

The Meaning And Symbolic Of Campursari *Kelayung Layung*: An Approach To Rolland Barthes' Semiotics

Suyatno

Universitas Pamulang
dosen00776@unpam.ac.id

Tri Pujiati

Universitas Trunojoyo Madura
tri.pujiati@trunojoyo.ac.id

Abstract. Religious value is a cultural value that is passed from generation to generation to form a national character value. Religious values as a cultural value can not only be seen in religious rituals, but can also be seen in campursari song. This research is conducted to find out the meaning and symbolic on tembang campursari. This research using a qualitative descriptive approach with Roland Barthes semiotic perspective. Data is collected by using documentation collection techniques on the song Campursari entitled *Kelayung Layung* by Deny Caknan. The results of the analysis indicate that (1) in the meaning of the denotations, connotations, and myths contained in the song Campursari *Kelayung Layung* has the meaning that humans as God's creatures cry a lot for fear of death. In fact, as a human being, we must be aware that death will definitely come, but we never know when death will come.; (2) The symbolic meaning of the song *Kelayung Layung* has a meaning about the symbol of death. Humans die have no meaning anymore, both rank, degree, and wealth. Implication of this research shows that humans have to be aware about death.

Keywords: Denotative Meaning, Connotation, Myth, and Symbolic Meaning, *Tembang Campursari*, and Religious Value.

INTRODUCTION

Religious values have existed since the first humans were created. Religious values inspire all aspects of human life. Religious values are passed down from generation to generation. Initially, religious value was only a belief called Animism and Dynamism. Then the major religions entered the archipelago which later developed and are embraced by the people of the archipelago to this day. Religious values that are recognized for their existence then influence the lifestyle and cultural patterns of the people of the archipelago. So then culture is based on the religious values of the people. .

Cultural diversity, one of which is religious value, has the ability to accommodate almost all statements of human activity and ultimately create knowledge, namely language, while language has a relationship with literature. Literature has a more important role because literature uses language. Literature is a work that has various superior characteristics such as originality, artistry of life in its contents and expressions, Sudjiman (1992).

Literature with everything its expression is a reflection of human life. As for human problems, it is an inspiration for authors to express themselves through the media of literary works. It can be said that without human presence, literature may not exist. Indeed, literature cannot be separated from humans, both humans as writers and as connoisseurs of literature. Literature itself is a kind of various languages, one of which is in the form of songs. *Tembang* is lyrics or poetry that has a rhythmic tone, so in Indonesian it is usually referred to as a song. The word song comes from the Javanese language, namely *nembang*. One of the popular songs in the community is the *campursari* song. The term *campursari* in the world of Indonesian national music refers to a mixture of several genres of contemporary Indonesian music. The name *campursari* is taken from the Javanese language which is actually general in nature. *Campursari* music in the central to eastern part of Java is particularly related to the modification of gamelan musical instruments so that they can be combined with western musical instruments or vice versa. In fact, these foreign instruments are subject to the standard of music that is favored by the local community, among others, Javanese style and *gending*. *Tembang Campursari* is also a manifestation and application of a reflection of Indonesian culture, one of which is religious values. As for the *campursari* songs that carry the theme of religious values, one of them is “Kelayung Layung”.

The meaning in the *campursari* song above can be analyzed using various approaches, one of which is using Roland Barthes' Semiotics study which links denotative meaning, connotative meaning, and myth. Semiotics itself is the science of signs. This science assumes that social phenomena or society and culture are signs. Barthes' focus is on the idea of two-stage significance. The first stage of significance is the relationship between signifier and signified (denotation meaning). This order describes the relationship between the signifier (object) and the signified (meaning) in the sign. This refers to the true (real) meaning of the signifier (object). And the second stage of significance is the interaction that occurs when the sign meets (connotative meaning). Within Barthes's framework, connotation is synonymous with ideological operations, which are also called myths. Myth functions to reveal and provide justification for the dominant values that apply in a certain period, Sobur (2009).

