argument of equality as a label of democracy causes the problem solving become complex. Questions that can be asked about this situation include: How is the position of the tradition from the local tradition? What is the contribution to this country? Does the oral tradition have to be maintained as a cultural capital of this country? Should oral traditions be maintained on the basis of equality? Should the oral tradition be developed? How did this tradition survive or be maintained or developed without inviting conflict? How to overcome threats related to maintaining and developing oral traditions that clash with outside/foreign culture? What policies should the government take as an effort to maintain oral traditions in the context of encounters and developments with the outside world? Studies related to the questions above are expected to maintain the cultural assets of this country as well as the issue of equality in the diversity of groups in this country without inviting conflicts or creating latent conflicts.

THE EXPRESSION AND EMOTIONS OF MADURESE AS AN AUSTRONESIAN LANGUAGE

Amirul Auzar Ch.
Universitas Indonesia

INTRODUCTION

Administratively, Madura is part of East Java residency, which consisted of many large and small islands. Madura also has small islands which are mostly in Sumenep districts, such as Kangean, Masalembu, Ra’as, Gili Raja, Potaran, and many other small islands. Geographically, the large of Madura Island is approximately 5.168 km, with a length of approximately 200 km and a width of approximately 40 km. Madura has different climate from the other regions in Java Island. Madura is situated in an arid region with infertile soil. If there are many mountains on Java, then in Madura we will only find highlands and hills. The condition of the soil is infertile and the water highly contains lime (Abdurrachman, 1977).

Madurese people tend to migrate, hence we can see that horseshoe area (daerah tapal kuda) in East Java such as Probolinggo, Bondowoso, Jember, and Banyuwangi are inhabited by many Madurese and northern Surabaya is also dominated by Madurese. Some Madurese - especially who live on that islands - live from agricultural products and grow crops such as rice, corn, beans, and yams. From the aspect of livestock, they mostly raise cows, goats, and poultry. However, it is undeniable as an island area, the people in the coastal area are very dependent on fishing and salt making.

Related to their religious belief, Madurese people are very infamous as strong believers in their Creator. Therefore, there are many assumptions which are given to Madurese as religious people. In the economic development context, it would be relevant to Yang’s statement that “... in some regions in the world, not all economic societies are hijacked by western capitalism” (2002:477). The western economic system with the power of state hegemony does not influence the development of an economy in a particular society.

In my humble opinion, we can find that excessive belief in religious ritual does not inhibit the creation of an advanced economy in Madura. Madurese are working and earning money because they are encouraged by a religious spirit. It could be because they have a will to go on pilgrimage (umrah or naik haji) for many times, celebrate haflatul imtihan festival in boarding schools, arrange a marriage, or hold a funeral. Generally, when Madurese will go out of the island, they will sowan (say goodbye) to kiai (the clerics) to ask for permission and prayer which become their
blessing for working outside Madura. They have a highly emotional connection when they are outside of Madura Island, even the phenomenon of Madurese who live in Malaysia as Indonesian laborers has a unique tradition, such as inviting kiai from their hometown to preach in that country and of course, the incurred cost for the event is not a little.

**Madurese Language**

Madura island is located in the limestone hills in northern East Java. Politically, for centuries, this region has become a subordinate of nature which the center is located in Java. Around 900 and 1500, it fell within the scope of Hinduism-Buddhism's influence in East Java, Kediri; Singasari and Majapahit kingdom. Around 1500 and 1624, Madurese kingdoms were depended on a certain point on kingdoms such as Demak, Gresik, and Surabaya. In 1624, that island was conquered by Mataram, and in the first half of the eighteenth century, it came under the Dutch hegemony. There are some stereotypes about Madurese given by Dutchmen which describe their physical characters compared to Javanese and Sundanese. They said that Madurese look rougher, stronger, more muscular, and braver as people who have physical strength (Hub De Jonge, 1995). However, besides the physical character, for the language, they are also different from Javanese and Sundanese. The Madurese language seems rude, if someone is new to the Madurese language, most of them will feel the language and intonation that used represent anger.

