

# The Intercultural Communication of "Tanduk Majang" Song for the Madurese People

Abdul Muqit, Sueb, Intama Jemy Polii, Ahmad Aris Mundir Sutaji, Nurhayati, and Aly Imron

## ABSTRACT

This study examines the intercultural communication of the Madurese people through the song "Tanduk Majang." The song reflects the characteristics of a popular tribe in Indonesia, the Madura tribe. The data were taken from the well-known folk song entitled "Tanduk Majang." The data are in the form of words, phrases, and sentences. This research employed a descriptive qualitative approach proposed by Hubberman, Mail, and Saldana. The results of this study show that the song communicates the characteristics of the Madurese people. They are represented as friendly people, resourceful, and able to overcome every challenge they face. They are also energetic, happy, incredibly resilient and optimistic. It is concluded that the song can become a medium of communication, representing certain identifications to be shared with others. This study implies that folk songs may function as a resourceful medium to maintain cohesive relations among tribes in a country like Indonesia.

**Keywords:** Characteristics, intercultural communication, song, tribes.

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**A. Muqit\***

State Polytechnic of Malang, Indonesia.

(e-mail: abd.muqit@polinema.ac.id)

**Sueb**

Universitas Wijaya Kusuma Surabaya, Indonesia.

(e-mail: sueb-fb@uwks.ac.id)

**I. J. Polii**

State University of Manado, Indonesia.

(e-mail: intamapolii@unima.ac.id)

**A. A. M. Sutaji**

State Polytechnic Farming Samarinda, Indonesia.

(e-mail:

arismundir\_70@politanisamarinda.ac.id)

**Nurhayati**

Hasanuddin University, Indonesia.

(e-mail: nurhayati@unhas.ac.id)

**A. Imron**

State Polytechnic of Malang, Indonesia.

(e-mail: aly.imron@polinema.ac.id)

*\*Corresponding Author*

## I. INTRODUCTION

"Tanduk Majang" is a well-known Madurese folk song. This song was created specifically to symbolise the Madurese people. The song's composer is R. Amiruddin Tjitraprawira. This song describes the phenomenon for which the Madurese are famed. People from Madura Island possess unique characteristics, such as hard character, endurance, persistence in retaining self-esteem, and profound connections to their clan. However, because some people only partially understand these characteristics, certain other tribes that are uninformed of the actual Madurese have erroneous assumptions and beliefs about this ethnicity. Therefore, this song reinforces its status as an important ethnic minority while providing a platform for discussions between cultures.

Numerous previous researches have focused on the Madurese and their constituent parts. Salimullah *et al.* (2023) examined the ways in which the verses of local Madurese songs represented the characteristics of the Madurese people. The social values of the Madurese community were examined and examined utilising the Madurese folk song in the study by (Ambarwati *et al.*, 2019). This study aimed to outline the societal principles upheld by the Madurese people and how those qualities are reflected in their regional music. In Mubarak (2022), the song "Es Lilin" underwent analysis. This study was based on the song "Es Lilin Cabbhi," which was written using Madura poetry and portrayed the story of an ice cream vendor who left his small town for the city. (Mukminin *et al.*, 2021) examined how metaphors in regional songs from Madura depict local knowledge of the Madurese population. In this study, the song lyric was examined as a representation of the Madurese people's cultural knowledge. The cultural adaption of foreigners to Indonesia was investigated by Yosephin and Winduwati (2021). This study set out to pinpoint the cultural adjustments that foreign nationals (WNA) who live in Indonesia go through. The classroom intercultural communication of children was investigated by Romero Rodriguez *et al.* in 2021. This study provided evidence of the use of a methodology that provides access to how children's cultural identities are formed. The value of songs as a communication tool has been examined in earlier studies.

Folk songs intended as a means of cross-cultural contact for various groups, however, are the primary focus of this study.

Previous studies have addressed how songs are interpreted as valuable for communication. However, the focus of this study is folk songs aimed as a medium of intercultural communication for different groups.

## II. REVIEW OF THE LITERATURE

### A. Intercultural Communication

When two people speak a different language and have distinct cultural origins, they are said to be engaging in intercultural communication. The main focus of this article is the language that is used to facilitate communication among persons from various linguistic, cultural, national, and ethnic origins. In light of this, language and cross-cultural communication are two factors that are looked at. Language's foundational elements—such as phonology, pragmatics, semantics, and syntactic structure—as well as how these influence cross-cultural communication—are the main topics of the study of the relationship between language and intercultural communication. Different ethnic and racial groups are aware of the significance of language and its impact. No matter the speaking group—racial, ethnic, cultural, or gender—language use is essential. Rules, methods, and customs for communication vary depending on the speech group. A group's interaction style differs in a variety of ways, including the frequency and value of speaking, how other people view speaking performances, and the linguistic forms they employ to do so (Rost-Roth, 1997).