Previous study has been conducted related to this research. Joko (2012) conducted a research about the growing development of the music world in Indonesia and the meaning of the message contained in the lyrics of the song “Lingsir Wengi”. His research studies are directed at the semiotic theory and semiological concepts of Roland Barthes, the concepts used are myth and culture, social institutions and the construction of social reality, the influence of songs on listeners and the interpretation of signs. Rahmawati, et.al (2017) conducted a research about the traditional food of Rebo Kasan as one of the charity which is intended to reject and hold the danger. While dupi as the symbol of rejection, leupeut as the symbol of unity and bugis as the symbol of belief. Surbono (2018) conducted a research about the form and meaning of *Tembang Kembul Sewu Dulur* in the context of the Rebo Pungkasan Kembul Sewu Dulur Ceremony in Pendoworejo Village, District Girimulyo, Kulon Progo. The results showed that the Kembul Sewu Dulur song was part of the Macapat Dhandhanggula Laras Slendro Pathet Sanga which framed the ceremonial phenomena including; place, time, hope, preservation, and ancestry of the residents of Pendoworejo Village. Yaqi (2018) conducted a research to find out the stages of Sunan Kalijaga's spiritual journey that succeeded in composing the monumental work *Tembang Lir-ilir* in his da'wah media which is always contextual to date, and the meaning of *Tembang Lir -ilir* in Semiotics of Roland Barthes, as well as the spiritual side of Sufism from the Lir-ilir song. Riwu & Pujiati (2018) conducted a research about semiotics by using Barthes perspective on film. Nathaniel 7 Sannie (2018) conducted a research about the meaning of solitude in the lyrics of Tulus' song "Ruang Sendiri" using Roland Barthes' semiotic analysis. Riyatmoko, E., & Suyatno (2019) took a research by using Barthes perspective on *Tembang Campursari* entitled “Gugur Gunung”. Kusumawati (2019) conducted a research by using Barthes perspective on song “Rembulan” by Ipha Hadi Sason. Pujiati, et.al (2021) took a research to show the phenomena of Indonesian people by using comic strip use Barthes perspective. Harnia (2021) conducted a research on lyric song entitled “Tak Sekedar Cinta” by Dnanda. Pirnanda (2023) took a research about lyric song “Aisyah Istri Rasulullah” by using Barthes’ perspective.

Previous research only focused on the use of denotation, connotation, and myth meanings. Not only that, previous studies have focused on social meaning and sign interpretation. The researcher looks for gap research from previous research by examining the meaning of denotations, connotations, and myths accompanied by symbolic meanings in the campursari song as the object of his study. Not only that, this study will use religious values as an object of study using Barthes' semiotic approach.

LITERATURE REVIEW

1. Semiotics Barthes

Roland Barthes is a successor to Sausure's thought by emphasizing the interaction between text and the personal and cultural experiences of its users, the interaction of conventions in text with the conventions experienced and expected by its users. Roland Barthes incorporates art and language into semiological studies such as photography, literature, magazines and music among his many interests.

Semiotics according to Barthes (Sobur, 2009) is "Science of form". This study examines the significance that is separate from the content. Semiotics does not only examine the signifier and signified, but also examines the binding relationship between the signs that are related as a whole. This can be seen in the image below:

