



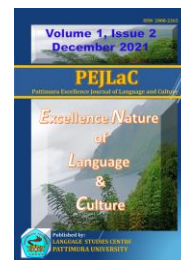
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Forgiveness Meaning in the Lyric of *Gandong* Song:

Linguistics Point of View

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Abstract

This study aims to describe the memorable experience with the conflict, the feelings of the Maluku people, and the influence of the meaning of the lyrics of the *Gandong* song when listening to the *Gandong* song, in the context of sustainability of the community's life *Orang Basudara* in Maluku. This study used the qualitative method. The primary data were collected using questionnaires with closed and open-ended questions. While literature reviews were about the meaning of the lyrics was collected as secondary data. There were 224 respondents in total, consisting of 53 male respondents and 165 female respondents in the gender category, with 6 people choosing not to identify their gender, and all from other different backgrounds. Further, the *Gandong* song, which is a Malukan people's rhythm song, is very popular and frequently sung during conflict and post-conflict times. Subsequently, the result revealed that the respondent listened to the song on several occasions. The lyrics contain a range of word classes, including nouns, verbs, adverbs, adjectives, pronominal phrases, and numerical terms. The term *Gandong* appears more frequently than other terms. Linguistically means that the song gives stressing on the *Gandong* relationship as a pearl of important local wisdom for all people living in Maluku. The majority of respondents (99.6 % of 224 respondents) have ever listened to the *Gandong* song, and it has influenced their feelings about the conflict in Maluku as a reminder of a harmonious life (82. 2%), drawing back from revenge (9, 9%), and 4% of people accepted it to forget the conflict, while the other respondents will forget the feeling of mutual suspicion and forgive rudeness.

Keywords: Forgiveness Meaning, Lyric of *Gandong* Song, Linguistics Point of View

- a) **The significant finding:** People are quick and emotionally type in responding to the lyrics of *Gandong* song particularly about their interpretation as one-to-one political forgiveness.



No.	Questions	Respondent's Answer	Percentage
1	Experienced Conflict	Direct	98 persons (43.7%)
		Indirectly	126 persons (56.3%)
2	Have you ever listened to the <i>Gandong's</i> song	A total of 223 respondents have listened	223 persons (99.6%)
3	Do like the <i>Gandong</i> song	liked <i>Gandong</i> song	220 persons (98.2%)
		did not memorize <i>Gandong</i> songs.	4 persons (1.8%)
4	Memorizing some <i>Gandong</i> song lyrics	memorize the <i>Gandong</i> song	117 persons (96.2%)
		did not memorize <i>Gandong</i> song	7 persons (3.1%)
5	<i>Gandong</i> song lyrics are reminiscent of	the relationship between PG in Maluku, PG in my village, and the history	120 persons (53.6%)
		The relationship between Pela <i>Gandong</i> in Maluku	82 persons (36.6%)
		Maluku history	11 persons (4.9%)
		The relationship between <i>Pela Gandong</i> in my village	11 persons (4.9%)

ARTICLES

1. Introduction

The identity split of the people involved in the conflict of Maluku was tended to ignore by the Indonesian government's efforts at reconciliation. Instead, the government used a strategy for economic activities, security policy, and law enforcement. The government consistently invited political and religious elites. Such is frequently referred to as a top-down strategy (Bar-Tal, 2009; Muluk, 2004; Wessells, 2008; Van der Merwe, 1999, in Malik 2016:28). Malik stated further that the *Baku Bae* movement in Maluku began around the middle of the year 2000 and is an alternative of reconciliatory effort. In fact, the

movement did not use official forgiveness as the government-led reconciliation did, nor did it use legal, or political approaches. The efforts made through the *Baku Bae* focus on the identity division of Maluku social groups and the reconciliation key, therefore, refers to identity reconciliation. Moreover, Watloly, Professor of Philosophy at Pattimura University emphasizes that the research about conflict and peace efforts in Maluku still mostly come from the hands of academics who are involved in the fields of philosophy, society, politics, law, religion, and culture (Lestari, 2017:13). Thus, this is for the first time, and also crucial that we analyzed the *Gandong* song from a linguistics point of view.