There are three types of interethnic interaction, according to Ahmadiyeva *et al.* (2020): the influence of one ethnic community on another, in which one ethnic group is active and dominant while the other is inert and passive with respect to this impact. This type of interethnic interaction includes ethnic manipulation, coercion, and behaviour; ethnic assistance, in which two or more ethnic groups offer support and assistance to one another on an equal basis, exhibit solidarity, achieve cohesion of purpose, and collaborate to find solutions to problems. Interethnic cooperation is this sort of interaction between several ethnic groups. Ethnic resistance, on the other hand, denotes the active promotion of opposing views, which may even involve the use of force.

The same environment is therefore not experienced similarly by each ethnic group or society whose language is distinct, according to Edward Sapir, who also argued that language reflects the knowledge of the owner of the language about the world. Whorf (1956), who focused especially on language and human eyesight, later developed Sapir's concept. According to Whorf's theory, how one uses language has a big impact on how one perceives, understands, and explains the various occurrences and events one encounters. Due to the way language users refer to the environment, various ethnic groups do not have a common understanding of it.

### B. Lyrics and Songs

A song's lyrics are a magnificent arrangement of words that are both written down and performed together (Iswatiningsih & Fauzan, 2021). The lyrics of the song serve as the lyricist's means of communicating with the listeners. Symbols in song lyrics need to be understood because they are not always obvious. In order to transform life into the familiar world of the listener, lyrics use word symbols to explain everything connected to objectives, hopes, feelings, and physical environment circumstances. Semiotics expertise is necessary to comprehend it.

Messages, ideals, enthusiasm, feelings, and other things are frequently found in song lyrics. Iswatiningsih and Fauzan (2021) contend that it's important to instill this knowledge in children at a young age. Additionally, the song's lyrics have changed, according to Lia (2021). We must therefore be able to pick and choose those that are appropriate and have positive qualities, especially those that incorporate Islamic educational ideals, in order to be heard, and avoid those that do not share our religious perspective. They must exercise caution as they could harm our daily behaviour. According to Ismawati and Saptarini (2020), the song's lyrics are regarded as being beautiful and valuable for literary works. They must have sweetness and utility, aesthetic appeal, and usefulness, and they should have wise passages that can give listeners and singers comfort, guidance, and inspiration.

### C. Local Wisdom

Local wisdom is knowledge that is specific to a culture and reflects a society's way of life. As a result, some classic knowledge dissemination techniques are difficult to implement. Applying local wisdom is a process that requires the support of policymakers and more varied stakeholder participation (Naryatmojo, 2019).

Local wisdom is often referred to as indigenous knowledge and traditional knowledge. Local wisdom, according to Bendem-Ahlee *et al.* (2014), is a body of knowledge amassed via numerous actions, such as observation, analysis, interpretation, and drawing conclusions. This definition states that local wisdom is nothing more than a body of information derived from people's actions and opinions in a particular area

(region, locale).

According to Hunaepi and Firdaus (2017), local wisdom is knowledge that has been passed through language, and hermeneutics is used to interpret the song's text by the time the song's structure. Structural hermeneutics combines two complementary approaches that strengthen each other's weaknesses. The disadvantage of hermeneutic analysis is that it is virtually uncovered.

### III. METHOD

This study employed a qualitative descriptive approach. The folk song's lyrics were examined in this study to learn more about the patterns and identities of the Madurese people. The language used in the folk ballad "Tanduk Majang" provided the study's textual data.

Because the data in this study are in the form of words rather than numbers, a qualitative and descriptive method has been used. The descriptive method used in this study was used to show the readers that the true folk song actually existed in Madurese society.

This study made use of library research to gather the data. The information was collected from the Madurese song collection. Madurese folk songs number in the thousands. Additionally, the Madurese people chose the song "Tanduk Majang" as their primary means of cultural exchange. With the belief that it best reflected the cultural portrait of the Madurese, the authors selected this song.

In light of the subject raised, this song was then analysed. The words, phrases, and sentences are examined, and then they are categorised according to how they depict various elaborations. The writing of this work was done using a hermeneutic structural methodology. The formal exterior form of a song, such as a theme, setting, plot, characters, linguistic style, and hermeneutics, is utilised to interpret the song's text at the time the song's structure is established. Two complementary techniques that both strengthen the other's flaws are combined in structural hermeneutics. The songs are further divided into categories according to the specified subject. The subjects are explained and portrayed in a coherent manner after the study has been analysed, leading to the last step of verifying the result. The conclusion was drawn once the data had finished being grouped based on the description's categories. Based on the subject matter and descriptions, a conclusion was drawn. The methodology's steps were those that Ridder *et al.* (2014) recommended.

