

Ideology Content and Expression of Kujang Symbol in Jasad Band CD Cover Design

Novian Denny Nugraha¹, Lingga Agung², and Riky Azhari Siswanto³.

¹dennynugraha@tcis.telkomuniversity.ac.id ,

² riky@tcis.telkomuniversity.ac.id

³Lingga_agung@gmail.com,

Abstract. This paper departs from a phenomenon of the strengthening of primordial symbols in a contemporary society in Indonesia, particularly in Bandung. The strengthening is the use of primordial society symbols in an activity and in visual and symbolic expression contained in graphic design products whether it is printed material, symbol, emblem or logo. One of symbols frequently used is the form of Kujang. Kujang is a Sundanese artifact recognized as an heirloom weapon, though other than weapon, some researches found that Kujang is a philosophy symbol pikukuh (the teaching of life) of Sundanese. This research analyzes the position of Kujang symbol in Jasad Band cd cover and in its lyric, furthermore to analyze the existence of ideological elements as the research perspective. The method used is descriptive and interpretive qualitative, this method used to analyze the research object, while the main theory used is the Eagleton ideological theories with a primary focus on the study of communication and language, therefore the research result is the identification of ideology content in symbolic expression of Jasad band cd cover design or in its lyric as the research object either visually or verbally.

Keywords: *Ideology, Expression, Kujang Symbol*

1. Introduction

The symbol of Kujang in Sundanese has long existed, in terms of form, Kujang is a weapon, however Kujang has existed since megalithic and used as a medium of sacred necessity which is Lingga stone formed Kujang. In the functional needs, Kujang is assumed as agriculture and cultivation tools, which is in Sundanese and Javanese known as Kudi, it is also stated in the codex Sang Hyang Siksa Kanda Ng karesian (1573). Kujang undergoes further development as a symbol of government structure of Sunda Pajajaran Kingdom, where each position in the structure has different kinds of Kujang, either in its name or form as written orally in Bogor rhyme as manifested by Anis Jati Sunda (2000,5). Currently, it is collected and found around 28 variants of Kujang existed in community fans and conservasationists, and generally the naming of Kujang refers to an animal name such as Kujang Ciung (Ciung bird), Kujang Naga (Dragon), Kujang Bangkong (Frog), Kujang Kuntul (Kuntul bird) and so on. The form of Kujang used as an emblem or logo found formally in Pasundan community in 1913, West Java Province in 1947, 17 Infantry Brigade Siliwangi, Padjajaran University in 1957 and until 2000s it is confirmed that the entity or the mass organization based as Sundanese express their visual identity by the visual element formed Kujang. The characteristic and unique form of Kujang with visual elements in it, not merely as a functional form or as a social status symbol, however it has phylosophy values and great aesthetic inherited by Sundanese anchestor, which is the values of the teaching of life

and Sundanese moral (Pikukuh Sunda), contained the origin of life, life process and life purpose of Sundanese.

Pikukuh Sunda as the value and the identity system can be categorized as an ideology, according to the ideology definition of Eagleton (1991:20), stated that ideology can be defined as the process of production of meanings, signs and values in social life, a body of ideas characteristic or of a particular social group or class, ideas which help to legitimate a dominant political power, false ideas which help to legitimate a dominant political power, systematically distorted communication, that which offers a position for a subject, forms of thought motivated by social interest, identity thinking.

A. Music entity with Kujang ideology

It is found three music groups that has Kujang ideology in their music entity, those are Jasad Band and Outright with death metal genre, and Siliwangi Squad with rap genre. They have Kujang ideology in their music since they use Kujang symbols verbally or visually. Jasad band as the research object tending to use more symbol of Sundanese culture and Kujang is presented below.

