

## **An Analysis of Sisingaan Performance in Subang From a Language Perspective**

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### **Abstract**

Sisingaan performances are one manifestation of the results of cultural societies in which there is an auditive, visual, and text message. The research carried out semantic-semiotic and etnopedagogy studies on sisingaan performances in Subang Regency from a language perspective. The method used is descriptive qualitative and in dissecting this research the approaches were semantics, semiotics, and ethnopedagogy. In language research, the sisingaan is known to experience a shift in meaning based on its function and existence. Sisingaan characterization is interpreted as a form of resistance to colonialism. The result showed that the denotation of Sisingaan itself was made from wood, yarn, and so on. Then, the connotation stage sisingaan art evolves its meaning into something that is historically principle and very rich in philosophy. Sisingaan is interpreted as one of the ways to convey criticism and resistance to the invaders, this is indicated by the many writings in the media which regularly write that sisingaan is a symbol of resistance to invaders (Dutch and British). Society symbolizes sisingaan structure as symbols that have meaning, four people who guide sisingaan are symbolized as oppressed people, who are forced to submit to invaders, then sisingaan is symbolized as occupying power over the occupied territories, in this matter is the Subang district. Furthermore, the child who occupies the lion is symbolized as the young generation of the nation who will continue the resistance against the invaders and is predicted to become the leader of the nation.

**Keywords:** Semantics – Semiotics; Etnopedagogy; Art; Sisingaan.

### **A. INTRODUCTION**

Indonesia is a country that is rich in a variety of arts and culture. Every region in Indonesia must have its own art and culture as well as its own uniqueness and characteristics. One of the arts and cultures that has uniqueness and also history is the tradition of sisingaan art from Subang. Sisingaan art is one of the icons of Subang regency which currently still survive and is enjoyed by the community. In general, sisingaan art is performed during celebrations such as circumcision, wedding and other events. Sisingaan is a folk entertainment that is carried out by surrounding the village.

Sisingaan in Subang Regency community cannot be separated from colonialism stories. It is said that Sisingaan was one of the ways in which the public issued criticism regarding the injustice and arbitrariness of the Dutch and British governments. Sisingaan is a manifestation of the cultural results of the Subang Regency community, which has evolved from time to time. Sisingaan art symbols show that sisingaan is not merely limited to art or performing arts.

Sisingaan is believed by the people of Subang Regency as a manifestation of love (brotherhood and mutual cooperation). Language has a broad understanding based on its function and existence. In its meaning, language is vowel sounds that are used in utterances or writing symbols of vowel sounds, communication tools used in certain human groups, manners, and good behavior (kbbi.web.id). the function of language as a means of communication in society can be distinguished into four classes of

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language function: (1) cultural function, (2) societal function, (3) individual function, and (4) educational function. The four kinds of functions are also related, because an “individual” is a member of a “society” who lives in that society according to its “cultural” patterns inherited and developed through education (Nababan, 1984).

(Greetz, 1992) stated that a system of symbols that reflect a culture can be interpreted using a system of meaning. However, interpreting a culture it can be done by interpreting the symbol system. It is in line with the definition of Semiotics, it is a study of signs in social life. Moreover, culture is one component that cannot be separated from human life. Humans are creatures that are always looking for meaning from various things around them. Therefore, humans can be called homo signans (Marcel Danesi, 1999). In human daily processes, we cannot escape from a sign, so it is natural that every time we find a sign. Humans interpret the sign with a different representation. (Fikse, 1990) defines Semiotics in the Course General Linguistics as the study of the role of signs as the role of social life. Semiotics has several branch approaches, including Structural Semiotics, Pragmatic Semiotics, etc. Semiotics can analyze a thought in the language contained in both writings, oral and visualization. Semiotics is also often used in analyzing a literary work, including Films, Novels, Ads, Messages (Speeches), and many others.

(Durianti, 2001) stated culture as “A common view of culture is that of something learned, transmitted, passed down from one generation to the next, through human actions, often in the form of face to face interaction, and of course through linguistic communication”. Culture as a whole is a system of ideas, actions, and results of human work in the framework of people's lives that are made into the human property. There are seven cultural elements, namely: (1) equipment and equipment for human life; (2) livelihoods and economic systems; (3) social systems; (4) language; (5) art; (6) knowledge system; and (7) belief systems; (religious), (Koenjaraningrat, 2009: 164-165). Art is one form of cultural results created by society and has values in people's daily lives. Art was born and developed from the creativity of the people in it, formed from socio-economic conditions, geographical location, and patterns of daily activities (Puspitasati & Purnamasari, 2013).

