

Philosophy of the Musical Instrument “Klengkopak” of the Dayak Deah Tribe

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ABSTRACT

Klengkopak is a traditional musical instrument made by the Dayak Deah tribe of South Kalimantan. The tribe believe that every single component of the musical instrument has great values of life. This is qualitative research using the semiotic approach. This research was conducted through digging up any information on the description of components of musical instruments and understanding underlying meanings of each component of klengkopak. Having yielded reliable information on philosophical meanings behind klengkopak for human life, the researcher analysed her findings using the semiotic theory of Charles Sanders Peirce. Klengkopak incorporates nine (9) components, namely Paringk Tolongk, Bumbungk, Wowa Iwe, Tepi Pinggir, Topah, Wowa ombo, Wewet Uwe, Pemopok, Penyekondrongk. Paringk Tolongk is a symbol of positive and negative sides of human beings, and Bumbungk represents freedom limited by the tribe’s deeply held belief. Wowa Iwe and Tepi Pinggir bring a moral message about how to speak in a socialization process, Topah is a representation of the elegance of a conversational speech style, and Wowa ombo signifies guidance to good ways of human life. Wewet Uwe is a mark of the unifier of mankind, and Pemopok implies human courage in expressing opinion. Penyekondrongk forms a basic structure of human life.

Keywords: *Philosophical, semiotics, klengkopak, the Dayak Deah tribe*

1. INTRODUCTION

Indonesia is a country of great variety in ethnics and cultures, thereby creating culturally diverse arts such as dances, art, and music, which are all inevitably influenced by ethnic backgrounds of each region. Ethnomusicology has a broad meaning. According to Tokumaru (1996: 16) (in Nakagawa 2000: 1-2), ethnomusicology comes from three Greek words, namely “ethnos”, “mousike” dan “logos” [7]. Ethnos means living together or living communally, which in turn forms a particular people or ethnic. Mousike and logos mean music and language or science respectively. The formation of the three words results in what is now known as ethnomusicology (by way of Bahasa: etnomusikologi), meaning the science of ethnic music. Berger and Stone (2019:72) says “ethnomusicology is a fundamentally interdisciplinary field, and the conversations that emerged at its founding were highly creative, even daring for their time” [1]. This definition is supported by the thought of Argues (1993) (in Collum

and Hebert 2014: 5) that ethnomusicology is about historically human subjects who perceive, learn, interpret, evaluate, produce, and respond to music [2]. Ethnomusicology is a science of music, songs, and sounds in a rhythmic pattern handed from generation to generation by a community with a particular culture [4].

In South Kalimantan, particularly in Upau district of Tabalong regency, lies Upau village. It is inhabited by the Dayak Deah tribe, the majority of whom deeply hold a traditional religious belief called Kaharingan. Kaharingan is a system of beliefs Dayak Deah people have held since their early ancestors. Dayak Deah tribe have various traditional arts, such as traditional dances and music and sculpture, which they perform in their traditional ethnic ceremonies like wedding ceremonies, as public entertainment, or as an additional requirement for the conduct of a tribal ritual.

Not only do artists of the Dayak Deah tribe compose some traditional music and songs, but also they themselves make musical instruments, one of which is

“klengkopak”. According to an apocryphal story spread in Dayak Deah community, only those who hold Kaharingan and possess special skills can make “klengkopak”. Fatullah [10] stated that the term formalism is etymologically derived from a Latin word *forma*, which means a form or a shape [9]. From the aforementioned theory we know that in making klengkopak, the instrument-making artists devote their attention to every single detail of the shape and form of musical instruments, which carry particular meanings and purposes their early predecessors gave. It is from these meanings and purposes that the culture of Dayak Deah tribe was developed and preserved, especially by klengkopak-making artists.