Before exploring deeply some scholar's theories in this study, Maluku has been a peaceful land preserved through the famous traditional local wisdom known as the bond of brotherhood between two to three villages of different religions called *Pela Gandong*. However, the preserved traditional culture of *Pela Gandong* failed to prevent the horizontal conflict between Christianity and Islam between 1999 and 2004 (Hoedodo, Tonny SB, et al. 2013). In fact, the sporadic conflict spread on this island was quickly resolved. The research on the conflict in Maluku has been carried out from various research aspects, but most of the research focused on the chronology, causes, and problems that arise from the conflict. Only a few of them had studied reconciliation from the grassroots level. For instance, Bräuchler (2009: 9-16, 98), in "Reconciling Indonesia," analyzed grassroots reconciliation initiatives. It explored how reconciliation is connected with civil society, gender, religion, tradition, culture, education, and performance, respectively. Further, Qurtuby (2016: 48-50,117), in "Religious Violence and Conciliation in Indonesia: Christians and Moslems in the Moluccas," noted the importance of the role of religious leaders in reconciliation through peace initiatives. Furthermore, Moslem religious leaders (*Polpoke*) accepted the government proposal of a peace agreement at Malino in Sulawesi. Christians were crying, stating that Ambonese Moslems and Christians came from the same forefather and the chaos must end. In line with this, Rev. Hendriks, a Christian leader, stated that theological awareness among Christians has a role in the importance of reconciliation. Moreover, that Moluccan societies had developed their theology through *Pela* and *Gandong*, a brotherhood of Moslem-

Christian groups. The reconciliation in Maluku holds mysteries, and the people must accept peace. However, it is still half heart because it does not come from roots (Farid, 2019 online; Rozi, 2016: 82). Rülland et al. (2019) contributed to the recent studies on peacebuilding from the participation levels in church-based activities. This includes the local church leaders and university academics, in which the studies quoted that conflict started with words (Tishkov 2004:78, in Rülland et al. 2019:14).

The above-mentioned theories raise questions of whether peace in Maluku ends with the word forgiveness to stop the conflict. Another question is whether *Pela Gandong* song, popular after conflict, manifests reconciliation. Whether it is performed as intermediality through *Pela Gandong* song lyrics. the transition between word and image Intermediality transfers content from one medium to another (Paech, Joachim, 2009, in Nikijuluw, 2012: 11). In this context, what is said, where, and how it is handled by people feeling such wrongdoers expresses the linguistic aspect. Therefore, performative utterances in this study could be considered their context and function by the speaker or forgiveness actors. According to Boisvert and Thiede (2020: 85-87), language is a powerful tool used to do things by performance. Thus, the discussion of theoretical studies in this research is based on theories that explain the meaning of the word "forgiveness" from the aspect of linguistic studies through an exploration of the meaning of the lyrics in the song *Gandong*.

Furthermore, in the political context, forgiveness is not simply "forgetting" the past conflict, but rather remembering it again and then forgiving, as quoted below:

“The essence of forgiveness as conflict resolution cannot directly ignore the art of remembering in responding to an incident, because forgiveness does not mean forgetting. The art of remembering is not an activity to look back, but an effort to change the shape of past wounds in building an inclusive society for the common good without feeling revenge. Forgiveness is not only understood as an attempt to forget the protracted conflicts in social life, but more than that as a process of encountering, healing, and revealing true new choices for an enlightening future life” (Hayati, 2019: 32, translation from Indonesian).