B. Jasad Band and Ujung Berung Under Ground Community

Jasad Band formed in 1990s has experienced the evolution of quality music concept significantly since 2000s, when they first appeared the Band was just like the other death metal band at that time, then since the new vocalist joined, they changed their musical concept by using Sundanese idioms which is not appropriate with the genre, and it can be seen in their first album Kujang Rompang. The band is known as Brutal Death Metal Avant Garde genre by their fans, they are the successful icon of acculturation between local tradition and western in underground music in Bandung. Their last album titled Rebirth of Jati Sunda is their peak representation of Sundanese ideology, Sundanese teachings, symbol of Sundanese visual, Sundanese culture, and so on. Mochamad Rochman (Man Jasad) as the vocalist is the main central of all the change in metal band genre and underground music in Ujung Berung, Bandung. He becomes the pioneer in changing the metal music style by using traditional element in their music. The band is known to play Sundanese traditional instrument such as Karinding and Celempung in their performance. Man Jasad activates and becomes the pioneer of Karinding Attack, a music group that uses traditional musical instrument particularly Karinding (vibrating percussion instrument), and he becomes the idol in metal music adopting Sundanese traditional culture among youth. In terms of vocal technique, Man Jasad combines metal vocal technique (Guttural Vocal) with Buta (Giant) vocal technique in Sundanese Wayang Golek. His tolerant attitude, easy going and his consideration to the environment that he takes from the Baduy wisdom, give him different perspective compared to the other metal musician in Ujung Berung, Bandung and generally in Indonesia. The most interesting data is how the band expresses their visual language in the design of their cd cover, the symbolic signs showed that not only give different image by serving local signs of Sundanese culture in denotative way, however it triggers thoroughly ideas of more meaningful message in connotative way.

2. Theoretical Background

A. Ideology

Defining ideology is a challenging effort, since all researchers and philosophers interpret and state ideology variously. Terry Eagleton (1991:20) states that ideology is a complicated object. He states many definition of Ideology as the evidence of the complicated concept and explains some definitions of ideology as below:

1. The process of production of meanings, signs and values in social life
2. a body of ideas characteristic of a particular social group or class
3. ideas which help to legitimate a dominant political power
4. false ideas which help to legitimate a dominant political power
5. systematically distorted communication
6. that which offers a position for a subject
7. forms of thought motivated by social interest
8. identity thinking
9. so on

The definition and comprehension above show how complicated the ideology symptoms depends on a point of view and framework of thinking, and the theoretical background of a figure interpreting the ideology. However, the entity or the social group becoming a subject and an object of ideology is a common thread of all the definition.

B. The Realm of Ideology

As a perspective of analysis and a study of Kujang and society identity or Sundanese entity, then the realm of ideology can be categorized as: conscious unconscious realm stated by Plato as a human psychological awareness considering the truth knowledge (episteme) only in the soul, whereas the body considered as the false knowledge (doxa), in the realm of this study is inseparable from unconscious concept of Sigmund Freud (1856-1939); The realm of Ideology in the realm of politic and power, it is inseparable from the thought of Michael Foucault (1926-1984) and Pierre Bourdieu (1930-2004) considering the tight relation between the ideology symptom of social position and dynamic change of one's position in society; Another realm of ideology becoming the research perspective is the realm of language and communication.

A Study of Ideology in The Realm of Language and Communication The realm of language and communication is the important aspect in this research, since the symbol of Kujang and other symbol element is the body of knowledge of ideological expressed verbally or visually. Departs from the perspective that human acts with false consciousness and should be discharge and returned to their original awareness as stated by Mark and Althusser, then it is considered at any time and any where it is, human behaviour is ideological. It means that it is not relevant to talk about the freedom of false consciousness, yet how is the ideology can help to develop the human itself. One of the efforts to develop itself as stated by Georg Lukacs (1885-1971) considering that ideology is a class consciousness effort (Class Consciousness) recognized as a body of knowledge assumed by a social class, where the knowledge is expressed into a language and can help the class consciousness free of oppression. Lukacs considering ideology as a false consciousness is inappropriate since the ideology itself has a positive interpretation and as the form of

consciousness, ideology can have the positive effect. A study of ideology in the realm of language and communication stated firstly by a linguist and language philosopher V.N. Voloshinov (1895-1936) in his book titled *Marxism and the philosophy of language* (1929) and considered as the pioneer of semiotics ideology theory (Eagleton, 1991) stated:

...”without signs there is no ideology”. In his view, the domain of signs and the realm of ideology are coextensive: consciousness can arise only in the material embodiment of signifiers, and since these signifiers are in themselves material embodiment of signifiers, and since these signifiers are in themselves material, they are not just “reflections” of reality but an integral part of it. (Eagleton;1991;194)

According to the definition above it can be concluded that without signs there is no ideology. In his point of view, ideology and language signs is in the same realm: consciousness can only appear in the material formation of signifiers and since the signifiers is in its material, they are not only the reflection of the reality, however they are a part of it.

