Interviewee Bagas

"The Bumbungan Pot resembles a straight bamboo, Miss. This Bumbungan Pot is made to resemble the shape of bamboo in general, that's why it's called the Bumbungan Pot".

Interviewee Purwanti

"A piece of bamboo inspired this, that's why it's called bumbungan, Miss."

In terms of shape, this pot does resemble a piece of bamboo: straight, long, and cylindrical, measuring approximately 15 cm x 24 cm. This shape gives a traditional, natural impression because it is closely related to objects commonly found in rural communities or in traditional cul-

tures that use bamboo as a primary household tool. The Bumbungan Pot falls under the socio-cultural aspect, specifically cultural objects. The naming of the Bumbungan Pot demonstrates that the people of Melikan Village, Klaten Regency, name their pottery not only by its physical form but also by its association with traditional cultural objects of value. Thus, this name serves as a marker of local identity and reflects the community's closeness to their conventional wisdom.

4.2 Belt Pot

It is named the Belt Pot because in the center of the pot, there is a decoration or element shaped like a belt that wraps around the body. Although the shape of this pot is generally similar to that of other pots, it has a key characteristic: the center section appears to be tied with a belt. The following explanation from the informant supports this:

Informant Bagas

"This pot is shaped like a regular pot, but the difference is that there is a belt that wraps around the center, that's why it's called the Belt Pot, Miss."

According to the Indonesian Dictionary (KBBI) VI Online, a belt is a strap used to tighten or decorate the middle part of the body or an object. In this context, a belt is used to visually describe a decorative element on a pot, resembling a strap or embossed lines around the pot. The Belt Pot is included in the socio-cultural aspect, specifically, cultural objects. The name "Belt Pot" emphasizes that pottery naming is not solely based on its physical form, but also on associations with cultural objects inherent to the community's life. The belt, as an element of traditional clothing, in the naming of pottery represents the community's closeness to its socio-cultural symbols.

5. Socio-Cultural Aspects (Popular Figures)

5.1 Pak Raden Pot

According to the Indonesian Dictionary (KBBI VI Online), "pak" is categorized as a term of address because it is a shortened form of the word "father," and is also a noun. "raden" is inter-



preted as "the title of the son or daughter of a king or descendant of a king." The name "Pot Pak Raden" was inspired by the iconic character from the Indonesian children's television series, Si Unyil. This pot resembles the character Pak Raden in shape, featuring a thick mustache, a blangkon (head scarf), and traditional Javanese clothing. The pot's design was intended to resemble Pak Raden, so its visual appearance immediately evokes the character. The following explanation from a source corroborates this:

Source: Bagas

"The Pot Pak Raden was inspired by the cartoon "Si Unyil," which features Pak Raden. The shape and motif are made to resemble Pak Raden, so it's called Pot Pak Raden."

Resource Person "Purwanti"

"This pot was made because of the cartoon Si Unyil, Miss. It has Pak Raden, that's why it's called the Pak Raden Pot."

The naming of this pot demonstrates how elements of Indonesian popular culture can be incorporated into and adapted into everyday products such as pottery. The Pak Raden character from television served as visual inspiration, shaping the pot's form and name. This also demonstrates that fictional characters or pop culture can strongly influence the naming of objects. The naming of the Pak Raden Pot falls under the socio-cultural aspect, particularly those related to popular figures, as the name is taken from a fictional character from a television story that has become part of the collective memory of the Indonesian people.

5.2 Si Unyil Pot

According to the Indonesian Dictionary (KBBI) VI Online, means "a word used before a proper name in a familiar or disrespectful manner." Meanwhile, Unyil is a boy who was a main character in a popular puppet series in the 1980s. This series is well-known among the public and holds strong nostalgic value. These pots feature shapes and motifs that resemble Si Unyil's appearance, including his distinctive hair, clothing, and facial expressions. These visual characteristics immediately remind people of the character Si

Unyil. This was explained by two sources as follows:

Source: Bagas

"This is because the shape is based on the main character of the Si Unyil cartoon, Miss."

Source: Purwanti

"Well, this Si Unyil Pot is inspired by the Si Unyil cartoon, Miss."

The name of this pot refers to a specific character in popular culture. In addition to serving as a plant container, this pot also has symbolic value because it embodies a character deeply ingrained in many people's memories. This is a particular attraction, especially for consumers who have an emotional connection to the character. The Si Unyil Pot falls into the socio-cultural category, specifically the popular character category, because the name comes from a well-known fictional character from Indonesian children's television. This character has become part of the community's collective culture and has been adapted into the product's visual form.