Language has an important role in seeing the culture. Thus, language is functionated to express the emotion which delivered to people. In addition, language can also describe a culture which exists in society. It is one important aspect to study an individual or a group of people. We can study them by how they express themselves through language. Language is not created in one night, it goes through several stages from the process of age, the process of social environment, and depends on the feelings which have been formed through the people. The things taught, learned, and observed which are obtained from childhood become a benchmark for seeing a language in society. Indonesia is a country which consists of ethnicities and this is the reason why it has many languages and cultures. We can find many language differences or language equations but have a different meaning. In the Javanese language, the word cekel means to hold, but if it is expressed in Madurese language, cekel will be meant as hold hardly and has its own place to hold (men-cekel), which is at the neck. If it is translated to Bahasa Indonesia, it changes from "to hold" (memegang) to "to strangle" (mencekik). This is the reason why Indonesia must have a unifying language because in every area the differences in emotions and languages are difficult to understand if Indonesian interact on a national level. This research discusses the study of Madurese’s expressions and emotions as part of Austronesian language. The focus of research is motivated by my curiosity about whether the emotions which Madurese want to convey through their language expressions have similarity with other Austronesian language, both from the word forms and the expressions of the cultural pattern which represent many things. Therefore, as far as I get from the book – more precisely a collection of papers – entitled "Expressions of Austronesian Thought and Emotions" as a first step to find out some of the predecessor ethnographic figures about emotions themselves.

The most basic thing to know Madurese concepts in expressing emotions in the language form is to compare with Javanese. In the reference book I mentioned above, I feel that I have found enlightenment as a comparative and reflective material, a research conducted by Clifford Greetz in his attempt to find a systematic way to clarify aspects of personal expression between Java and Bali. In the discussion of emotional studies in Madurese language, I want to underline that there
are words related with the expression of fear, anger, shame, and love when contextualized in Madurese will be translated as *todus/sengkah*, *pegghel*, *takok*, and *lebur/seneng* and in the Javanese language they are the same words as *isin*, *nesu*, *wedi*, and *tresno*. From those basic words, based on my study, they have the same concept, at once they also have very different expression in their disclosure. Furthermore, I feel that there are many sub-words from the basic words mentioned before independently cannot be represented by other languages.

The Madurese language I researched about the emotion cannot reach the objective truth of each region or district, but precisely the collective awareness of language expression among Madurese. There are many dialects in Madura Island, such as Bangkalan, Sampang, Pamekasan, and Sumenep. The most striking is Sumenep dialect. Sumenep itself has two different, they are the coastal dan land dialect. The coastal dialect – in this case, I map Sumenep the part of the regency city to the east – and the land dialect – the regency city to the west – there is an assumption between the coastal and the land – the coastal people consider that the land people are *sangghit*. On the contrary, the land people consider the coastal people *sangghit*. In fact, *sangghit* expression is a word attributed to a dialect which is not the same as their origin (both coast and land).

It cannot be denied that I need a lot of references from researchers who have discussed Austronesia emotional studies in other regions. There is Madurese language which clearly has the same basic words, but there are different functions in expressing the word according to an area in which they live, whether it is in land, coast, islands, or each district. So far, there is no standard Madurese dictionary has ever been written by the Madurese. Instead, you will find Madura-Indonesia dictionaries which are very diverse both in terms of meaning and word forms according to where the authors were born, whether they were born in Bangkalan, Sampang, Pamekasan, or Sumenep. In this paper, I hope to find the literal and philosophical meanings in the Madurese language related to shame, fear, anger, and love expression.

*Emotion from shame (Todus) and fear (Tako’)*

According to Fox (2018), shame has significant value among Austronesia people. Shame and fear are emotions that must be learned even though they have circumstances, causes, and conditions which vary from society to society. He refers to Holland and Wellenkamp’s research on the life cycle of the Toraja tribe entitled *The Thread of Life* (1996). In the book, it is stated that the shame of Toraja people initially developed from sexual behavior. Parents teach their children the importance of being ashamed of the opposite sex and parents have a responsibility to give them the right instructions. In addition, Geertz (1959) also in his book *The Vocabulary of Emotion: A Study of Dutch Socialization* mentions that Javanese children are taught how to be *wedi* and *isin*; they will get praise because they have a sense of *wedi* and *isin*, they consider an older person to be their superior.

If we see in general how Madurese express shame and fear, they have similarities with Austronesia people in general, which is constructed from childhood. Nevertheless, if it examined more deeply, the shame of the Madurese seems to have a quite striking difference. The difference is because Madurese consider shame to represent emotion from pride or prestige. In addition to express their shame because they are reluctant to meet, Madurese people often express shame about something related to self-esteem. For instance, in the sentence "*enjek engkok ‘todus’ katemoa ben oreng roah*" which means (I am ashamed to meet that person). The sentence is related to someone who has a debt that has not been repaid for a long time in the context of daily life or is a basic reason for someone who is not present at a friend or family wedding for not contributing
economically or physically. Generally, they will avoid friends and family not because they are afraid but because of todus or shame.