### IV. RESULTS AND DISCUSSION

#### A. Results and Discussion

Table I shows the lyrics of the "Tanduk Majang" song with their translation into English.

TABLE I: THE LYRICS OF THE SONG "TANDUK MAJANG"

Lines	Lyrics in Madurese Language	English Translation
1	Ngapotè wa' lajârâ ètangalè	A white screen starts to appear
2	Rèng majâng tantona la padâ molè	Fishermen of course have gone home
3	Mon têngghu dâri ambet dâ' jhâlanna	If you look at the weight of the journey
4	Ma' sè bânnya'a ongghu ollèna	Seems like a lot of gains
5	Du....mon ajhâlling odi'na orèng majângan	Du.... if you look at the life of fish hunters
6	Abhântal ombâ' sapo' angèn salanjhânga	Cushioned by the wind-covered waves forever all nights
7	Ole...olang paraona alajârâ	Ole...olang, the boat is about to sail
8	Ole...olang alajârâ ka Madhurâ	Ole...olang, the boat is about to sail to Madura Island
9	Rèng majâng bânnya' ongghu bhâbhâjana	The Fishermen have a lot of obstacles
10	Kabhilâng alako bhândhâ nyabâna.	It is said to work with his life.

The song mentioned above is a reflection of the Madurese people, which has come to define them. The song conveys to listeners that Madurese people are friendly, resourceful, and able to overcome whatever challenges they may encounter. It also portrays them as energetic, happy, and incredibly resilient.

### V. DISCUSSION

The aforementioned traits of the Madurese people represented the uniqueness of their cultural practices that set them apart from other groups. As part of the cultural communication they are presenting, their cultural patterns are represented in the song. Their cultural dialogue is revealed through the song. Below is a detailed description of their identifications:

#### 1) Madurese People are Hopeful

The people of Madura are enthusiastic. The people of Madura are full of optimism for their husbands. They pray that their spouses will return home triumphantly. The first part of the song illustrates this point

(lines 1 to 4):

<i>Ngapotè wa' lajârâ ètangalè (line 1),</i>	A white screen starts to appear,
<i>Rèng majâng tantona la padâ mole (line 2)</i>	Fishermen of course have gone home
<i>Mon tèngghu dâri ambet dâ' jhâlanna (line 3),</i>	If you look at the weight of the journey,
<i>Ma' sè bânnya'a ongghu ollèna (line 4)</i>	Seems like a lot of gains.

The lyrics above demonstrate that the families of fishermen hope for positive outcomes from their return. When they see the white sailboat flags in the distance, they are overjoyed because they signal that the fishermen have returned from their fishing trip and are putting their catch to use. They are successful in their fishing, in the minds and hopes of their families. They are aware that their boats are loaded with the fish they had previously caught. They felt it was difficult for them to move their boat. These songs express the fishermen's wives' great anticipation of their husbands' return. The Madurese families always have a lot of optimism for their spouses, who are fishermen. Their family eagerly await their return, regardless of whether they have fulfilled their wishes or not. They hope and rely on their husbands for everything.

## 2) Madurese People Can Overcome the Obstacles

The Madurese people are resilient enough to overcome difficulties in their lives. They are resistant to giving up. They are diligent workers. The lyrics that follow demonstrate this quality.

<i>Du....mon ajhâlling odi'na orèng majângan (line 5),</i>	Du.... if you look at the life of fish hunters,
<i>Abhântal ombâ' sapo' angèn salanjhânga (line 6)</i>	Cushioned by the wind-covered waves forever all nights.

The phrase alludes to the Madurese people's dedication to their profession. To support their family, they put in a lot of effort. Family life is to be prioritised for them. It doesn't matter what happened to them; what matters is that their families are secure. They can live quite well. We will let others know about this one. Since they are committed to making a living, the fishermen truly put in great effort to achieve effective results. The fishermen do not readily give up despite being tormented all night by obscene waves and roaring gusts. Even though nothing came of their efforts, it didn't bother them. For them, the attempts come first, and the outcomes come last. They must victimise themselves, but a family must be taken care of and covered first. So, in order to survive, they must work as much as they can. The fishermen's message was that, for the sake of their family, they do not readily give up on any scenario. For their family, they are prepared to sacrifice all.

## 3) Madurese are Perpetually Cheerful and Upbeat

When their spouses return home, the Madurese invariably rejoices. They never harbour any bad feelings towards their husbands. They also wish for their spouses to return home without incident and to reap significant rewards for their hard work. They are upbeat folks. The lyrics of the song below show what this is.