(Barthes, 1972) developed a theory of metabahasa and connotation, those are Metalanguage and Connotation, and Myth. The descriptions are described below:

Sign	Culture	Metalanguage		Secondary system	Connotation			
		E	C		E	C		
	Reality	Denotation	E	C	Primary system	E	C	Denotation

Figure 1. Metalanguage and Connotation

The signifiant of figure 1 term is the ‘expression’ [E] and signifies becomes the ‘content’ [C]. In accordance with the structural principle that between significant [E] and signified [C] there must be a relation [R] so that a sign, [Sn], is formed. Determination of the existence of relations between significant and signified is carried out by sign users. The formulation can be seen in the picture below; Each sign always gets the initial meaning or is commonly referred to as denotative meaning, i.e.

Meaning that is generally accepted in the basic conventions of society. Barthes calls it the "primary system", while its development is referred to as the "secondary system". In the secondary system, the connotation meaning applies, where there has been a development of meaning in the

content [C]. This is influenced by human understanding and understanding of the situations behind it. With this division, this concept is also known as the "two-stage model". Meaning takes place repeatedly and will experience development in accordance with what is experienced and accepted by human cognition to a sign (Hoed, 2014).

The primary stage the meaning is absorbed for the first time, namely R1 between E1 and C1 this process is called denotation, that the meaning is generally accepted in the convention of a community basis. In the secondary stage, R2 is between E2 and C2. The existence of a new relationship R2 secondary system is an advanced process that develops in terms of E or C development in terms of C the result is a sign having more than one C for the same E. Meanwhile, Myth is a form of message or speech that must be believed to be true but cannot be proven (Barthes, 1972: 74). Myth is not a concept or idea but it is a way of giving meaning. Etymologically, myth is a type of speech, certainly not an utterance. One thing that must be considered is that myth is a communication system, namely a (message). Moreover, based on the explanation above, there is a shift in the meaning of sisingaan performances in Subang Regency, However, it is interested in re-examining the show of the Sisingaan in Subang Regency as well as the involvement of traditional sisingangan dances with siliwangi legends, and the existence of a myth in the sisingaan dance.

## **B. RESEARCH METHOD**

The research method used in this study is qualitative research, which does not focus on the data count as the object of research. In other words, qualitative research is research that examines data in depth about all the complexities that exist in research without going through statistical procedures or other forms of calculation (Moleong, 2018).

(Barthes, 1972) argues, that semiotics is to study all sign systems, whatever their substance and limitations: motion, sound, music, objects, and or complex associations between them. Barthes, region semiotic work becomes very broad, and language is one part of it besides there are many other elements that can be learned other than language. However, because language is very important, for other sign systems, language does not only act as a model, but also as a component, transmitter, or even a sign for another sign system.

The stage of data collection is divided into several stages, namely, the first stage (1) observations were conducted to find valid information, the second stage (2) interviews with several figures who set up sisingaan arts, and the third stage (3) conducts reduction of the results of observations, interviews and observing documents relating to the side (Sugiyono, 2018). The data analysis techniques performed by Roland Barthes's semiotic model, analyze data with paradigmatic systems and relations, after which the meanings obtained are analyzed with the concept of denotation as an effort to find reality in the lives of people. Then, after finding the meaning of denotation, the analysis continues at the connotation stage, dissecting the meaning of cultural background. The last attempt is to uncover ideology by using the concept of mythology or (myth).

## **C. RESULTS AND ANALYSIS**

The results of observations and interviews on "Semiotic and Ethnopedagogical Studies of Sisingaan performances in Subang Regency" showed that Sisingaan is a typical local gift from Subang, West Java. At the observation stage, the researcher tried to dig deeper into the history of art in Subang Regency. From the results of the interviews, the researchers tried to ask one of the cultural division staff at the Department of Education and Culture. Sisingaan starts from ("hereuy"; Bahasa Sunda or "Bercanda"; Bahasa Indonesia) children made from coconut pelap, which the community calls Jampana which is then occupied. Jampana itself is a term that means "occupied chair" (Koentjaraningrat, 2009).

Meanwhile, "heuheureuyan" was very popular with children during his time. Time an initiative arose to make "heuheureuyan" made from wood that resembled a lion around 1960. Originally there was no name for the toy made. Abah Arma as the pioneer of Sisingaan art in Subang Regency, then proceeded to perfect the toy so that it became a perfect art like a lion in 1970 after that Sisingaan art developed so rapidly, and was surrounded by music. In 1978 Sisingaan art led by Bah Arma was first performed on stage in Aceh. After returning to Aceh Sisingaan was very loved by the people of Subang Regency. Communities flock to bonding to study Sisingaan. After that, in 1982, experts from historians and historians discussed about Sisingaan art so that they finally got the final decision regarding sisingaan art.