In the klengkopak making process, artists require basic skills and knowledge to enable themselves to make musical instruments in the field of their expertise. Hendarto [5] said that organology is a science of musical instruments and their classifications. This definition is supported by the thought of Hartaya [3] that organology is the science that studies the character of the instrument, the compass/ambitus, the development of the instrument of the structure of the musical instrument. Therefore, it is true that musical instrument-making processes require artists to have basic theories about how to make klengkopak. Besides, artists making or playing the traditional klengkopak also believe that every shape of the components of the instrument embodies values of life. In addition, traditional arts become a benchmark with which a civilization and the nation creating it is measured. In this regard, artists are supposed not only to know techniques for playing an instrument but also to ponder and find the intrinsic meanings the instrument carries. This research aims to explore meanings of life embodied in klengkopak of the Dayak Deah tribe in South Kalimantan with the focus on organology as basic knowledge of semiotics in comprehending values of life.

2. METHODS

This research used the qualitative method with which a researcher tries to analyze social life by depicting the social world from the viewpoint or interpretation of individuals (informants) in natural settings [11]. This is in line with Creswell (2018:3) who said that qualitative research is an approach to a study adopting traditional methods in conducting social, behavioral, and medical research. Furthermore, Merriam (in Sugiyono 2015:1) wrote that a researcher with the qualitative method is interested in understanding how individuals interpret their life experiences, construct their world, and convey the meaning of their experiences [12]. Insider perspectives were corroborated by informants and key informant.

The research used the theory of semiotics developed by Charles Sanders Peirce as its approach. Peirce (in Rusmana, 2014:107) said that signs enable humans to find meanings of life through reality [9]. This means that delivering a meaning is an innate ability human can demonstrate in their respective characteristics to establish their cultural identity. The most essential part of Peirce’s semiotics is the theory of trichotomy, exploring close relations of interpretant, object, and representament, in which a sign is inseparable from its object to which it refers and from a subject’s interpretation of it [8].

In short, this is qualitative reserach with Peirce’s semiotics as its approach to catching a sight of a moral philosophy of components of klengkopak of the Dayak Deah tribe. The research method was adopted on the basis of the research purpose described above, that is, to articulate the philosophy of components installed in the body of klengkopak of the Dayak Deah tribe.

3. RESULTS AND DISCUSSION

3.1. The Philosophy of the Components of the Musical Instrument Klengkopak of the Dayak Deah Tribe.

Dayak Deah people, especially Klengkopak makers and artists after them truly believe that if seen from its body structure, klengkopak – even the shape and form of every single component of it - embodies moral values. Before making klengkopak, the artists making it had designed a conceptual scheme in which they instill moral values which they hoped Dayak Deah people, particularly artists succeeding them in making the instrument, would preserve and uphold. According to Muhmidayeli, a value is a description of interesting, amazing, and beautiful things which can make an individual or a group happy and eager to have [6]. This theory suggests that the attractive appearance of klengkopak of the Dayak Deah tribe has moral values embodied in its components. Interpreting the meaning of the design of klengkopak needs comprehension of message-sending processes in physical features of the instrument.

Based on the data gained from some interviewees, it is known that klengkopak-making process in the Dayak Deah tribe in Upau, Tabalong, South Kalimantan involves knowing the description of components of the instrument body structure and finding meanings embodied in each of the components. The musical instrument klengkopak consists of Paringk Tolongk (bamboo canes), Bumbungk, Wowa Iwe, Tepi Pinggir, Topah, Wowa ombo, Wewet Uwe (rattan ropes),

Pemopok (bats), and penyekondrongk. The following is the detailed description of moral values of each component of klengkopak.

3.1.1. *Paringk Tolongk*

Paringk Tolongk is the main part of klengkopak of the Dayak Deah tribe, which consists of royongk (low notes) and renget (high notes). The paringk tolong of a klengkopak has visually the same appearance as that of others regardless of the difference in the size of bamboo and tones each produces. Paringk tolong is made in different length and diameter in accordance with the size of bamboo canes used. It is then arranged and assembled in the basic framework of klengkopak. Paringk Tolongk represents positive and negative sides of humans, and this component hopefully restores the harmonious balance of the two opposing sides. The balance is symbolized with two tips of bamboos are directed to the left side of the instrument, and three bases to the right. The sharp edge of bamboos is considered a representation of the positive quality, while the blunt edge represents the negative one. Directing both of them to the two opposing ends is expected to create a balance, i.e. by inserting positive things into negative ones.