In addition, V.N. Voloshinov writes about the logic of consciousness as the logic of ideological communication as shown below: “The Logic of consciousness is the logic of ideological communication, of the semiotics interaction of social Group. If we deprive consciousness of its semiotics, ideological content, it would have absolutely nothing left. The world is the ideological phenomenon par excellence, and consciousness itself just the internalization of words, a kind of “inner speech” (Eagleton 1991:194) A logic of consciousness is a logic of ideological communication of the semiotic interaction of a social group. If we eliminate the semiotic consciousness and ideological content, it means nothing. The world is an ideology phenomenon of par excellence and the consciousness itself is only words internalization, considerably inner speech or inner expression. The further definition about Ideology in the realm of language and communication is stated by Roland Barthes (1915-1980), Barthes expresses two signification systems: denotation and connotation. Denotation refers to descriptive and literal meaning virtually had by a society, whereas connotation refers to a meaning formed by associating signifier and wider cultural aspects such as belief, attitude, framework and ideology of a social formation, and when the connotation is made to seem natural as a hegemonic and accepted as normal and natural, then it becomes the conceptual meaning causes someone experiences the world, it is called myth.

C. Strategy to spread the Ideology

According to Terry Eagleton (1991:2012), strategy to spread the ideology is a phenomenon of a symptom of language rhetoric discourse. He explains that the strategy consists of rationalization, universalization and naturalization, as written further below: ...the Classical concept of ideology is by no means limited to” interested discourse”, or to the production of suasive effects. It refers more precisely to the processes whereby interest of a certain kind becomes masked, Rationalized, Naturalized, Universalized, legitimated in the name of certain of political powers... (Eagleton 1991 ;202) According to the explanation above, it is recognized that the classical concept of ideology is not limited to the interested discourse or to produce something that has a persuading effect, precisely refer to the process where the interest of certain

kind is masked, rationalized, naturalized and legitimated in the name of a certain political powers.

According to the data and the theoretical background above, the research questions shown up as follow: 1. What is the ideology signs (identity) of pikukuh Sunda in the design of the cd cover and in its lyric and how is the position of symbol of Kujang in the signs? 2. How is the spread of ideology done by the band to communicate the idea of philosophical concept of their music to their target audience?

The first research question is answered by analyzing the structure of data of the research object verbally or visually, the discussion is about analyzing the sign element and meaning sufficiently. Moreover, in the second question is answered by using the ideological communication theory of Eagleton, precisely the theory of the ideological spreading. The method used in this research is descriptive and interpretative qualitative research approach, precisely the ideological theory in the realm of language and communication, therefore the research result is the sign description and meaning in the research object.

3. Analysis

A. Visual Analysis

Design of the cd cover presented in two versions, domestic market and international market. For the domestic market, there is a living corpse using Sundanese iket (headband) wrapped around by a snake and hold Kujang, mud, Gedung Sate, the sun, Jasad logo and the album slogan Rebirth of Jati Sunda. For the international market, there is Garuda Wisnu, Indonesian flag (red and white), a living corpse using Sundanese iket (headband), the sun, Jasad logo and the album slogan Rebirth of Jati Sunda. According to the design, it is found the ideology and Sundanese identity signs visually as in the following: a. The album title Rebirth of Jati Sunda meaning the revival of Jati Sunda is the explicit expression of Jati Sunda considered as a theological belief of native Sundanese. b. The identical element of Sundanese culture precisely is the Sun, Kujang and Gedung Sate. The sun symbol in Sundanese Pikukuh (the teaching of life) has particular position as a batara/dewa/sang hyang and called Sang Hyang Manon or well known as Batara Guru meaning "which constantly express and provide a light as the torch of life". The sun symbol considered as the symbol of the teachings of Sunda/Jati Sunda. (source: ncepborneo.wordpress.com) The symbol of Kujang is barely considered as a weapon/handle/ageman and further it is the symbol of Pikukuh Sunda organizing the life governance consisted of three managements. The first is Tri tangtu di Salira or Tata Salira (Jati Diri) is a way of managing and putting Sundanese relationship in private and family life (mikro kosmos) and relationship with nation and universe (makro kosmos). Then Tri tangtu di Balarea or Tata Nagara (Jati Nagara) is a way of organizing and managing social life, in this term known as Rama, Resi, Ratu as the power system sharing in the state and society management. The third is Tri tangtu di Buana or Tata Buana (Jati Kusumah) is the provision of religious life in the country. Gedung sate was built on July 27th 1920 in Bandung, it was known as Gouvernemens Bedrijven (GB) and the blueprint was designed by Ir. J. Gerber, Ir. G. Hendriks and Ir. Eh. De Roo. Literally Gedung Sate is not the heritage of Sundanese primordial society, yet it is the