### Analysis of System Syntagmatic Relations and Paradigmatic Relations

Sisingaan begins with the word lion which is given affixes and sufik in a semantic meaning of a lion means a four-legged animal, savage, clawing and living in the wild. Upstream in terms of semantics, the analysis of system / syntagmatic relations and paradigmatic relations can be shown in the following figure below:

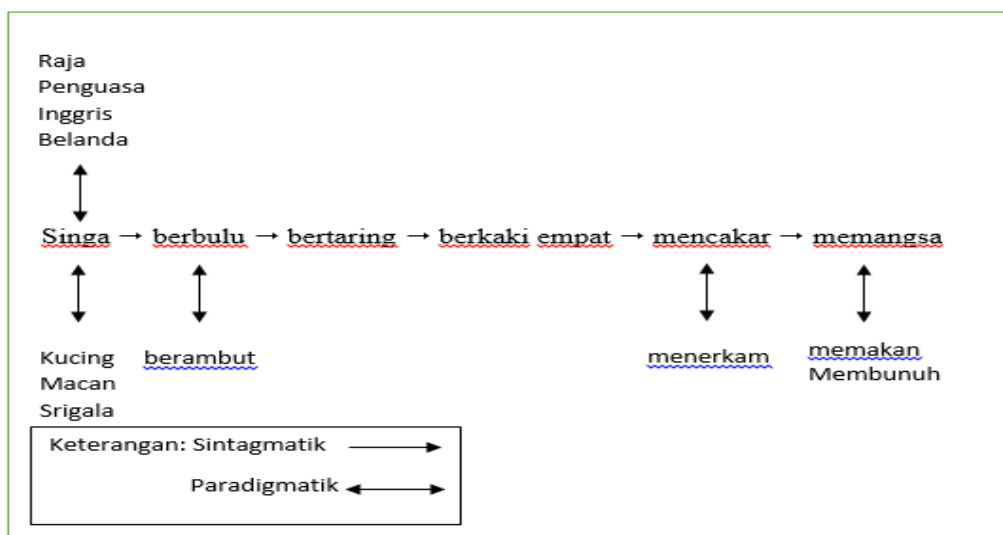


Figure 2 Syntagmatic and Paradigmatic Relations

Based on the analysis of figure 1, it can be seen at the level of syntagmatic and paradigmatic relations, society makes lions a sign, as a sign of the existence of art itself and its markers are invaders. If it is associated with a comparative historical approach as a whole sign. However, the sisingaan sign is the ruler (invaders) who came from the Netherlands and England, and occupied the highest throne in Subang Regency. In sisingaan art structure has a standard rule when it will be played and being played. Sisingaan is made from a combination of wood, iron, thread wall, per, foam, cloth and bamboo. In addition, the components of the sisingaan consist of: sisingaan, sisingaan rider, sisingaan lifting wood, and sisingaan accompaniment musical instruments.

The results of observations and interviews with the Head of Tourism, Youth and Sports Service (PARPORA) stated that sisingaan is one way to fight the invaders, these signs do exist. This is reinforced that sisingaan experts believe that the emergence of sisingaan has a close relationship with the socio-political situation and resistance to the invaders (Junaedi et al., 2017). Furthermore, The Kadisparpora said, "that I am not a practitioner, artist or humanist. I believe that with regard

to the belief in the existence of a relationship with the events of resistance to the invaders, I am sure there really is a connection. In accordance with Mr. Asep and Mr. Rahmat, sisingaan has something to do with resistance to invaders. That the occupation was symbolized by lions, then four (4) people waited for the lion symbol of a people colonized and controlled, who would later fight the invaders, a small child riding a lion symbolized as a young generation who would later win independence from invaders assisted by other communities. Moreover, the symbol of the stuffed lion occupied by the child can be interpreted as a reflection of anti-colonialism culture in Subang society

The observation continued to Mr Dase having his address at Pasir Kareumbi Village which was the son of Abah Arma. Based on the speech from Mr Dase, sisingaan has nothing to do with colonialism, sisingaan is the result of the culture of the Subang community, not knowing what it looks like, "only sisingaan existed in 1960 from my grandfather's father". Mr. Dase told me about the process of sisingaan performing arts, the sisingaan was not as good as it is now before the tools and language were limited and simple. Nowadays, the tools used in the performance of sisingaan includes:

- a. Sisingaan made of wood with kaso flower feather
- b. Musical instruments consisting of two drums, trumpet, bonang, kentrung (kulanter), small gong and kecrek.
- c. Player costumes consisting of pangsi pants, ikat barangbang semplak, taqwa clothes and footwear made of leather (salompok)

Moreover, the procedure or structure when the Sisingaan starts, among them:

- a. Sasajen: berdoa sebelum memainkan sisingaan
- b. Kukuskeun: seperti semcam saweran
- c. Garapan: Pemanasan
- d. Terompet: Tanda arak-arakan sisingaan akan dimulai.