3.1.2. *Bumbungk*

Bumbungk is a part of paringk tolong which is still in a complete circle. Bumbungk has a border of a perfectly circular node at its lower part, functioning as a resonance tube. It is this resonance tube that causes paringk tolong to produce the sound of Bumbungk when hit. This in turn produces the tone of Bumbungk necessary in the tuning session. The tuning session meant here is the process of producing right tones the instrument maker wants according to his/her natural talent, usually called Solfeggio, a scarce musical talent human can possess. Besides, the tuning session is important in making sure that air is not blown off the tube freely. The fact that the tones cannot freely be blown off implies that humans with their total freedom must acknowledge set limits as their commonly held beliefs have established.

3.1.3. *Wowa Iwe*

Wowa Iwe is a part of Paringk Tolongk that is roughly half circular lengthways. It is the point producing the tone of Paringk Tolongk. The word wowa is a local language of the tribe for the English word mouth. Wowa Iwe communicates an implicit message that human have to consider wording their statements to avoid saying bitter or hurtful words. Good words would bring harmony to those having them and to others in an

everyday conversation. This resembles the meaning embodied in Wowa Iwe that is made to determine whether the tone produced is high or low.

3.1.4. *Tepi Pinggir*

Tepi Pinggir is a cut and shaved part of Wowa Iwe to set the volume of tones produced by paringk tolong. The tone of paringk tolong must be in harmony with that of Bumbungk. Tepi Pinggir is the right and left sides of Wowa Iwe. Tepi Pinggir represents a control over the mouth and how it acts, just as Tepi Pinggir determines the breadth of Wowa Iwe.

3.1.5. *Topah*

Topah is a curved part of Bumbungk. It is the part of Bumbungk which is cut and shaved. It lies alongside Tepi Pinggir. Topah is designed to control the volume of tones Bumbungk produces. Lying between Wowa Iwe and Bumbungk, Topah represents a balancing act between limits and freedom in human verbal communication.

3.1.6. *Wowa ombo*

Wowa ombo is a part of klengkopak structure which is designed in a pointed shape by removing the two sharp tips of Wowa Iwe. Wowa ombo with its pointed shape represents a guidance under which humans can achieve a principal purpose in life without any unwanted distraction.

3.1.7. *Wewet Uwe (rattan ropes)*

Wewet Uwe is a length of rope made up of rattan shaved and shaped in such a way that it is bendable. It is used for tying paringk tolongk (bamboo poles) in order of tones of each bamboo pole. Wewet Uwe signifies a quality to unite differences among individuals and avoid a strict separation among them in all aspects of their personal and social life.

3.1.8. *Pemopok (bats)*






Pemopok or a hitting bat is used for producing tones by hitting the instrument klengkopak. It is made of temahar wood, which is commonly known as waru wood light enough to handle. Pemopok is used for emitting sounds of bamboo poles of klengkopak. It is a representation of a reference for humans in expressing their opinion and arguments to reach mutual agreement and establish a reciprocal relationship among individuals.





3.1.9. *Penyekondrongk*

Penyekondrongk is a rack in which klengkopak is hung when played. Penyekondrongk falls into three parts: a pair of legs to support vertical dimension of the rack, posts to support the weight of beams, and a beam from which klengkopak is hung. Penyekondrongk is typically made of ulin wood; however, due to ulin wood's scarcity, Dayak Deah people use sungkai wood instead in making penyekondrongk. Penyekondrongk brings a message that everything in human life will run well to support humans in living their life which will be better in the future.

3.2. *Semiotic Analysis of the Philosophy of Klengkopak's Components for the Dayak Deah Tribe*

The findings of the research gained from interviewees were subsequently analyzed by using semiotic theory of Charles Sanders Peirce, the trichotomy. Peirce observed a research object from three elements of logics, namely Representamen (R), Object (O), and Interpretant [8]. The analysis can be seen in following table.

