THE CONCEPTUALIZATION OF BANJARESE CULTURE THROUGH ADJECTIVES IN BANJARESE LULLABIES

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Abstract: The focus of this study is to conceptualize Banjarese living values through the investigation of adjectives used in Banjarese lullabies. Singing lullabies while rocking the baby is a common practice for Banjarese people. The lullabies becoming the subject of the study of this research are the ones with Banjarese lyrics. In practice, Banjarese parents do not only sing lullabies in their tribe language but also in either Arabic or Indonesian. The data are collected through three techniques: observation, interview, and documentation. The data are obtained from five regions all over South Kalimantan to represent both Banjar Hulu and Banjar Kuala. The adjectives found the lullabies being investigated are analyzed using Cultural Linguistic approach. The results of the study show a close connection between adjectives used in the lullabies and beliefs of Banjarese people. Adjectives describing desired and undesired traits of children reflect Islamic teachings.

Keywords: *Banjarese lullabies, conceptualization, Cultural Linguistics*

INTRODUCTION

The definition of culture should not be limited only to particular performances, traditional dresses or ceremonies. Culture of a society is embedded in its people's everyday lifestyle. The wisdom of a culture and the communal beliefs and thought are portrayed by how the people live, including but not limited to how they use their language. Language is tranformed to different channels, including lyrics of songs. Songs are part of culture of many tribes all over the world. Traditional songs reflect uniqueness of the tribes where they belong. In Banjarese culture, songs have always been part of daily lives, especially for children. The songs are usually sung for many purposes including as lullabies. The parents and caretakers often sing lullabies for their children as they rock the traditional swing for the baby. Just like any other oral tradition, Banjarese lullabies are introduced from one generation to the next generation through habits.

Research related to Banjarese lullabies is very limited, providing a very little information related to this oral tradition. Adeliani (2004) conducted a study regarding the form, the meaning, and the function of the lullabies. She found that there are two forms of Banjarese lullabies: bound and free forms. The meaning of lyrics of Banjarese lullabies show expected moral and prayer for Banjarese children. Furthermore, seeing from their functions, Banjarese lullabies have four functions: referential, expressive, directive, and aeshtetic.

Different from study by Adeliani (2004) that focuses the investigation of Banjarese lullabies through literature approach, this study is an attempt to explore Banjarese lullabies and the social beliefs underlying the songs by using Cultural Linguistics approach. Being part of Cognitive Linguistics, Cultural Linguistics is firstly introduced by Ronald Langacker. This approach focuses on the features

of the language used in a society such as the words used, the sentence structure, and idioms or metaphors. It is in accordance to the notion that language portrays the cultural values hold by a society although there is no clear cut on which parts of culture projected through the language. Regardless, a speaker's experience and belief could be analyzed through the language used.

The Cultural Linguistics approach has been used to analyze languages across many different cultures to describe the belief and values of the society. Focusing on the Cultural Metaphor, Musolff (2016), for example, analyzed the use of body in ten different countries. The focus of his study is how parts of body is mentioned in the metaphors and their meanings. Still using the same approach of Cultural Linguistics yet focusing on the lexicon, Darheni (2010) analyzed the *Sundanese* words related to the verbs of sight.

Further, Cultural Linguistics is not only used to investigate the language used in daily conversations (including but not limited to the structures of sentences, lexicon, and idioms or metaphors) but also the language used in any of their oral tradition or written literatures. Raru (2016), for example, explored the ritual of *Hambor Haju* in Manggarai. Investigating another ritual of a society, Tangkas (2015) applied Cultural Linguistics approach to analyze the ritual of Mapaselang in Bali. These studies focus of the forms, the functions, and the meanings of the speech uttered during the ritual. The Cultural Linguistics approach allow them to interpret the local wisdom and the social beliefs of the society in which the ritual held.

Similar to Raru and Tangkas, this research is aimed to investigate an oral tradition of Banjar. However, the focus of this study is not a ritual but songs usually sang by parents to their children or sang by the children themselves. Further, quite similar to Darheni, the researchers will focus on the particular lexicon used in the lullabies of Banjarese people. All in all, this study is intended to investigate the conceptualization of Banjarese culture through adjectives in Banjarese lullabies.

