

Kèjhung Maduresse as Expression of Cultural Symbol *Bhabulangan*

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ABSTRACT

Humans as animal symbolicum always try to transfer their knowledge into various forms of symbols. It is intended that the noble message existing in the symbol can be interpreted based on the level of knowledge, time, and environment. The form of symbol can be verbal and non-verbal. Verbal symbol is everything that is delivered through oral, while non-verbal symbols can be objects, movements, even colors. Those symbols become the traditions of the local community and they are claimed as collective ownership. The message of symbols is not only for them but also for the next generations. As part of a verbal expression, *kèjhung* consist of intellectual, emotional, and even spiritual symbol of Maduresse man.

Keywords: *Semiotics; Kèjhung; Oral Literature; Symbols, Maduresse*

1. INTRODUCTION

Humans are symbolic beings in thinking, speaking, acting, and interacting with other or with other beings. When they are thinking, humans tend to symbolize all the sensed feelings become 'meta symbols' and keep them in mind. In this case, human knowledge is the reconstruction of the existing symbols (the world) and they become mental symbol that can be understood in its own perspective. The reconstructed symbols are directly related to the reference world, so that when they are speaking, acting, acting, and interacting with humans and the natural world, humans tend to create new symbols as representations of meta-symbols.

According to Cassirer [1] humans is as *animal symbolicum* and *homo estheticus*. *Animal symbolicum* means that man as a creature who always represents with symbols, and as *homo estheticus* humans have a wonderful sense to represent the symbols of their beautiful experience. In addition, humans can be categorized as symbol makers and symbol interpreters. The first form indicates that the human knowledge tend to create new knowledge symbolically, while the second form is a new knowledge that is derived from the interpretation of the symbols. Baal [2] says that "men can differentiate between beautiful and bad, they express themselves with symbols in words, myths, and art".

The symbols that are created and understood by humans become 'pillar' that mark their learning process. The pillars become a guide of reformation rearrangement of systemic humanist values [3]. As a noble form, humans represent humanistic values into a symbolic form as their life guidance. Therefore, the symbols will be their foundation of human behavior in the future.

The symbol of noble values of humans can be seen in five areas: (1) religion and religious system, (2) specific system of culture, (3) the virtues and specific teachings, (4) beliefs and mysticism, and (5) universe. Those five matters are as pillar of learning process and the reconstruction of human values.

The function of *kèjhung bhabulangan* is to express belief and oneness while *kèjhung tayuban* is only for entertainment and social lives. Based on those *kèjhungs* it can be viewed that *kèjhung* is verbal expression which consists of cultural truth of Maduresse ethnic group. In their reflection as humans with their culture, the Maduresse ethnic groups have a way of life about the past, present and future[4]. The form of their way of life can be seen from *kèjhung's* expressions. Meanwhile, the writer tries to investigate the verbal expression of *kèjhung* that symbolize the Maduresse man.

2. METHOD

The technique of data analysis in this study uses a semiotic approach Hjemslev. This technique was chosen to see *kèjhung* as an oral literature of the Maduresse ethnic group. Therefore, the researcher (interpreter) decontextualizes (textual autonomy), and recontextualizes (restoring text to the background of the text) by relating it to the realities of ethnic Maduresse life. Denzin[5] states that qualitative research focused on the interpretation of 'reality' formed by interpretive practices. The interpretation of the text in *kèjhung* is described as follows.

3. RESULT AND DISCUSSION

Kèjhung as an oral literature can not be separated from performances and audiences. Adreyetti [5] also has the same opinion that the performance is the presentation of oral literature by the performer to audiences at the same place and at the same time. Such conditions will facilitate the expresiour of messages of the oral literature directly. The indicator of the success of expressing the message can be seen from the number and attention of the audience. When the performance of oral literature started, the singer of oral literature will try to convey the messages to audience completely. At the same time, the audiences will construct a 'new' understanding even though they have heard similar things before. The situation will make the audience as a connoisseur, assessor, and critic if there is a content or storyline differs from their understanding. This view can be found when the oral literary performances take place.

The performance of oral literature will change when it is performed to audiences. The particular expression can be particular expressions which have certain messages. When the singers try to make the audience sad, they will manipulate the situation in sad nuances and make the audiences cry. Similarly, when the singers try to make the audience happy, they bring oral literature with a variety of verbal expressions that could make the audiences laugh.

Verbal expression in *kèjhung* can be found in each of the lines that is sung by a *tandha* '(female singer) or *tokang kèjhung* (male who became a singer as well as dancer). Such verbal

expressions can be compliments, terms, various names of trees and fruits, phrases, and philosophies already familiar to the Maduresse.

Various forms of verbal expression can be expressed in a *kèjhung* stanza which is sung by a *tandha* ' or *tokang kèjhung* (singer). The verbal expression can be found in *sampiran* (first and second lines) or contents of *kèjhung*. In conveying the meaning of the utterances, sometimes the *sampiran* of *kèjhung* is not the primary concern, but it is only as introduction. In addition, it makes *tandha* ' (singer) use the same *sampiran* of different contents of *kèjhung* . For example:

Aéng gellâs berna méra
Nompa ka tana tadhâ' sakalé
Dhinéng belles nesérra Allah
Sapa bâi ta' pelé `kasé

Water in a glass is red
Spilled to the ground nothing
Love and love of Allah
Whoever never favoritism

Kéjhung 1

Kèjhung above is almost similar to the following *kèjhung* that has the same *sampiran*, but the contents are different.

