

Singing Formula of Kelong Jaga (Kajang Oral Tradition)

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ABSTRACT

This study focuses on the formula of Kelong Jaga. This study used a descriptive qualitative method in which data were the lyrics of Kelong Jaga then analyzed based on theory of Lord (1981). The result shows that singers of Kelong Jaga use ready common repeated pattern from tradition but in some certain part they usually have to improvise the lyric. The way of learning of Kelong Jaga starts from listening the performance in every opportunity, then practicing in leisure time, and finally trying to get the opportunity to perform in front of the real audience. The formula is distinguished in some parts, namely line analysis, parallel sense, and filler occurred in the Kelong Jaga. It is involved by some ideas that generally mean having good attitude to others, as a guest and as a host. It is involved some ideas namely, 1) Respecting ada'; 2) Party or feast; 3) Telling story about a single girl; 4) Unity and kinship; 5) Giving the best service to the guest; 6) Acting the best attitude to the host; and 7) Keeping earth or environment. It is suggested to youth to learn and perpetuate kelong jaga as oral tradition in Kajang community, thus extinction threat could be avoided.

ARTICLE HISTORY

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KEYWORDS

Kajang Community; Kelong Jaga; Oral Tradition; Singing Formula

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1. Introduction

Indonesia has various customary communities. One of them is Kajang that located in Bulukumba Regency, South Sulawesi. Maruf et al. (2015) in their study state that Kajang community becomes one of the cultural heritages in Indonesia. The people still maintain and perform traditional custom until nowadays. They believe that nature is everything. They maintain an unpretentious life-style without disturbing forest and nature (Rahman et al., 2019). They also believe that by protecting the forest and nature, humans will also be protected. Therefore, the environment changes affect people and their society (Sahib et al., 2019). When the environment is getting in danger, people are also in danger. On the other hand, as the environment is protected, the people of society are protected as well (Arafah, et al., 2020). It can be proved from the data that deforestation and land clearing donate around 47.7 percent of total greenhouse gas emissions (Murti, 2019). For human survival, lot of things can be used as lessons in protecting the environment (Arafah, et al., 2021). One of them is an art performance, which has many benefits to the audience's life since the art works are generally a reflection of the people life at certain society. Therefore, everyone should learn from anything and anyone including other creatures because whatever happens in the universe is a teacher (Irmawati & Arafah, 2020). Art and literature can be employed as reliable instruments to foster environmental responsibility and awareness among individuals (Özdemir, O., 2006, Arafah, B. & Kaharuddin, 2019). Literature can be understood as a written piece of work containing aesthetic merits produced by authors (Arafah et al., 2021; Weda et al., 2022). In addition, Schneider-Mayerson (2020) believes that the general increase of understanding and concern has been echoed by artists and cultural creators, including novelists through their works. Yet in Kajang community, art and literature works are not written. Thus they are all orally spoken, so they are called oral literature or oral tradition. Sambu (2016, p. 3) also states that Kajang community is led by *Ammatoa* as the prior authority which is assisted by some Galla' in each role. Kajang community has many local literary traditions orally that still exist –not written. Finnegan (1991, p. 5) believes that oral literature is the human expression in a certain cultural society that transmitted heredity orally. One of them is *Kelong Jaga* (*Kelong* means song, *jaga* means party) which sung in a certain event such as wedding, *kalomba*, *pakkatterang*, *patamma'*, and others. *Kelong jaga* is playedby minimal five persons that consist of two of them are tasked to hit traditional drum called *palingoro* and three persons assist in singing. The people who attend in this event may join to sing the *Kelong Jaga* together and may choose merely to be audience. Usually, the singers and players of *palingoro* show some typical movements while performing the *Kelong Jaga*. It seems similar with the oral tradition over the world. They are still existed since alphabet

and writing tradition are unrecognized. They are developed in unique ways by several techniques as explained in Lord's *Singer of Tales* (1981).

2. Literature Review

In Lord (1981, p.3), Pary in 1935 has stated that analysis of oral storypoet have a quite difference to the written one. Old oral singers do not use techniques of writing and reading due to at the time alphabet was unrecognized yet. In the same book, *Singer of Tales* (1981, p. 4), Lord defines oral epic song is narrative poetry which is composed by one generation to the next singer of tales who did not know to write; it consists of lines and half-lines as the formulas and formulaic expressions, using group of themes in building the songs.

a. Oral tradition

Finnegan (1991, p.4) states that oral tradition is a tradition transmitted orally which containing customary norms in a certain place or community. The characteristics of oral tradition are (1) verbal, (2) oral form, not written, (3) belongs to society or community, (4) fundamental and valued, (5) transmitted over generations. Every customary ceremony has to follow what the ancestors had done. Oral tradition involves whole tradition activities that transmitted over generation orally including local wisdom, literature, arts, medications, beliefs, etc. Literature becomes a part of oral tradition. Thus it is called oral literature. Oral tradition is transmitted from a person to other people orally. The process of transmission is through seeing and listening then being spoken orally again. In other words, oral literature is transmitted by stating it in front of audience or people who listen. Finnegan (1991, p.5) explains that exhibition is a communication process containing several dimensions namely society, tradition, and aesthetics. The exhibition involves several elements, they are (1) settings or in other words called as situation and place, (2) performers, (3) audience, (4) media such as sound, not, expression, clothes, etc., (5) exhibition variation like effect of audience response, and (5) instruments.