There are two kinds of shame in Madurese, todus and sengkah. Todus is more commonly used in four districts on Madura Island. Usually, they will better understand todus in the context of shame rather than sengkah. Sengkah has two very different versions of the meaning. In Pamekasan district, the word sengkah is interpreted as hatred, there is a feeling of dislike for others while Sumenep will interpret sengkah as shame. Sengkah in the context of Sumenep is used for older people or for community leaders, such as kiai and headman.

*Emotion from Anger*

The more vocabulary that is related and hidden with certain feelings or attitudes, the more it will represent ethnic identity, and it will not be far from the experience they have. Humans both individuals and groups have feelings that are reflected in their behavior. As social beings, the human cannot be separated from each other. Between socio-cultural aspects, they cannot be separated because what is expressed and done by the group is based on the rational of experience and behavior. How they try to express anger to others through language is the evidence that there is something implicit in the expression of a particular ethnicity or culture.

There are two categories in the Madurese language which represent anger. First, the expressed anger is ghighir and the second is hidden anger as I will mention below. For the Madurese, ghighir is an expression when there is no place in the heart to hold anger and the climax of anger for the Madurese is to do carok. Carok is a tradition of fighting one on one until one of them dies. The tool or weapon that must be carried out for the carok tradition is a typical Madurese sickle. On the other hand, hidden anger has at least five kinds of represented words and each word has slightly different meaning to each other: seddhi, blenget, rengghet, caremet, bajhi. In the Madurese language, I do not provide specific language explaining the word ‘revenge’, but I see that there are several languages of hidden anger that can be categorized in the revenge. I will describe the words represented hidden anger with the following levels:

1. **Seddhi** is the lowest expression of hidden anger but can be also functioned in the context of revenge in Indonesian. I describe the word as anger which is not so calculated on every issue, only feeling hurt but not so deep.

2. **Ngosok** is the feeling (very deep) which cannot be controlled due to the behavior of others to us, usually occurs in children who are bullied by their friends but it can also occur in adults.

3. **Blenget / blenyet**, in this context, there is an excessive dislike for someone which causes anger. Usually, someone does not like to see the appearance of others (more than the word sick).

4. **Rengghet** is when someone wants to make physical contact with someone else. For instance, by pinching or hitting, but not at the level of behavior. There is a condition or response of a person where the object seen does not agree with him/her.

5. **Caremet** is someone else’s fault which cannot be forgiven, and that will impact to long anger.

6. **Pegghel** is a thought of anger in you that affects other people.

7. **Bjejhik** is anger causes emotions which are very deep so that the person does not want to relate to the person he/she means.
Emotion of Love

Every expressed language has emotions delivered. There is something interesting from the Madurese understanding about emotion from love. So far, I do not find the word that implements the emotions of love for a lover, wife, and child in Madurese language. In general, Madurese assumption in expressing the love word is something taboo. You will not find the vocabulary of affection or romantic appellation in Madurese language like other languages. Even if there is one, this is because the person adopts it from another language such as sayang (the term in Indonesian), ummi (a term adopted from Arabic), nduk (taken from the Javanese language) and so on. A husband calls his wife only as “he” and the word has no meaning, as does the word “heh” in Indonesian language. There are some priyai and kiai call their wives "nak-kana’en" which means "hi wife who has children", this is not a romantic expression to a wife.

In addition, the expression of love for a lover (burleburen) is not as universal as word ‘love’ in English. In the use of the word cinta or love, they can be used at any time to someone they love. Conversely, Madurese language has a specific expression and different words about the feelings of love for a lover or wife. If someone falls in love with the opposite sex then they will use the word terro to express it - in this context, they do not have it -, but if someone has it, the word terro will no longer function to be expressed. Next, they will use the word niser to express their love. It should be underlined that the word terro and niser do not have a meaningful association with the word cinta or love. If they lose a lover but still love them, then the Madurese generally will express it with estoh, and the word terro and niser will no longer function.

I have two hypotheses to answer the problem above. First, one of the factors why there is not universal word that represents of love in the Madurese language is because in the process of marriage the Madurese generally have it through the matchmaking process (perjodohan). The tradition of the Madurese in the past to get a partner was through an arranged marriage by their parents, the matchmaking happened since childhood. In fact, it is not uncommon in ancient Madurese traditions that parents have paired their children from the womb. One of the speakers named Cak Sonar said:

"I was arranged for nearly 19 years until the marriage stage, but in the end, I chose to break my engagement because it was not based on love."

There is a Madurese expression:

*Tal ontalan amain betoh
Lurghuluran amain leker
Kalbekalan ghitak tantoh
Mon burleburen jet tak koat mekker

(Which means: the engagement process does not certainly happen to the wedding stage, but a lover (burleburen) will be eternal).