The term forgiveness exists in diverse realms, for instance, Worthington (2006:17-27) described philosophers and theologians as psychological models of forgiveness focusing on intrapersonal, interpersonal, decisional, and emotional forgiveness. The intrapersonal reflects internal forgiveness or a lack of it, while the interpersonal component involves expressing forgiveness to persons toward whom one is unforgiving. Forgiveness correlates with reconciliation, peace, apology, taking the relationship, forgetting the conflict, and feeling positive. It is often expressed verbally or through a visible token transmitted from one person to another. It is also completed when negative feelings no longer persist (See Haber, 1991:19-24). According to Shriver (1998: 136), the forgiveness act involves (1) naming the wrong, (2) drawing back from revenge-in-kind, (3) developing empathy for the wrongdoer, and (4) extending a tentative hand toward the renewed community in the future. Furthermore, Digeser (2001: 9, in

Stanford Encyclopedia of Philosophy 2010, online) identified four forms of political forgiveness. They include (1) one takes a many-to-one form when a group forgives an individual, (2) one-to-many political forgiveness, where an individual forgives a group, (3) in many-to-many political forgiveness, groups enter into forgiveness relations, and (4) one-to-one political forgiveness involves individuals forgiving other individuals. These points discussed raise the question of whether the peace initiative in Maluku took place at the grassroots, or only for certain groups, so there could be no genuine forgiveness. When it is real forgiveness, conflict possibly cannot occur again. Another question is how the cultural approach such as *Pela Gandong* could manifest forgiveness and how it could be considered political. Subsequently, the meaning of the utterances toward *Pela Gandong* could be a new model of political forgiveness. Besides, the *Gandong* song is observed to be very popular and is often sung during conflict and post-conflict times, even as a mandatory song for various traditional ceremonies, religious events, and also at the official ceremony with the government.

Moreover, in terms of song analysis, it must be more than just a text; it will be incorporated as music, with text (words) and melody. Maeder and Reybrouck (2015: 59) explained that Tomaszewski's contribution offers a framework for a holistic understanding of a musical piece as a result of reading it, which refers to the process of listening to and making sense of music. As a result, interpreters are skilled mediators who embed the work in the cultural paradigm. They can read the work's defining categories, such as function, genre, and style, listen for its fundamental tone, look

for aliquots of the basic tone in differential or distinctive categories, test it with axiological or value categories, then incorporate the fundamental categories of truth and beauty, as well as related categories of expression and fantasy, before finishing with transcendent categories. While Moser (2007) discovered a difference in perception between reading a poem and listening to songs, implying that songs cannot be analyzed solely through one of the modes involved, such as the semantic content of the text. In this light, the pragmatic endeavor to articulate what effect media-specific components, such as sound and sequentiality, have on the reception of the song must be incorporated into a study of a song (Weird 2015: 137, in Maeder and Reybrouck, 2015).

Based on the concept stated above, the linguistic realms of semantic and pragmatic analysis can be employed to analyze a song. Semantics refers to the meaning of words or lyrics, pragmatics to how they are realized in a certain context, and language communication to how they are communicated. When listening to music or a song, Helms (2015: 74-80) emphasizes that music not only combines lyrics or text, melody, harmony, and rhythm, but also parameters such as the sound of a voice or an instrument, and that it can sometimes be understood by interpretation. He also claims that traditional musical analysis tools are focused on two things: form and semantic meaning. Language functions become extremely significant and it influences as audience's mind. Two semantic areas emerge from the analysis of the music. Semiotic meaning and interpretation of lyrics can be paired with a word-class analysis, such as nouns, verbs, adverbs, and adjectives, by studying the music. In this case, listening to the

Gandong song can affect the listener's feelings and mind, then the audience or listener can recognize the lyrics, words, or phrases and utilize them to decode the lyric. The lyrics of the song as follow:

Ambon <i>Gandong La Mari Gandong</i>	English <i>Gandong come here my Gandong</i>
Gandong Laman Gandong	<i>Gandong</i> come here my <i>Gandong</i>
Mari Jua Ale oooo	I like to talk to you
Beta mau bilang Ale	I just want to tell you that
katong dua satu gandong	we both are brothers
Hidup ade deng kaka	Sharing and carrying each other is so very <i>very</i> sweet
sungguh manis lawange	Let's together share our feeling
Ale rasa Beta rasa	Come we both are <i>brothers</i>
katong dua satu gandong	
Reff.	Oh <i>Gandong</i> oh oh my <i>Gandong</i>
Gandong nge.. sio Gandong nge..	Let us share your feeling
Mari beta gendong. beta gendong Ale jua	Share your feeling oh my <i>Gandong</i>
Katong dua Cuma satu Gandong	We are brothers
Satu Hati satu Jantonge	You and I are one <i>Gandong</i>
	One origin and one family