Then in motion, there are terms that have been standardized by the performers of sisingaan namely:

- a. Arang-arang
- b. Golempang
- c. Kidung
- d. Ewag
- e. Solor and attractions

The players are people who have special skills both in dancing and playing instruments. This special skill needs to be possessed by every player because in a collective performance, a solid team is need so that all dance moves played while carrying a sisingaan can be in harmony with the music played by the nayaga. The movement is a collaboration with pencak silat, on the rhythm of the motion adapted to the music being performed. In the symbolic analysis of sisingaan performances, Barthes reveals using the concept of a primary system (denotation) that is seeing performances based on the meaning that is totality.

Based on the result of the interview with Mr Dase, it is stated that the tradition of sisingaan has a meaning conveyed, one of them is the spiritual meaning that reflects as a form of salvation and an offering of gratitude for the sustenance that has been bestowed. Quoting from kemendikbud.go.id mention 4 other meanings contained in sisingaan performance, includes:

- a. Social meaning: the people belief that the soul of art plays a very important role ini life.
- b. Theatrical meaning: the performance of a theatrical characterization drama developed with a variety of music and motion.
- c. Commercial meaning: sisingaan can improve the welfare of Subang people.
- d. Universal meaning: in every ethnicity, there is often found worship of lions because of their savagery. Although West java does not have a lion that a lion habitat, but with the concept of populism, the lion symbol can be known and accepted as traditional art of sisingaan.

### Analysis of Denotation and Connotation



Figure 3 Analysis of Denotation and Connotation

The development in the [C] aspect of the result is that a sign has more than one [C] for the same [E]. In Lion [E] whose meaning [C] in the primary system is 'short for sisingaan, the brand of traditional art of Subang Regency. In the next process, the primary meaning [C] developed into 'circumcisions', 'weddings', 'resistance to invaders', or 'symbol of occupation status'. The development of the meaning [C] by Barthes is called connotation. At the connotation stage, there is a development of eating in sisingaan terms, this is also in accordance with the explanation from Mr. Dase. That Sisingaan is no longer as popular entertainment, but as a commercial performing art.

In the presentation on sisingaan performances, there was a shift in meaning that occurred in the traditional arts. This is indicated by the meaning of sisingaan by the community and experts as a result of the occupation, by eating denotation sisingaan is the result of cultural behavior of the people of Subang, as a community entertainment made of elaboration of materials such as wood, iron, foam, cloth, wall thread paint wood, etc. The connotation of Sisingaan art evolved its meaning into something that is principally historic. Sisingaan is interpreted as one of the ways to convey criticism and resistance to the invaders, this is indicated by the many writings in the media which regularly write that sisingaan is a symbol of resistance to invaders (Dutch and British). The human symbolizes Sisingaan as a structure of symbols that have meaning, four people who guide sisingaan are symbolized as oppressed people, who are forced to submit to invaders, then sisingaan is symbolized as occupying power over the occupied territories, in this matter is Subang district, then the child who occupies the lion is symbolized as the young generation of the nation, who will continue the resistance against the invaders and is predicted to become the leader of the nation.

In accordance with the syntagmatic and paradigmatic analysis, the community symbolizes lions as invaders, because lions are a formidable king of the forest. So that these expectations become a myth and become a belief that cannot be avoided. In language, the performance experiences a shift in meaning for its existence as a folk art of entertainment. The value of education contained in Sisingaan performances, is a value of solidarity (togetherness) in realizing desires and hopes.

#### D. CONCLUSION

The study of "semantic-semiotics and ethopedicogy in sisingaan performances in Subang Regency, can be dissected through a semiotic approach, in a gradual, extensive, and in-depth study

that can be analyzed in language research. That in research on sisingaan known to experience a shift in meaning based on its function and existence. This is indicated by the meaning of sisingaan by the community and experts as a result of the occupation, by eating denotation sisingaan is the result of cultural behavior of the people of Subang, as a community entertainment made of elaboration of materials such as wood, iron, foam, cloth, wall thread paint wood, etc. Then, to hold the connotation of sisingaan art evolved its meaning into something that is principally historic. Sisingaan is interpreted as one of the ways to convey criticism and resistance to the invaders, this is indicated by the many writings in the media which regularly write that sisingaan is a symbol of resistance to invaders (Dutch and British). Sisingaan is played by 8 sisingaan bearers, a pair of sisingaan statues, sisingaan riders, waditra, nayaga and sinden or "juru kawih".

The human symbolizes sisingaan structure as symbols that have meaning, four people who guide sisingaan are symbolized as oppressed people, who are forced to submit to invaders, then sisingaan is symbolized as occupying power over the occupied territories, in this matter Subang district, then the child who occupies the lion is symbolized as the young generation of the nation, who will continue the resistance against the invaders and is predicted to become the leader of the nation, also it could motivate to the next generation to be able to defeat and expel the invaders from their homeland.

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