In exhibiting the tradition, composition concept cannot be separated by the background of creating process. It is related to individual and collective, exact text and free text. Meaning, a singer has to recognize whether part that cannot be changed and can be improved. Lord (1981, p.20) then explains that the composition process involved accumulating, combining, and remodeling the existed formula. The singers cannot sing an oral literature in a quite same way although it comes from the same source. It is because every singer just remembers the formula. Thus in performing the song, there are change, addition, and mistaken.

b. *Kelong Jaga*

Kajang community also has an oral tradition that involves the Finnegan's oral literature elements. It is held in a certain event, sung by plenty of performers, listened by audience, using music instruments, and transmitted overgeneration orally. It is called *kelong jaga* in local language. *Kelong* means song and *jaga* means party. Terminologically, *kelong jaga* means a singing performance or exhibition in a party. *Kelong jaga* is performed in front of *ada'* (customary functionaries). *Kelong jaga* is performed by two players of *palingoro* and assisted at least three other singers. The performers are male.

c. *Formula of formulaic expressions*

Each singer has an identical way to perform in front of audience. It is because different creativity that owned by each person. A formula is a group of regular word used in the same song to reveal the main idea. The formulaic expression is a whole line or half-line that formed by the pattern of formula. It can be suggested that to analyze the formula, it begins by taking attention to the repeated phrases. It is to find the formula with the variation of the pattern. In another word, the formula is emphasized on repetition of words, phrases, clauses, and sentences specifically.

Formulaic expression is a kind of language product that expressed regularly and conventionally. The form of expression may be rhythmic, repetition, antithesis, alliteration, assonance, and kinds of customary proverb commonly in society. Lord (1981, p.50) has mentioned briefly that formulaic expression is denoted whole line and half-line constructed on the pattern of the formulas. When a phrase or word is being in two or more lines, the phrase is kind of "whole line formula". Then, when a phrase or word is repeated two or more times in a line, the phrase or word is a kind of "half-line formula".

d. *The theme or group of ideas*

After seeing the formulas and the formulaic expressions in singing oral tradition, there is a grouping process of the several formulas and ideas. Based on the research of Yugoslavian oral epic song, Lord found that there are some groups

of ideas regularly used in the tales. It is not necessarily on the formula and formulaic expressions, but the ideas also have repetition in every performance generally. The repetition of ideas is called “themes”. Thus, before the singer composed his tales, the themes are already provided to use. The themes are usually contained the message for audience.

Sahib (2017) in her study entitled “Entextualization and Genre Transformation of Kajang Death Ritual Speech”. Sahib used Peirce’s indexical semiotic theory developed by Silverstein to interpret the textual meaning of Kajang death ritual speech (denotational text). In other study, Laya (2019) entitled “Schematic Composition in *Tuja’iMolo’opu*: Official Reception Ceremony in Gorontalo” used the theory of oral literature Albert Bates Lord and Ruth Finnegan which is applied by using approaches of structural and ethnographic. The structural approach is used to examine the formula and schematic composition of the text *Tuja’iMolo’opu* as oral literature. While ethnographic approach is used to explore data on leadership message in performance of *Molo’opu* ceremony as the cultural aspects of the community of Gorontalo.

Both of the previous studies mainly focused on oral tradition as their object through different theories. Sahib (2017) interpreted the textual meaning of oral tradition in Kajang. Meanwhile, Laya (2019) applied Lord and Finnegan theory to examine the formula and schematic composition of the oral tradition in Gorontalo. This current study discusses oral tradition of Kajang namely *Kelong Jaga* (Kajang exhibition or singing performance in party) as object by using theory of oral literature Albert Bates Lord to investigate the singing formula.

3. Method

The writer used descriptive qualitative method to analyze the data. The data were the performance recordings and some interviews with experienced performers, customary functionaries, and local people. The performances were in Tanah Toa Sub-district (Balagana) and Bontobaji Sub-district (Tandor) on August 19th - 20th, 2019. The analysis of formula was conducted based on the steps namely, 1) Reading the whole transcription; 2) Underline repeated lines, phrases, or words in the same position and pattern, 3) Find any rhyme, alliteration, and assonance, 4) Listening for several times of recording to find rhythm and separation tension every line or part, and 5) Noting the connection lines that show appearance of the language style and metaphor.