Unfortunately, Watloly in Lestari (2017:13) noted that research on conflict and reconciliation still comes from other fields, such as philosophy and culture, as opposed to research in the field of linguistics. This study considers linguistic analysis that can contribute to conflict resolution, and strengthen peace in Maluku. Therefore, a study of forgiveness from the linguistic point of view is very necessary to do by analyzing the *Gandong* song; about what it means for people when listening to the *Gandong* song. Further, this research can contribute ideas about the facts regarding feelings and opinions to the real forgiveness for all people in Maluku. Thus, this study aims to describe the people's experience with the conflict, memory and feelings of the Maluku people when listening to the *Gandong* song, and also describe the meaning of the lyrics of *Gandong* song in the context of the sustainability of the community life *orang Basudara* (brotherhood) in Maluku. Then, the questionnaire is derived in order to structure the research findings from a linguistic point of view. Those research questions refer to the theory about qualitative questions; a central question and associated sub-questions (see

Creswell, 2002: 120), which is related to the lyrics of the *Gandong* song. Thus, this research will contribute the ideas both theoretical and practices related to the meaning of the local wisdom of the *Gandong* song. In addition, Tomaszewski's contribution has confirmed that the meaning of a song is also connected to linguistic meaning, which involves shifting the emphasis away from the written word in order to decipher the song's meaning from the text and melodic sound. The centrifugal force of music draws the listener's attention (see Tomaszewski 2015, in Maeder and Reybrouck, 2015).

II. Research Method

This study used qualitative method. The qualitative method provided a complex textual description of how people experienced political forgiveness through the *Gandong* Song. Furthermore, primary and secondary data were used to achieve the study objectives. The secondary data contributed the background information on the local context related to the meaning of lyrics and its necessity to result from a linguistic perspective constructively. In contrast, primary data were collected using questionnaires with closed and open-ended questions (Mack et al. 2005: 2-3). A questionnaire with twelve questions was designed by considering the theory of forgiveness, which related to the lyric of *Gandong* song. The twelve questions consist of questions related to the participant's experience with conflict and listening to the song of *Gandong*, the feeling when listening to *Gandong* song, the meaning of the lyrics of song, and the influence of *Gandong* song in relation to the Maluku conflict. While

literature reviews about the meaning was collected as the secondary data.

An Indonesian language specialist from Pattimura University then validated the research instrument. Validation aims to achieve two things: instrument dependability (validity) and instrument reliability. The reliability of the questionnaire instrument is intended to ensure that the instrument has been developed, and conceptualized in clear language, not ambiguous so that it is easily understood by respondents. The validity of the instrument is related to whether there is relevance between the objectives and content of the research and each instrument item developed, whereas the validity of the instrument is related to whether there is relevance between the objectives and content of the research and each instrument item developed. In addition, Google Forms was used to distribute the questions. The target samples for the questionnaire distribution were persons of diverse ages, occupations, and educational levels, with the sample, reached being Maluku inhabitants who had heard or sang the *Gandong* song.

There were 224 respondents in total, which consist of 53 male respondents and 165 female respondents in the gender category, with 6 people choosing not to identify their gender. The occupations of the respondents include (a) 53 public workers; (b) 1 advocate; (c) 28 persons who have not worked/no job, 1 person who works at a hotel front desk, 35 people who work as self-employed/private sector, and 86 students, 2 priests, 4 housewives, 2 radio announcers, 8 part-time jobs, with 6 people who do not fill in job data. A total of 224 people were polled for information: (a) 44 persons between the ages of 15 and 20; (b) 101 people between the ages of 21 and 30, (c) 45

people between the ages of 31 and 40, and (d) 34 people between the ages of 41 and 60.

III. Results and Discussion

The *Gandong* song, which is a Malukan people's rhythm song, is very popular and frequently sung during conflict and post-conflict times, even as a necessary song for many traditional rituals, religious events, and also at official government ceremonies, as indicated in the introduction part. Subsequently, the result as shown in the table 1 depicts a current project along with participant feedback on their experiences; whether the participants experienced conflict direct or indirect; the second if they ever listened to the song *Gandong*, the third if they like the song, the fourth if they memorize some lyrics, and the fifth what they memorize when listening to the song.