RESEARCH METHOD

This research is descriptive qualitative study as it is aimed to describe the language phenomenon in its natural occurrence. Mukhtar (2013) stated that a descriptive qualitative study is conducted to explore any phenomenon and describe them as they are. The data of this study are Banjarese lullabies. The data were obtained through observation, interview, and literature studies. This is in line with Sugiyono (2008) who stated that in qualitative research, the fundamental techniques of collecting the information include observation, interview, and documentation.

The researchers observed and recorded the native speakers of Banjarese language as they sing the lullabies. The native speakers chosen as data source of the study come from five different regions in South Kalimantan. They come from Banjarmasin, Aluh-aluh, Anjir, Kandangan, and Barabai. These five regions were chosen purposively as representative of Banjar Hulu and Banjar Kuala. The researchers intended to include Banjarese lullabies both from Banjar Hulu dan Banjar Kuala to get more holistic data on the lyrics. The data found from the observations were transribed into written lyrics.

Furthermore, the reseachers also conducted interviews to respondents being observed in the previous phase. The interviews done are categorized as semi-structured interviews as it is possible for the researchers to add new questions based on previous answers given by respondents. In addition to interviewing them, the researchers also interviewed native speakers with deep understanding on Banjarese language to consult the meanings of words that were hard to understand.

In addition, related literature were also studied in this research. The researchers reviewed books, journals, and other documents to collect the lyrics of Banjarese lullabies as well as to find other information related to the research. The literatures were collected from libraries and internet.

After all data were collected, the data then classified into certain categories, including adjectives. The adjectives found in the lyrics were analyzed by seeing the words surrounding them. Then, the researchers explained how those words conceptualize Banjarese culture.

RESULT AND DISCUSSION

Based on the observations, interviews, and literature studies, the researchers transcribed 18 Banjarese lullabies. Most lullabies sung in Banjar Hulu and Banjar Kuala share similar ryhmes. However, the lyrics slightly vary. For examples, there are 10 different variations of the lullaby entitled *Guring-guring* that we found in the study. To illustrate the diffences, please observe the two versions below:

Lyrics	Translation
Guring-guring anakku guring	Sleep oh my child
Guring diakan dalam ayunan	Sleep in the swing
Anakku nang bungas lagi bauntung	My gorgeous and my lucky child
Hidup baiman mati baiman	Living in faith and leaving in faith

Guring –guring version 1

Lyrics	Translation
Laa ilaahaiillallah	*Laa ilaahaiillallah*
Muhammadur Rasulullah	*Muhammadur Rasulullah*
Tiada Tuhan selain Allah	There is no deity worthy of worship but Allah
Nabi Muhammad utusan Allah	Muhammad (PUBH) is the Messenger of Allah
Guring-guring anakku guring	Sleep oh my child
Kuguringakan dalam ayunan	Sleep in the swing
Nabi Muhammad itu orangnya ramah tamah	Muhammad (PUBH) is a friendly person
Murah senyum lagi peramah	
Halus budi pakartinya lagi pemurah	He always smiles and is friendly
	He is kind hearted and generous

Guring –guring version 2

The lyrics are passed from generation to generation in Banjarese family. Therefore, the different lyrics of the same lullaby are somehow related to the origin of the family. Based on our interviews, it

is found that though the differences in lyrics are not significant, they can tell from which area of South Kalimantan the lullaby singers come from.

In relation to the concept applied in this study, Cultural Linguistics is a theoretical as well as analytical framework used in investigating the cultural conceptualization which underlies the language use in a community. Sharifian (2017) argued that through Cultural Linguistics, a researcher may explore any – or the whole – features of human languages that construct the conceptualization of culture. This approach allows researchers to describe the relationship between language and its speakers' cultural conceptualization.

The term cultural conceptualization itself covers three notions of "cultural schema", "cultural category", and "cultural metaphor". Further, Sharifian (2017) elaborated that cultural schema is about the beliefs, norms, values and rules of a society. It also covers the certain behavior expected to the members of the society. Meanwhile, cultural categories are those conceptual categories (including but not limited to colors, emotions, kinship terms and others) that are usually reflected in the lexicon of the languages. On the other hand, cultural metaphor is grounded in traditions such as traditional medicine, worldview, and even a spiritual belief system.