4. Result

a. Formula and formulaic expressions

There are four sections that were discovered in every performance of *kelong jaga*. They are identical in their own characteristics including difference beat of *palingoro* (traditional drum). The classification as follows:

1. The opening (1 beat, 16-23 syllables),
2. *Lolo gading* (2-1 beat, 27-29 syllables),
3. *Anjong lala* (2-1 beat, 10-13 syllables), and
4. *Pa’ronnyokang* (Continuously fast beat, mostly 8 syllables).

Every section is signed based on the formulaic phrases and beat of *palingoro*. The way of singing *kelong jaga* is by turns. Firstly, an *ulu kelong* (lead vocal) singer begins the song while *palingoro* players hit the music instruments. After *ulu kelong* finished his part, other singers—*roa’ kelong*—will get their turn by repeating the lyric of what *ulu kelong* have sang.

b. Line and half line analysis

Because the system of singing is by turning of *ulu kelong* and *roa’ kelong* with the same lyrics, it can be concluded that every line in *kelong jaga* is kind of “whole line formula”. Thus, the half-lines formula would be identified as follows:

Opu maraja, raja kisomba, nipannyombai namantama’ pimbalia

Opu maraja, raja kisomba, nipannyombai namantama’ pimbalia

Opu is the King, the respecting King. Hope to come for the event

(k1. opening: 1-2)

c. Parallel Sense

Besides of the repetition word, *kelong jaga* also consist of similar words sense. These two performances of *kelong jaga* would be identified of parallelism as follow:

- 1) Opu maraja, raja kisomba, nipannyombai namantama' pimbalia
Opu the King, King who respected, being respected then come to the event.
(k1. opening:1)
- 2) Asi asimanangi riolo ri karaeng ta, naturuki maccaule
By permission of the Karaeng then let us for having some fun.
(k2. opening:1)

Word diction of Opu, Raja, and Karaeng are entirely same in meaning. They are supposed to ada' or government. Grammatically, Opu and Raja stand as subject than Karaeng as an object. In *Kajang* community, being respect to ada' is kind of obligation. Thus, these kinds of diction are common in early part of opening. It depends on the singer's word choice.

d. Filler

Lord (1981, p.35) explains that filler is an attachment of word or sound in a line. It is used by singer as a conjunction. It can be formed as one-syllabic filler in a song. These are the identification of filler in *kelong jaga* 1 and 2.

- 1) Tala siri' siri' ko ganna, ni sele' sele' ri padannu tumalolo
Tumalolo.. Tala siri' siri' ko ganna, ni sele' sele' ri padannu tumalolo
Don't you feel ashamed, being separated among youth in the same age with you
(k1.opening: 23-24)
- 2) La'bangi mange bijannu sipammanakkang
Pammanakkang iya lee. lolo lolo gading, gading gading hayya ga
For staying overnight to your kinship
(k1.lolo gading: 28-29)

Based on data, the underlined words are identified as filler. Although Lord limits the number of syllabic of filler, but its function as conjunction and aesthetic becomes the main reference to state it as filler. In *kelong jaga*, the filler is not always one syllabic, it is the repetition of last word of *ulu kelong* song. It can have meaning or just a variation to an aesthetic purpose.

e. Themes or group of ideas

Kelong jaga is a performance that combines the meaningful and meaningless phrases or sentences denotatively. Meaningful phrases or sentences can be formed as idiom, verse of *Pasang ri Kajang*, a story, satire, and proverb. However, the meaningless phrases are merely an ornamental sound to make the song be more aesthetics to hear. To identify the theme or group of ideas, the writer only highlighted the meaningful ones.