<i>Ole...olang paraona alajârâ (line 7),</i>	Ole...olang, the boat is about to sail,
<i>Ole...olang alajârâ ka Madhurâ (line 8)</i>	Ole...olang, the boat is going to sail to Madura Island.

The boats that are sailing to look for fish are described in the lyrics as they return to Madura. After many hours or perhaps days, the fishermen are returning from their fishing boats. Their family are looking forward to and hoping for their return. In their family, their arrival causes great joy. Their loved ones are eagerly anticipating their return. When they finally get to see the white flags of sailing boats, they are ecstatic. They pray that their spouses are healthy and safe when they arrive home. Destiny is unpredictable in the life of a fisherman. It can be both positive and negative at times. If their fate is unpleasant, all that remains of them upon returning home are their names. It implies that they are drowned at sea. Therefore, they are quite delighted and merry when they see the white sailboat flags. For the family of the fisherman, the word "Ole...Olang" stands for joy and hope. When a member of one of their families is found dead in the sea or ocean, however, they use the word "Ancor," which means broken. But the song doesn't use this word at all.

## 4) The Inhabitants of Madurese are Highly Resilient

The Madurese represents the people who are strong. They are constantly in danger. Obstacles are a constant in their lives. They deal with them regularly, though.

<i>Rèng majâng bânnya' ongghu bhâbhâjâna (line 9),</i>	The fishermen have a lot of barriers,
<i>Kabhilâng alako bhândhâ nyabâna (line 10)</i>	It is stated to work with his life.

The lyrics above explain that fishermen undoubtedly experience certain difficulties and obstacles by the time they are gathering fish. Their equipment may be the source of the issues, such as improperly functioning boat engines, broken or shredded boat flags, leaked boats, etc. The barriers can also come from the compass, fish moving into deeper water, moonlight causing fish to sink to the sea's bottom, large waves, strong winds, etc. Because of this, the lyrics make a point of showing how hazardous fishing is. Their way of life is at peril.

#### 5) Madurese People are Hopeful

The Madurese people are optimistic. The Madurese people are noted for their optimism. The words to the following song illustrate this point: "*Ole...olang paraona alajârâ, Ole...olang alâjârâ ka Madhurâ*". These lyrics, which mean "Ole...olang, the boat is about to sail, Ole...olang, the boat is about to sail to Madura Island," express the wish of the fishermen's wives that their husbands return home safely. Of course, ladies also wish for their husbands to be happy and safe and to catch a lot of fish.

## VI. CONCLUSION

This study concluded that the song "Tandung Majang" captures the characteristics of the Madurese people. The five personalities of the Madurese people are represented in the song. They are always positive and upbeat; they believe that they are strong enough to overcome any challenges they may be experiencing. They have a strong sense of perseverance and optimism. This study makes the case that folk songs can be a valuable tool for expressing people's identities, traits, and cultures.

Future research can examine the Madurese people's folk song employing potteries from various geographies, cities, or villages using various approaches and methodologies.

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## CONFLICT OF INTEREST

The authors declare no conflict of interest.

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**Abdul Muqit** is a senior lecturer at the State Polytechnic of Malang. He joined this department in 2006. He graduated from the State University of Surabaya in 2013. He teaches Structure, Linguistics, Introduction to Literature, and Discourse.



**Intama Jemy Polii** is a senior lecturer at the State University of Manado North Sulawesi. of Malang. He graduated from the State University of Surabaya in 2016. He teaches in the Indonesian Literary Department. He teaches Indonesian Literature, discourse, and speech acts.



**Ahmad Aries Mundir Sutaji** is a senior lecturer at the State Polytechnic of Farming in the East Borneo Kalimantan. He joined the institution in 2020. He graduated from the State University of Surabaya in 2013. He teaches English for Specific Purposes (ESP) at the Engineering Department in that institution.



**Nurhayati** is a senior lecturer at Hasanuddin University South Sulawesi. She graduated from Gajah Mada. She teaches the history of Indonesian Literature and Literature at the Department of Arts at the University of Hasanuddin.



**Aly Imron** is a senior lecturer at the State Polytechnic of Malang. He teaches English for specific purposes (ESP) in the Department of Electronics. He Joined English Education and Training at the State University of Malang in 1996.



**Sueb** is a senior lecturer at the University of Wijayakusuma Surabaya. He joined the Language and Literature faculty. He graduated from the State University of Surabaya in 2011. He teaches Indonesian Literature, discourse, and Introduction to short stories. He joined the Faculty of Letter at the State University of Surabaya in 2009.