By analyzing the findings, the researchers are able to construct the cultural schema of Banjarese people by seeing the adjectives used in lullabies lyrics. Once the lyrics are transcribed and the words are confirmed, the researchers identified the adjectives used in the songs. The adjectives found in Banjarese lullabies are classified into four categories based on the noun they describe and their meanings. The examples of adjectives identified in the data are as follows:

Adjectives in Banjarese	Synonym in English
Kalat	Heavy-eyed
Mancalung	Wide awake
Lakas	Quick/fast
Halus budi pekerti	Kind
Pemurah	Generous
Ramah tamah	Friendly
Murah senyum	Always smile
Baiman/sholeh	Fithful to the religion
Bauntung	Blessed with luck
Pintar	Smart
Bungas	Handsome/Beautiful
Harum	Good fragrance
Culas	Cunning
Dangki	Spiteful
Dandam	Resentful

Examples of Adjectives in Banjarese Lullabies

The adjectives found in the Banjarese lullabies are mostly related to personality traits and physical appearance. It means that Banjarese people find that personality traits and physical appearance are important things in their lives. The parents hope that their children will grow up having certain traits. Furthermore, it can also be seen that parents believe that their children will have a good life if they have good skill, are blessed with luck, and are faithful to their religion. In order to be success in life, one's efforts are not enough as luck also plays a certain role in one's life. Being smart is important but getting some blessed by the greater power is also essential. In addition, religion is regarded as one significant part in Banjarese people's lives. Children are expected to have strong faith in their religion and act upon the good deeds required by their religion. These traits are also needed to have a successful life.

Based on the adjectives identified in the lullabies, it can also be seen the traits that most parents deemed as bad personality traits. They are mostly related to bad feelings towards others, such as holding

grudge or being envious. Parents, or elders, perhaps believe that those feelings will be the root of many bad actions. Thus, parents pray that their children will not possess any of those bad traits.

A more detailed explanation on how adjectives found in the Banjarese lullabies lyrics conceptualize Banjarese culture is presented in the next part of discussion.

1. Adjectives Attached to *Eyes*

As the songs are sung before the children going to bed, the adjectives used in the lyrics are related to the word of EYES or actions related to sleeping. There are three adjectives identified in this category: *kalat*, *mancalung*, and *lakas*. The closest synonym of *kalat* is being heavy-eyed. This word is usually followed by the noun *mata* or eyes which form the phrase of *matanya kalat* or being heavy-eyed. The word *mancalung* which is quite similar to the phrase wide awake is usually following the word *mata* or eyes. However, the meaning is the opposite. While *mata mancalung* means wide awake, *matanya kalat* means being drowsy or really sleepy. Furthermore, the word *lakas* means fast or quick. Following the word *lakas* is a verb *bapajam* which is closely similar to the phrase *closing eyes*. Quite different to the sentence construction in English in which adjectives are usually used to describe noun, the adjectives in Banjarese can be used together with verb. Thus, the combination of the word *lakas bapajam* could be roughly translated as getting sleepy or fall asleep soon.

Furthermore, some parts of the lyrics contain the commands for the body to fall asleep. Adjectives related to the eyes are specifically used to serve the purpose of the lullaby, sending the children to the dreamland. As eyes are regarded as the most important parts of the body in the act of sleeping, eyes are the only parts of body mentioned in the lullaby songs.

2. Adjectives Portyaing Personality Traits of Prophet Muhammad

Some adjectives describing personality traits are mentioned in Banjarese lullabies. The traits are *halus budi pekerti* (kind), *pemurah* (generous), *ramah tamah* (friendly), *murah senyum* (always smile). The words are used to describe Prophet Muhammad. Moslems believe that Prophet Muhammad is the kindest human being on Earth. He possessed every good traits of human. Thus, it is only natural that parents wish that their children will have the good traits Prophet Muhammad had.

Based on our interviews, most respondents claimed that the Islamic lyrics in Banjarese lullabies are additional lyrics added to the original ones. Lyrics showing Islamic values are added to show the close relationship between Banjarese and Islamic teachings. Also, the desired traits of children are standardized into what the religion wishes its followers to possess. Therefore, it is not enough for the kid to be lucky in life. They are also hoped to be lucky in the life after as moslems believe that the life in the world is not the only life human beings should pass. Human should also prepare themselves for eternal life after their deaths.