Table 1. The group of ideas within the lyric of *kelong jaga*

No.	Lyric Literal meaning	Idea
1	<i>Opu maraja, rajakisomba, nipannyombai namantama' pimbalia</i>	Karaeng and governors are respected in Kajang society.
2	<i>Inai la' jaga jaga mamo, tapenahang todo, katamba'tambako todo</i>	A party arrangement is complicated enough.
3	<i>Tambako nijaling jaling, nabuangbambang, narampeang baju eja</i>	A work will be easy if it is done altogether.
4	<i>Baju eja sala' eja, nipammelakkang bahine sampu sikali</i>	Once in a family there is a kind of quarrel. But in this party, they have to be united.
5	<i>Baju eja sala' eja, massappe rinring, mappahido hido mata</i>	Whole people in party will see by their eyes.
6	<i>Apa nu celleng celleng, nu toa', nuta'sunge'nge', talapajarang tanrinnu</i>	People come to see then affected.
7	<i>Mammiko iko matanna, matannu ammitta tupelang pelang</i>	Pay attention to a single girl.
8	<i>Cina mate injo ana', nisunrang buleng namandulu ri ta'binna</i>	Failed to get married.
9	<i>Patanring tanring lemoa, patanrinnakasumbayya</i>	Although he is eager.
10	<i>Panra'i bo'dong bo'dong rupayya, nipammesokang landang ri borong jammua</i>	He will be ready to take serious risks for his beloved
11	<i>Tala siri' siri' ko ganna, ni selle' selle'ri padannu tu malolo</i>	An advice to a youth girl.
12	<i>Nampami nitanra lere na massuro rirussana La'bangi mange bijannu sipammanakkang</i>	Unity of family in arranging a party
13	<i>Nampa tolona nimporong nakuantara tunaku Aule.. lante'a mae, na kuka'rangkamma jali'</i>	People go to a party humbly
14	<i>Baji' pasu panjo benteng, baji tatta'dasere'na, tang sahelate raunga na kalonjokang</i>	With the humble attitude, the host will give the best way to serve a guest.
15	<i>Inni bola sibatua de'anjo Pada saiki ma'minasata de'anjo</i>	Wishing best thing in an unpretentious.
16	<i>Punna rie' tu ta'bua' Pasorong pa'mamang nipanna</i>	Welcoming a guest with the best service.
17	<i>Nipanggattilang leko' tarring nabullia Tabe mamo silompoang</i>	The singer would give farewell
18	<i>La kusara'i kelong ta</i>	By converted the song.
19	<i>Awe pada iseang dodo'e Dodoang dodo na kaluku didi kamase</i>	People feel satisfied in simple served with shrimp and coconut.
20	<i>Pajaga pada pa'jaga</i>	The guest as host.

Based on the Fig. 1, it can be summarized that the general theme of *kelong jaga* is about having good attitude to others. It is involved some ideas as follows: 1) Respecting *ada'*; 2) Party or feast; 3) Telling story about a single girl; 4) Unity and kinship; 5) Giving the best service to the guest; 6) Acting the best attitude to the host; and 7) Keeping earth or environment.

5. Discussion

Based on the collected data, *kelong jaga* has four sections in every performance. Every section has their content and characteristic of their own as follows:

- a. The opening is contained homage to the *ada'* or customary functionaries and usually added by storytelling, it is signed by a slow beat of *palingoro*.

- b. *Lolo gading* contains the story related to the host. It is also about the party and usually cited from *Pasang ri Kajang*. The beat is going faster than before. It means the opening is converted to *Lolo Gading*. The other sign of this part is attachment of lyric “*Eee.. lolo lolo gading, gading gading hayya ga, gading gadingku ke’nange*” in the early part of each stanza. But sometimes this part is unbound or followed in opening part. It depends on the *ulu kelong* singer.
- c. *Anjong lala* also tells story. The beat is same with *lolo gading*. The other sign is lyric “*anjong lala lele lea leangang lele*” is always be in the first part of each stanza.
- d. *Pa’ronnyokang* is a sign that the *kelong* would be ended soon. The content is an announcement that the song will be finished. As the connection of *anjong lala*, *pa’ronnyokang* has an identical lyric like “*lelele lea leangang lele*” in early part of stanza. The beat also comes to its fastest tempo.

Based on the data analysis, it has been shown that a singer uses elements of formulaic expression that it has been provided to use. That is to construct variation of lines (line and half-line), parallel sense, and filler. But some of repetition is not restricted to each other. Formulaic expression that is in the early part gives an opportunity to recognize and remember every section of *kelong jaga*. *Ulu kelong* (lead vocal) gives clue so the people who are rolled as *roa’ kelong* (choir). So they can be ready to sing together based on the direction of *ulu kelong* (lead vocal). The writer suggests that the singing formula of *kelong jaga* give some value namely leadership, togetherness, and kinship among people who attend the party or event.

Besides of the syntax analysis of the formula in *kelong jaga*, the formula can be found in the group idea or can be named as “theme”. The formula is not limited only in the construction of lines but also developed in ideas within the performance. Theme is a group of ideas that is repeated regularly when *kelong jaga* is being sung.

6. Conclusion

A singer of *kelong jaga* has his own improvised idea only in certain stanza. There is a “jumping idea” among the lines. Otherwise, sometimes in some certain parts, the chronological story is found but not that much. Formula or formulaic expression in *kelong jaga* in Kajang community is fewer than Yugoslavian’s poetry. Therefore, not all the conclusion in Yugoslavian tales can be applied in other oral traditions especially in *kelong jaga* of Kajang community.

A performer of *kelong jaga* started to learn since early age. Even, when the children go to family’s party with their parents, they would start to learn the *kelong jaga*. Apparently, nowadays, there are few youth who are interested in oral tradition so the extinction could be a threat. Thus, it is suggested to youth to learn and perpetuate *kelong jaga* as oral tradition in Kajang community.

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