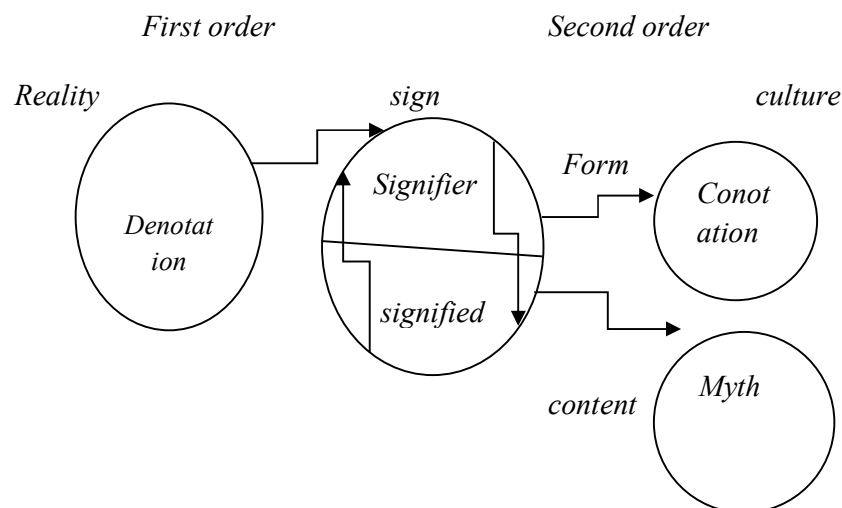


Image 1. Semiotika Roland Barthes

Through the picture above, as quoted by Fiske in (Sobur 2009: 128), Barthes explains the first stage of significance is the relationship between signifier (marker) and signified (signified) in a sign to external reality. In this case Barthes calls it a denotation. Connotation as the second meaning, Barthes mediates the concept which is based on "cultural views, political views or ideology" which gives meaning. In the second stage of significance related to content, signs work through myths. Myth is how culture explains or understands several aspects of reality or natural phenomena. Myth is a product of social class that already has a domination.

2. Song Symbolic Meaning

The symbol comes from the Greek word "symbolos" which means a sign or characteristic that tells someone something. In this case a symbol is a sign whose form can be perceived by the senses and which has something to do with personal experience and interpretation regarding the basic nature of the universe as well as humans and all of them, so it needs an image to summarize and store that experience. In terminology, symbolic meaning is a means or medium for creating and also conveying messages, constructing epistemological systems and paying attention to the beliefs adopted (Sujono: 2001).

RESEARCH METHOD(S)

The research uses descriptive qualitative research. Qualitative descriptive research is research that intends to understand phenomena about what is experienced by research subject, Moleong (2005). The primary data source in this study is in the form of a *campursari* song entitled "Kelayung Layung" by Deny Caknan. Secondary data is data obtained from the literature such as books, journals, theses, and websites as references and reinforcing data. Data collection is basically a series of processes carried out in accordance with the research method used, Suharsaputra (2016). The data collection technique in this study was to look at and write the lyrics of the *campursari* song entitled "Kelayung Layung". Data collection can be done in various settings, sources, and ways, Sugiyono (2016). Data analysis in this study refers to Roland Barthes' Semiotics theory, that the signifier and signified aspects of a sign must be considered in analytical activities, such as the lyrics of a *campursari* song. The meaning of denotation, connotation and myth is a description of the marker and the signified. Barthes reviews the system of meaning that is built on other systems that have existed before. The two systems that are best known are the denotative and connotative levels. Data analysis begins with translating Javanese language songs into Indonesian, then understanding all the lyrics of the *campursari* songs as samples. Understanding the contents of the story contained in the lyrics of *Tembang Campursari* is also an important part before studying it more comprehensively. The second step is to divide the song lyrics into several stanzas, this step aims to facilitate analysis in order to find a focus in the study.

Next, interpreting the aspects of the signifier and signified in a sign means interpreting the meaning of denotation and connotation and exploring a myth that exists in each of the stanzas of the *campursari* song. Furthermore, making conclusions between the findings of denotation, connotation, and myth in the song and observing the symbolic meaning that exists in the song. Through these several stages, it will make it easier for researchers to analyze research data. In addition, further analysis is carried out to determine the meaning of denotation, connotation, and myth as well as the symbolic meaning of *Tembang Campursari*.