landmark of West Java and Sundanese since it is located in Bandung, West Java. In terms of denotative, the design of the cd cover shows a group of living corpses holding Kujang come out from the mud and move to Gedung Sate in bright sunlight background. Furthermore, in terms of connotation it is considered as the dawn of new generation holding Sundanese ageuman/pikukuh or Jati Sunda (Kujang) that will revive Sundanese currently (Gedung Sate), realizing the teaching of life of Sundanese to the original belief of Sundanese cosmological and theological that is the universe teachings Sang Hyang Manon (Sun/Jati Sunda teachings). The slogan of Rebirth of Jati Sunda confirms the analysis of the design.

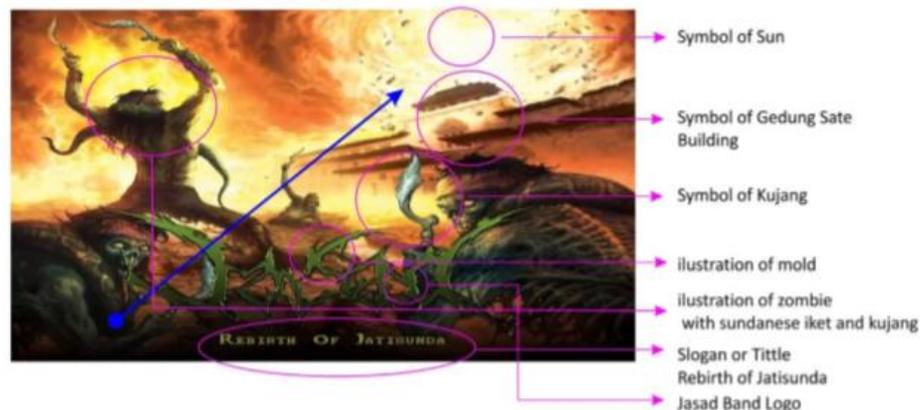


Figure 1. The design of the album cd cover Rebirth of Jati Sunda (domestic edition): Which clearly show Kujang, the Sun and Gedung Sate as expression of idea/thought/ideology of Sundanese Pikukuh and as the band identity

B. Verbal Analysis

Other than visually definition, the band also shows their idea of musical concept verbally when they begin their performance, by provocative rhetorical sentences to reconstruct the new generation's point of view, particularly the underground music fans with the following phrase: "Panceg dina Galur, Babarengan Ngajaga lembur, Panceg dina Galur, Salawasna akur jeung dulur, Panceg dina Galur, Moal ingkah najan awak Lebur" (www. Youtube.com), means that: "strong determination, saving the nation and community all together, will not budge though the body is destroyed". The slogan is the codex quote of Amanat Galunggung written by Rakeyan Darmasiksa (a king of ancient Sundanese lived in 1175-1297. (source: www.kasundaan.com). Another verbal expression is in the song lyric containing knowledge and cosmological of Sundanese teachings, and textually combining Sundanese and English language in the lyric, as shown in the lyric below:

Verse 1: Hails to sang hyang keresa // batara tunggal, the ones // batara jagat, ruler of the universe // batara seda niskala // the invisible who lives on buana nyungcung

Verse 2: Im the new blood // keeper of mayapada // sasaka pusaka buana // the center of the world Im the new blood // executor of pikukuh // from the ancestor // for the sake of jagat mahpars existence

Verse 3: Buyut nu dititipkeun ka puun // nagara satelung puluh telu // bangsawan sawidak lima //pancer salawe nagara // keeping this earth is a mandate // from my ancestor to the next generations now

Verse 4: Gunung teu meunang dilebur// lebak teu meunang diruksak// larangan teu meunang dirempak// buyut teu meunang dirobah //lojor teu meunang dipotong //pondok teu meunang disambung... (sumber : asenk666.blogspot.com).