Object	Representamen	Interpretan
<i>Parink Tolongk</i>	 <p>Figure 2.2. <i>Parink Tolongk</i> of the Dayak Deah tribe. Source: (Document, Ellysa 2018).</p>	<i>Parink Tolongk</i> represents positive and negative sides of humans (evil and holy). <i>Parink Tolongk</i> . Hopefully it can create a balance between the two opposing sides.
<i>Bumbungk</i>	 <p>Figure 2.3. <i>Bumbungk</i> of the Dayak Deah tribe. Source: (Document, Ellysa 2018).</p>	Humans have freedom, but they must be aware of limits of their freedom as about good and bad traits established by their deeply (religion) held beliefs.
<i>Wowa Iwe</i>	 <p>Figure 2.4. <i>Wowa Iwe</i> of the Dayak Deah tribe Source: (Document, Ellysa 2018).</p>	Humans have to consider wording their statements to avoid saying bitter or hurtful words. Good words would bring harmony to those having them and to others in an everyday conversation. This resembles the meaning embodied in <i>Wowa Iwe</i> that is made to determine whether the tone produced is high or low.
<i>Tepi Pinggir</i>	 <p>Figure 2.5. <i>Tepi Pinggir</i> of the Dayak Deah tribe. Source: (Document, Ellysa 2018).</p>	<i>Tepi Pinggir</i> represents a control over the mouth about good and bad the words and how it acts, just as <i>Tepi Pinggir</i> determines the breadth of <i>Wowa Iwe</i> .
<i>Topah</i>	 <p>Figure 2.6. <i>Topah</i> of the Dayak Deah tribe. Source: (Document, Ellysa 2018).</p>	<i>Topah</i> Lying between <i>Wowa Iwe</i> and <i>Bumbungk</i> , <i>Topah</i> represents a balancing act between limits and freedom in human verbal communication to know how to use that good and bad words.

<p>Wowo ombo</p>	 <p>Figure 2.7. <i>Wowo ombo</i> of the Dayak Deah tribe. Source: (Document, Ellysa 2018).</p>	<p><i>Wowo ombo</i> with its pointed shape represents a guidance under which humans can achieve a principal purpose in life without any unwanted distraction. all human must have good personality for they life.</p>
<p>Wewet Uwe</p>	 <p>Figure 2.8. <i>Wewet Uwe</i> of the Dayak Deah tribe. Source: (Document, Ellysa 2018).</p>	<p><i>Wewet Uwe</i> signifies a quality to unite beliefs differences among individuals and avoid a strict separation among them in all aspects of their personal and social life.</p>
<p>Pemopok</p>	 <p>Figure 2.9. <i>Pemopok</i> of the Dayak Deah tribe. Source: (Document, Ellysa 2018).</p>	<p><i>Pemopok</i> is a representation of a reference for humans in expressing their opinion and arguments about good or bad to reach mutual agreement and establish a reciprocal relationship among good individuals.</p>
<p>Penyekondro ngk</p>	 <p>Figure 2.10. <i>Penyekondro ngk</i> of the Dayak Deah tribe. Source: (Document, Ellysa 2018).</p>	<p><i>Penyekondro ngk</i> brings a message that everything in human life will run well to support humans in living their life which will be better in the future.</p>

4. CONCLUSION

Artists of the Dayak Deah tribe, like those of other local tribes, compose their traditional music. What is more, they also make musical instruments characteristic of their own culture. Klengkopak is one of their unique musical instruments. According to a cock and bull story spread among Dayak Deah people, klengkopak can be made only by exceptionally talented artists who deeply

hold the Kaharingan belief. Dayak Deah people give some names to components of the instruments, i.e. *Paringk Tolongk*, *Bumbungk*, *Wowo Iwe*, *Tepi Pinggir*, *Topah*, *Wowo ombo*, *Wewet Uwe*, *Pemopok*, and *Penyekondro ngk*. These names carry meanings which embody some values intended by the instrument maker. The meaning of music is assessed through the physical instrument, the name and context of the language and the social conditions of the Dayak Deah community. Those meanings and values in turn become cultural norms that have been handed for generations by Dayak Deah people, especially by klengkopak-making artists.

In the klengkopak-making process, artists exercise great care in every single detail of shapes and forms of musical instruments which they believe has intended meanings concerning values of life. The values of life embodied in the form of the traditional musical instrument klengkopak is the main focus of this research. The level of civilization a nation creates is also measured in terms of its traditional arts. For this reason, it is imperative that artists of the Dayak Deah not only master techniques for playing and performing traditional music but also understand underlying meanings behind components of the instrument they play so well that those intended meanings and values can be put into practice in their everyday life.

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