FINDINGS AND DUSCUSSION

1. Analysis of the Meaning of Denotation, Connotation, and the Myth of Tembang Campursari in a Religious Context.

Tembang campursari is a Javanese song lyric which includes terms of meaning, both explicit and implied meanings. Therefore, the song campursari needs to be analyzed in depth to be able to explore the contents of a song. People often use the terms message and meaning interchangeably. However, this is not true from a semantic point of view. It can be said, the message is not the same as the meaning because the message can have more than one meaning, and some messages can have one meaning. In semiotics, the message is the signifier and the meaning is the signified. Message is something that is physically sent from a source to a recipient. Meanwhile, the meaning of the message sent can only be determined in terms of other meanings. It is no longer necessary to explain that this will also result in various problems of interpretation and understanding, Danesi (2010).

Meaning in the study of Roland Barthes' Semiotics consists of three elements of meaning, denotation, connotation and myth. The meaning of denotation and connotation is taken from each line of the song, while myth is taken from the meaning of the whole song. As for the *campursari* song that will be written by the author is Deny Cakna's song "Kelayung Layung".

Table 1
Translation of Tembang “ Kelayung Layung”

Javanese	Indonesian	English
<p>Ono tangis kelayung layung Tangise wong kang wedi mati Gedhongono kuncenono Yen wis mati mongso urungo</p>	<p>Ada tangis tersedu sedu Tangisnya orang yang takut mati Bungkuslah ikatlah Bila waktunya mati tak bisa ditunda</p>	<p>There were sobbing sobs The cry of people who are afraid to die Wrap it up If it's time to die, it can't be postponed</p>
<p>Ditumpakke kereto jowo Rodane roda manungso Ditutupi ambyang ambyang Disirami banyune kembang</p>	<p>Dinaikkan kereta jawa Rodanya roda manusia Ditutupi kain panjang Disirami air bunga</p>	<p>Take the Javanese train The wheels are human wheels Covered with a long cloth Watered flowers</p>
<p>Ono tangis kelayung layung Tangise wong kang wedi mati Gedhongono kuncenono Yen wis mati mongso urungo</p>	<p>Ada tangis tersedu sedu Tangisnya orang yang takut mati Bungkuslah ikatlah Bila waktunya mati tak bisa ditunda</p>	<p>There were sobbing sobs The cry of people who are afraid to die Wrap it up If it's time to die, it can't be postponed</p>
<p>Ditumpakne kereto jowo Rodane roda manungso Ditutupi ambyang abyang Disirami banyune kembang</p>	<p>Dinaikkan kereta jawa Rodanya roda manusia Ditutupi kain panjang Disirami air bunga</p>	<p>Take the Javanese train The wheels are human wheels Covered with a long cloth Watered flowers</p>
<p>Duh, Gusti Allah Kulo nyuwun pangapuro Ning sayange wis ora guno</p>	<p>Wahai, Gusti Allah Saya minta ampun Tapi sayangnya sudah tak ada guna</p>	<p>O, Lord God I'm sorry But unfortunately it's no use</p>

After the song "Kelayung Layung" has been translated into Indonesian as in the table above, the next step is to interpret the meaning of denotation, connotation and myth in tabular form as follows:

Table 2

Analysis of Denotation, Connotation, and Myth of *Tembang* “ Kelayung Layung “

Objects	Denotation	Connotation	Mith
Ono tangis kelayung layung Tangise wong kang wedi mati Gedhongono kuncenono Yen wis mati mongso urungo	Why cry for fear of death. Even if it's wrapped up even if it's locked, death is a destiny.	Invites everyone or society to always remember death. No need to be afraid let alone to cry uncontrollably. As if to rewind the time of death that has arrived.	Death is an inevitability. The arrival of death is only a matter of time. Do not be afraid of death, do not seek death, but must be ready to die. If the time to die comes, there's no point crying until the tears run out. Because death is something that has a certain time, place, and atmosphere.
Ditumpakke kereto jowo Rodane roda manungso Ditutupi ambyang ambyang Disirami banyune kembang	When he died, the corpse was lifted by a Javanese cart without wheels and carried by another human. The corpse was covered with a long cloth. Then the corpse was doused with flower water.	When someone dies, they just put them on the coffin. Without wheels that are driven by sophisticated machines, they are only carried by other humans. When a person dies, they are only wrapped in a shroud and their coffin is covered with a cloth with the words monotheism inscribed on it. Only the fragrance of flowers accompanies the journey to its final resting place.	The coffin is our last vehicle. All living facilities in the world will not be taken with them. The rank and position attributes no longer exist. After death as much as possible leave a good name that can be remembered by people who have known us.