Second, it is because Madurese are very aware and not taking lightly about their self-esteem. In the carok tradition, the things that cause carok to occur are because there are three factors, including the issue of religion, family and wealth. Even though 'family' is one of the causes of carok,
the concept of love itself according to Madurese is not appropriate to be expressed to oneself. Wife and child have become part and responsibility of them, expressing love to wife and child means expressing love to themselves then Madurese do not need the love word to their wife and child. Eliminating the name and eliminating the love word in the relationship of husband and wife in the Madurese tradition is a manifestation of upholding his pride. Meanwhile, a wife is not allowed to call her husband's name. This can be tested by reality. In the case of carok, a husband is willing to sacrifice his body and soul for self-esteem. If there is an affair in the family, in general someone will solve it by divorce. Moreover, for a Madurese man, it is not enough to just divorce, there must be a deep emotional release by fighting to the death.

Contributions to present-day ethnography

The reflective effort I mentioned above is not only an obligation to fulfill the Austronesia course assignments taught by James J. Fox. I hope this will be the beginning of the ethnographers' agenda, especially me, to do more research about the expression and emotion of Madurese language. As far as I see, there is still no ethnographer who is concerned in the emotion of the Madurese language area. There are several dictionaries and books of Madurese language collections that I found such as the Contemporary Madura-Indonesian Dictionary by Muhri Mohtar, MA., Asis Safioedin's Dictionary of Madura-Indonesian Language, but I did not find the meaning of blenget, caremet, ngosok, seddhi, and so on. Even if there is a word like bejhik, it is only interpreted as hate, but it does not really represent the actual emotion and does not show precisely to whom it is for and in what condition is used.

In addition, it is hoped that this paper will become one of the researchers' references in the future when someone wants to examine Austronesia language populations which show similarities in patterns or differences in an Austronesia language family. All of the explanations mentioned before, contribute to the ethnographic understanding of the Austronesian-speaking population. The little research I write in the form of this essay becomes the lighter for further research that is greater for the field as a whole. This article is also a typical offer to be raised on a broader issue regarding the Austronesia family language in a larger forum. I am well aware that this paper is very far from perfect, both from the writer's lack of awareness about linguistics and the method. I admit that this research is still not finished, and still needs a lot of input and revision to show ethnographic works which are worth reading. Nevertheless, for the responsibility, I am sure that my data and analysis about the emotions of the Madurese language that focus on shame, fear, anger, and love is the result of the collective agreement of the Madurese people.

BIBLIOGRAPHY


ADAT NARRATIVES, RITUAL AND COMMUNITY CIVILIZATION
Budi Setiyono
Indonesian Institute of Art (ISI) Surakarta

The portrayal of Balinese as a religious community with many ceremonies, inheriting high artistic talent, is responded critically as a romantic picture as in the tourist guide books. Changes that occurred in Balinese society due to colonialism, Indonesian independence and tourism often loosed of attention. The criticism actually ignores the historical reality that communities in Bali have the power to shift cultural forms that are present along with the presence of a wave of civilizations that once influenced the Balinese people.

Through an ethnographic study of indigenous narratives and practices in large ceremonies held by the Bali Aga community in the village of Tenganan Pegringsingan, this paper intends to show some cultural forms and practices that can be interpreted as community strategies to respond to influences that come from outside. Customs, ceremonies and other cultural forms are narrated as something that occupies such a high, important and sacred position in the community as a strategy to align with cultural or ideological forms that come from outside. Inherited and practiced such a strategy serves to care for sociality and shape the style of society that is considered ideal. Doctrines, ideologies and cultural forms from the outside are transformed into new forms that ideologically fit to the environment and type of the community idealized.

Keywords: Custom, narration, ceremony, civilization, sacred, tactics, transformation

The Preserve of Larungan Ritual in Suryabahari Vellage, Pakuhaji District, Tangerang Regency, BANTEN
Endin Saparudin
Faculty of Humanities Universitas Indonesia

This study discusses the efforts to Larungan ritual preserve, carried out by the Suryabahari fishing community. By using the concepts of ritual, oral tradition, and performance studies, this research examines the social context and the dynamics of the lives of complex fishing communities, especially those relating to beliefs, myths, and sacred symbols that they believe in. This research attempts to show various aspects that contribute to Larungan ritual preserving. The five aspects are: (1) believe in/religion, (2) customer role, (3) funding management, (4) myth and narrative accident, and (5) Larungan ritual procession itself. The five are intertwined and mutually reinforcing each other. In addition, a comparison between the Larungan ritual at Suryabahari was carried out in a similar ritual in four other coastal villages in Banten, the ritual has various forms of change, such as being objectified