Aéng gellâs berna méra
Nompa ka tana tadhâ' sakalé
Rassa males ngibhâ sossa
Ka abhâ' bân kasé laén`

Water in a glass is red
Spilled to the ground nothing
Laziness will bring trouble
for yourself and others

Kéjhung 2

Both *sampiran* of *kèjhung* have similarities, but their contents are different. This is the part of the verbal expression of *kèjhung* which consists of statements, suggestions, and philosophy. The three forms of expression have different forms and meanings and different modes. These differences can be found when the *kèjhung* is expressed to audiences.

Verbal expressions in the form of statements can be seen on the second *kèjhung*. This statement has the meaning of lazy that will harm yourself and others. Therefore, indirectly this *kèjhung* gives advice to audiences not to have laziness attributes. The first *kèjhung* have philosophical messages.

The philosophy in the first *kèjhung* is about the love of God who never has favoritism. Whoever that have good attitudes or bad attitudes, God will deliver his love. The *sampiran* in Maduresse is known as *sampiran* of the first *kèjhung*. The expression used as motivation by Maduresse when they leave their homes. One of the goals is to motivate them to be optimistic in their work.

The expression of a symbol is kind of substantial form of several symbols. The symbols in the oral literature of Maduresse can be a shrill voice, long-duration sounds, diction of *kèjhung*, and the final rhyme. The kinds of symbols are part of the symbolic expression that can not be separated from the knowledge, beliefs, and ways of presenting symbol by symbolic makers [1]. Although some assume that the expression of symbols is a building image that has no meaning, but for the writer, the expression of symbols has a different meaning.

Differentiate between expression and content in sign field [6]. The expression and content are grouped into substance and semiotic form that represent six levels namely content,

expression, the substance of expression, substance of the content, the content of purport, and expression of purport.

The content is a concept of the sign formed in the mental, while the expression is a concept of a sign that has been realized in reality. In addition, the substance of content is the core of sign that consists of meaning and substance of expression that consists of a combination of object and form. The purport concept is introduced by Hjemslev is main content in which its position more substantial than other in a sign.

Each purport becomes a sub-field of its substance and its existence that is influenced by the level of knowledge of the "speaker". The substance will form a sign (symbol) of a combination of form and expression. Forms and expressions always correlate each other to create a sign resulting from the variety of sign from similar substance.

The divine symbols in Maduresse *kèjhung* can be seen in *kèjhung babhulangan* or *kèjhung-kèjhung* that have educational values. Generally, *kèjhung* is talking about the power of God in the universe and how to find a God which can be done by humans. The verbal symbols in *kèjhung* can be observed in the following lines.

<i>Ngella londhong jhâ' lighâli</i>	Boiling londhong smoothly
<i>Sé ngobhânghi lé samporna</i>	To make the buyers perfect
<i>Allah sèttong è kambuli</i>	God is one for all His creation
<i>Nangèng ta' nguorangi kasoghianna</i>	But it does not diminish His wealth

Kèjhung 3

The third *kèjhung* above contains variants of the verbal symbol of the *sampiran* and the contents of the *kèjhung*. If the symbols are analyzed by using the Hjemslev model, then it can be seen that there are three domains in pairs. The pairs are semiotic formation (purport), content, and substance. The three forms express Maduresse's way of life in the past, present, and future.

The Maduresse have a monotheistic belief that is Allah Settong (Allah in the only One). It illustrates the dependence and expectation of all matters relating to humanity (*insaniyah*) to a divine that controls the universe. The formation of the semiotic sign of divine is formed through experiences of previous beliefs and knowledge. Although the attributes of divine's description is a belief, but the formation of the semiotic sign is absolute.

The form of obedience to Great Essence, in this case, can be seen from a symbolic expression of *kèjhung* "*meske e kambuli'i nangèng ta'ngurangi kasoghianna*" (*kèjhung* 3). This phrase is as an obedience form that there is no pessimistic in someone's life if they believe of God have been manifested in their lives. In addition, the Maduresse's way of life about the existence of God can be seen in the following *kèjhung*.

<i>Ngala' nangka aghundhungan</i>	Take a bunch of jackfruit
<i>É badhai soro ghibâ</i>	pack it and take it
<i>Allah nika ta' akennengan</i>	God has no place, but
<i>Dimma bhâi ghânika bâdâ</i>	Covers everything

Kèjhung 4

The expression of verbal symbols of the existence of God can be seen from the symbolic expression of *kèjhung Allah nika ta ' akennengan* (God has no place). This symbolizes that every individual is always supervised by their creator. For them, every human's attitudes will be observed by the God. Therefore, Maduresse do not make a place as something special in doing good deeds because all the situation and condition of the place is a part of God's power.

For some Maduresse, the worldview that God has no place, but covers all places can be represented by 'virtuous' people who always thinks the power of God. They are Maduresse who no longer think about the pleasures of 'duniawiyah', but they only think about 'ukhrowiyah' only. Their experiences in discovering the figure of his god then are expressed in a verbal symbol like *kèjhung* 3 and 4.

4. CONCLUSION

Basically, a symbol represents other things. A symbol can be as an expression of beliefs pattern, mindsets, patterns of action, agency, and particular purposes. The verbal symbol of *oreng odhi 'ta' kera dadhi cangghana langgi '* (a living person will not be a pillar of the sky) is an expression that all humans will die. It can only be found if in expressing a symbol that it will relate to its sign, content, substance, and context. Thus the symbol can not be interpreted in a short time and has only one meaning.

The expression of symbols of a belief, thought, action and purpose can be formed as (a) spoken words, (b) a particular object, (c) gesture, (d) a place, and (e) an event. A substance of symbols that are expressed with different symbols has a different meaning. Therefore, the knowledge intensity of symbol's maker is necessary to see the meaning of the symbol in of various symbol expressions.

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