<p>Ono tangis kelayung layung</p> <p>Tangise wong kang wedi mati</p> <p>Gedhongono kuncenono</p> <p>Yen wis mati mongso urungo</p>	<p>For what sobbing sobbing. Crying for fear of death. Let it be wrapped so that it is locked. Death is destiny .</p>	<p>Invites everyone or society to always remember death. Don't be afraid let alone cry uncontrollably. As if to rewind the time of death that has arrived</p>	<p>Death is an inevitability. it's only a matter of time. Do not be afraid of death, do not seek death, but must be ready to die. If the time to die comes, there's no point crying until the tears run out. Because death is something that has a certain time, place, and atmosphere.</p>
<p>Ditumpakke kereto jowo</p> <p>Rodane roda manungso</p> <p>Ditutupi ambyang ambyang</p> <p>Disirami banyune kembang</p>	<p>When he died, the corpse was lifted by a Javanese cart without wheels and carried by another human. The corpse was covered with a long cloth. Then the corpse was doused with flower water.</p>	<p>When someone dies, they just put them on the coffin. Without wheels that are driven by sophisticated machines, they are only carried by other humans. When a person dies, they are only wrapped in a shroud and their coffin is covered with a cloth with the words monotheism inscribed on it. Only the fragrance of flowers accompanies the journey to its final resting place.</p>	<p>The coffin is our last vehicle. All living facilities in the world will not be taken with them. The rank and position attributes no longer exist. After death as much as possible leave a good name that can be remembered by people who have known us.</p>
<p>Duh, Gusti Allah</p> <p>Kulo nyuwun pangapuro</p> <p>Ning sayange wis ora guno</p>	<p>Pray to Allah SWT. Please forgive me for any mistakes. But unfortunately the application is too late .</p>	<p>Complain to Allah sorry for all the sins that have been committed. Very sorry that his repentance was too late.</p>	<p>Man came from God and will return to God. Before death picks you up, repent immediately, because when sakhoratul death arrives, the door of repentance has been closed for all our sins.</p>

2. The Symbolic Meaning of Tembang Campur Sari "Kelayung Layung"



The song of Campursari Kelayung Layung contains a symbolic meaning that the coffin is a symbol of death. When it's dead it's useless rank, degree, and wealth. All will be abandoned and only leaving white cloth covering the body and long cloth covering the casket. Relatives will be left without anyone willing to follow them. Death is sure to come. However, people often feel afraid to face death. Flowers symbolize fragrance, namely that the person who dies should leave a fragrant name that can be remembered by family, relatives and society.

CONCLUSION AND RECOMMENDATION

Based on the results of research using Roland Barthes' Semiotics study of the meaning of denotations, connotations, and myths as well as symbolic meanings in the *campursari* song using the song "Kelayung Layung". The conclusion of this research are: *First*, based on the meaning of denotation, connotation, and myth, the song "Kelayung Layung" has a meaning about people who still need to be appealed to and made aware that death is an inevitability. It's only a matter of time. If it's his turn, the animate will experience death, including us humans. So it is not justified if humans are afraid of death. Precisely we are expected to always remember death, so that we always walk on the right track of life. *Second*, the symbolic meaning of the song "Kelayung Layung" has a symbolic meaning of death, that is, when

humans die, they no longer mean rank, degree, wealth and wealth. When he died, he just climbed onto the coffin with his body wrapped in a white cloth and the coffin was covered with a long cloth decorated with flowers. His relatives and friends carried him to the grave and then put him in the grave. In the end they returned to the house. The corpse remained to account for all its actions before God.

This research gives recommendation for the next researcher who are interested in taking a research about semiotics, they can take a research about religious value by using a lyric song from different culture.

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