3. Adjectives Portraying Children's Personality and Physical Traits

There are some adjectives that usually come after the word *anakku* (my child), *cucuku* (my grandchild) or the name of the child. The adjectives are commonly used to describe one's personality traits or physical appearance. The first adjective is *bungas* (handsome or beautiful). It is probably the most common word parents would use to describe their children as kid is surely the apple of every parent's eyes. In other words, the adjective *bungas* is specifically used either to describe the parents' opinion about their children or their wish for their children to grow up as a good looking person.

The second adjective is *pintar* (smart). This adjective is most likely what the parents hope for their children as they are growing up. The parents expect their children to be a smart kid as many parents surely believe that smart kids will be able to achieve many things in the future. The word *pintar* is not limitted to academic or cognitive achievement. Parents believe that children need to be *pintar* in all aspects of their life.

The third adjective is *bauntung* (blessed with some luck). It is surely interesting to find the words *pintar* and *bauntung* used in the lullabies as wishes for the children. The word *bauntung* can be closely defined as the state of being blessed with luck so that the life is smooth without any big hurdles. The use of these adjectives along with the word *anak* (child) means that the parents do not only wish for their children to possess the skill to achieve things in the future but also to have some luck in their lives.

The fourth and fifth adjectives, *baiman* and *sholeh*, show how Banjarese people deem it is important to have religion in life. Furthermore, being faithful to the religion itself is always desired. Lullabies are media to recite prayers of the parents for their children. Parents wish that the children grow up as good people who are able to follow the guidance of the religion. This is to ensure that the children will be fortunate in life. Being *sholeh* will bring happiness and security not only in this life but also in the afterlife.

Some adjectives are negative personality traits, such as *culas, dangki*, and *dandam*. The word *culas* is closely defined as being cunning. While the words *dangki* and *dandam* could be defined as being spiteful and being resentful. To go deeper, the negative traits found in the data are related to the feeling. It is related to inner side of human. This shows that Banjarese respects the beauty of the heart. Unkind-hearted people are the worst because they are bad from inside. This is what Banjarese parents afraid their children will turn. *Culas*, *dangki*, and *dandam* are dangerous traits that hinder people from being happy. Moreover, those traits can also drive people to hurt others. That is why all these traits are preceeded with the rejection words such as *jauh-jauhkan* which means 'keep away'. Banjarese parents wish their children to stay away from those traits. In relation to islamic teaching, moslems believe that once the heart is tainted, everything will be ruined.

4. Metaphor

One adjective is used as metaphor. The adjective *harum* (fragrance) comes with the noun *dzikir* (dhikr). The phrase is a metaphor since dhikr is a prayer recited repeatedly thus it is impossible to have a fragrance. However, dhikr is regarded as a good act. Therefore, it is associated with the word *harum* which means a good fragrance. Again, this metaphor shows a strong connection between Banjarese people and Islamic values. Dhikr is the act of always remembering Allah Almighty. Dhikr has a deep philosophy. It shows that a person needs to remember and involve Allah in his/her activities. In other words, doing a bad thing is something impossible for someone who does dhikr as she/he is always with Allah. Therefore, the word *harum* which is associated with beauty is a good word attached to dzikr. Someone who keeps his/her mouth and heart busy remembering Allah is someone with the greatest beauty in life. Every normal Banjarese parent of course hopes their children to be one.

CONCLUSIONS AND SUGGESTIONS

Conclusions

Based on the investigations of 18 Banjarese lullabies, there are at least three conclusions that can be drawn. First, adjective related to eyes are commonly found the Banjarese lullabies as the songs are intended to send children to sleep. Second, the desired traits the parents wish their children to have are greatly related to Islamic values. Banjarese Parents wish their children to be the best in the world and in the afterlife. The last, no parents wish their children to have bad traits, especially the ones related to the heart.

Suggestions

The researchers offer two suggestions based on the results of the study. First, traditional lullabies need to be passed over generations as they are not only beautiful in meanings but also bring strong cultural values. Second, the preservation of Banjarese lullabies should be the agenda of both government and

Banjarese people. This can be done by as simple as believeing that traditional lullabies are not something out of date or to be ashamed of.

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