Language and communication presented in the slogan and in the song lyric show the band ambition to introduce or further to campaign the values, ideas or the ideology of pikukuh sunda to a wider society. In the slogan Panceg dina Galur quoted of codex Amanat Galunggung, Raketan Darmasiksa, there is a deeper meaning to keep in faith, fraternity and the spirit of sacrifice for the faith. In the song lyric Rebirth of Jati Sunda, there is a passionate evidence of new generation of Pikukuh Sunda represented by the band. In the first verse, the band provides a knowledge of theological terminology in the name of God Sang Hyang Keres, Batara Tunggal, Batara Jagat, Batara Seda Niskala and appreciation to him. In the second verse, contains of suppression and readiness of "the new blood" in regard to implementing and maintaining the universe, moreover to maintaining Pikukuh as the legacy. In the third verse, contains of the readiness of new generation of pikukuh Sunda to inherit the philosophy concepts of universality of Sundanese cosmology, and also the cosmological concept of Baduy as one of the tribes constantly preserving Pikukuh Sunda.

The discussion above indicates a new consciousness in Georg Lukacs (1885-1971) point of view called a class consciousness effort for a small entity, which is metal music group in Bandung and Ujung Berung and wider entity which is a society implementing Pikukuh Sunda. Lukacs considers ideology can be positive and has a positive effect, then the values of Pikukuh Sunda assumed to have the universal values not only for human beings but also for the universe is an ideology. Ideology and class consciousness can be seen from V.N. Voloshinov (1895-1936), where the perspective of Pikukuh Sunda values represented by visual and verbal symbols has a logical consciousness and considered as a logic of ideological communication of a semiotic interaction in social society, in this case the band entity or the metal music band in Ujung Berung and the entity of Pikukuh Sunda society. An ideological semiotic consciousness which contains not only denotative meaning but also a deeper connotative meaning.

C. The Analysis of The Ideological Spreading

Eagleton states that the concept of the ideological spreading is the process of masking, rasonalizing, naturalizing and universalizing. Therefore, it can be seen of the research object that the effort of masking the ideology is by expressing ideology symbols of Pikukuh Sunda, particularly Kujang holding by a living corpse which is a unviersal symbol of death metal genre, thus Kujang becomes the entry point of a deeper Pikukuh Sunda values. Verbally, there is an effort of masking which is combining Pikukuh Sunda values which is ancient Sundanese language with English language, and the album title Rebirth of Jati Sunda. In the rasonalization process, it can be seen verbally, particularly in the song lyric expressing more of Pikukuh Sunda values of divinity, universality, environment and social relationship that generally exist in human

consciousness logic, thus it is considered as logical and rational. In the naturalization process, it can be seen visually in a figure of a living corpse using headband (iket) and hold Kujang, Gedung Sate (in domestic market) and Indonesian flag (red and white) (in the international market), whereas verbally the process is seen in the slogan "panceg dina galur" that continuously yelled in their music performance. In the universalization process, it can be seen visually in a living corpse and the using of English language in the album title or in the song lyrics.

4. Conclusion

1. The visual symbols such as the Sun, Kujang and Gedung Sate, and the verbal symbols such as the album title *Rebirth of Jati Sunda*, the slogan *Panceg dina Galur*, the song lyric and in the design of the CD cover, literally contains of thought, ideas and universal identity concept clearly as a representation of *Pikukuh Sunda* and further called as an ideology. The position of Kujang becomes the central position since it has Sundanese characteristic and identic teachings and as the entry point of ideological comprehension of *Pikukuh Sunda*.
2. The process of ideological spreading is packaged in their own music, the symbols of *Pikukuh Sunda* teachings combined by the universal visual symbol of death music metal (living corpse), then rationalized by divinity values forming, universality, social relationship and environment in the song lyric, naturalized with the slogan when they perform and the visual symbols in the design of the CD cover, and universalized by their music genre, the using of English in the album title and in the songs lyric.

References

- [1] Eagleton Terry, **Ideology**, Verso, London-New York (1991)
- [2] Takwin Bagus, **Akar-Akar Ideologi** ,Jalasutra, Jogjakarta (2003)
- [3] Denny Nugraha Novian, **Ekspresi simbol Kujang dalam lambang Organisasi Masyarakat Sunda di Jawa Barat (Thesis)**, STSI Bandung, (2014).
- [4] Jati Sunda Anis, **Kujang Dalam Pantun Bogor**, Paper (2001)
- [5] www.asenk666.blogspot.com. accessed 2015-7-10
- [6] www.kasundaan.com. accessed 2015-07-08
- [7] www.nceborneo.wordpress.com accessed 2015-07-08