6. Creativity Aspect (Word Combinations)

6.1 Ukaki Pot

According to interviews, the name "Ukaki Pot" is formed by combining the words "kartung" (carving) and "kaki" (foot), creating "ukaki." In this case, "kartung" and "kaki" are derived from the first two letters of "kartung," "uk." Then, the next combination is derived from the third letter of "dan," "a." Finally, the next combination is derived from the last syllable of "kaki," "ki." Combining the syllables and letter parts of these three words yields the acronym "ukaki." The following explanation is given in interviews with the sources.

Source: Bagas

"This pot is actually like a regular pot. The only difference is that this one has three legs at the bottom, so it's called "kaki." So, that's a combination of "ukaki" (carving) and "kaki," Miss."

Source: Purwanti

"This one has three circles at the bottom, so it's called "kaki," Miss."

This naming method demonstrates that people name objects based on their prominent physical characteristics, in this case, the shape of the supporting legs and the carved ornaments on the pot's surface. In addition to their supporting function, the three legs on the pot also add aesthetic value and stability, making it both visually appealing and functional. This name falls under the creative aspect of word combination. It illustrates the community's creativity in combining aesthetic elements, function, and local cultural identity into a single product.

7. Creativity Aspect (Local Dialect)

7.1 Bundhel Pot

The Bundhel Pot is named so because its round, plump shape gives the impression of sturdiness and solidity. The word "bundhel" is not officially found in the Online KBBI VI. However, according to sources, this word is generally used by the community to describe a round or plump shape. This characteristic shape gives this pot its name. The following explanation from sources supports this.

Source: Bagas

"This is because of the bundhel shape, Miss. It's like a sturdy circle, so this name has been around for a long time, Miss. And the motifs for the Bundhel Pot are mostly Mojopahit batik motifs, Miss."

Source: Purwanti

"This has been around for a long time, Miss, like a plump figure, Miss."

The pot's visual form is a major factor in this name. Furthermore, these pots are often decorated with Mojopahit batik motifs, which convey local cultural values. Although cultural elements emerge through the motifs, the core of the name doesn't come from the motifs themselves, but rather from their physical form. Therefore, the Bundhel Pot falls under the category of community creativity, specifically the dialectical sub-aspect.

8. Creativity (Geometric)

8.1 Pentagon Plate

The Pentagon Plate is so named because its physical shape resembles a pentagon. Generally, plates are round. However, in this case, the design adopts a pentagon shape, making it distinct and more visually striking. According to the Indonesian Dictionary (KBBI) VI Online, a plate is "a flat, round, slightly concave or shallow container, usually used to hold rice or side dishes." Meanwhile, a pentagon is defined as "a flat, five-sided, rectangular surface." The following informant expressed a similar sentiment:

Informant Bagas

"It's called a Pentagon Plate because of its five-sided geometric shape, Miss."

This name clearly refers to the plate's distinctive geometric or visual shape. The craftsman named it based on the immediately visible shape, making it easy to understand. The Pentagon Plate exemplifies the creative aspect of society, particularly the geometric, as its name is based on its physical shape, which resembles the artificial geometric form of a pentagon.

8.2 Trumpet Pot

A trumpet, according to the Indonesian Dictionary (KBBI) VI Online, is a wind instrument. The name Trumpet Pot is given because the pot's physical shape resembles a trumpet, wide at the top and narrowing at the bottom. Based on interviews, the informants provided the following information:

Informant Bagas

"The shape of this pot is wide at the top and narrows at the bottom, so it resembles a trumpet, Miss."

Informant Purwanti

"This shape is made like a trumpet, Miss, with a wide top."

From these accounts, it's clear that the pot's name was based on its physical shape. Visual form was the primary consideration because the pot's distinctive shape is immediately associated with a



musical instrument. Names given to objects based on their physical or visual form are part of the community's creativity, particularly in the geometric sub-aspect.

CONCLUSION

Based on the Research results, the naming of pottery types in Melikan Village, Klaten Regency, demonstrates that the naming process is not carried out haphazardly, but rather through close consideration of the local environment, culture, and creativity. Of the 18 data collected, 11 types of pots and six types of plates are named, with the majority of their names originating from the natural environment (9 data). Furthermore, socio-cultural aspects account for 4 data points, and creativity for 4. This Research finding indicates that the people of Melikan Village, Klaten Regency, are heavily inspired by their natural surroundings, including fauna, flora, and natural phenomena, in naming their pottery. Furthermore, socio-cultural aspects, such as traditional objects and popular figures, also influence the naming process. Creativity also plays a significant role, as evidenced by the artisans' ability to create unique names through combining words, using local dialects, and depicting specific geometric shapes. Thus, this study confirms that pottery naming in Melikan Village reflects cultural identity, creativity, and the community's close relationship with its environment. The results of this study are expected to contribute to linguistic studies, particularly in anthropolinguistics and socio-onomastics.

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