Table 1. The participant's experience with conflict and listening to the song of *Gandong*

No.	Questions	Respondent's Answer	Percentage
1	Experienced Conflict	Direct	98 persons (43.7%)
		Indirectly	126 persons (56.3%)
2	Have you ever listened to the <i>Gandong's</i> song	A total of 223 respondents have listened	223 persons (99.6%)
3	Do like the <i>Gandong</i> song	liked <i>Gandong</i> song	220 persons (98.2%)
		did not memorize <i>Gandong</i> songs.	4 persons (1.8%)
4	Memorizing some <i>Gandong</i> song lyrics	memorize the <i>Gandong</i> song	117 persons (96.2%)
		did not memorize <i>Gandong</i> song	7 persons (3.1%)
5	<i>Gandong</i> song lyrics are reminiscent of	the relationship between PG in Maluku, PG in my village, and the history	120 persons (53.6%)
		The relationship between <i>Pela Gandong</i> in Maluku	82 persons (36.6%)
		Maluku history	11 persons (4.9%)
		The relationship between <i>Pela Gandong</i> in my village	11 persons (4.9%)

The findings indicated that the majority of the participants had no direct conflict experiences. This answer can be confirmed with the data of age of participants. When conflict happened in 1999, then it passed 23 years. Further, almost a half of them were in

Ambon and/or in conflict-affected areas, thus they had direct experience with conflict. While the respondents 220 of them, or 98.2 percent have heard *Gandong's* song before. When they listened to the song, the majority of them loved it and remembered some of the lyrics. When asked what the song reminds them of something, more than half (53%) stated it reminds them of the relationship between *Pela Gandong* in Maluku, *Pela Gandong* in my town, and Maluku's history. This result is linked with the theory of Robertson (2010:49) about the role of music, which has a tide relation with memory. Because music can reconstruct people's memory from the past and for the future with life in peace.

Furthermore, the results of the participant's experiences with the events when listening to the song (questions 6) revealed that more than 50,4% of the participants listened to that song during the *Pela* warming ceremony, while the majority of the participants (57.1%) listened to it at other occasions, with the exception of *Raja* (head of a village; 26%) inaugurations, churches (22.3%), mosques (6.7%), and scientific meetings such as seminars (8.9 %) as shown in the Table 2 as follows:

Table 2. The participant's experience with the events and feeling when listening to the song of *Gandong*

Question No.	Questions	Respondent's Answer	Percentage
6	I ever listened the song on the event of	"pauss pela" a Traditional ceremony to strengthen the "pela" relationship	113 persons (50.4%)
		Inauguration of church	50 persons (22.3%)
		Mosque Inauguration	15 persons (6.7%)
		Scientific Meeting	20 persons (8.9%)
		Inauguration of Raja	83 persons (26%)
		Other events	128 persons (57.1%)
7	My feeling when listening to the song is	sad	31 persons (13.9%)
		touchable	178 persons (79.5%)
		Just normal	12 persons (5.4%)
		Grudge and angry	0 (0.0%)
		Cannot forget the conflict	3 persons (1.3%)
		Cannot accept each other	0 (0.0%)

While the results for the feeling when listening to *Gandong* song (question 7) indicated that it affected “touchable” the majority of the participants (178 people or 79.5%), with 3 persons (1.3%) are unable to forget the dispute. Related to those answers, Bräuchler (2005: 347) went on to say that this song was performed before the conflict and was more about *Pela's* relationship, however it was sung during the conflict as a reconciliation symbol. While Lestari (2019: 17) emphasis that this song was frequently recorded by local musicians throughout the conflict, and it was even sung in every dialogue or diplomatic gathering to bring about peace in Maluku. As a result, the Maluku people fully comprehend the significance of the *gandong* song. Further, in fact, we can listen the song during the event at schools, official visiting by government, and/or opening ceremony of seminars, etc. that all participants of the events will sing the *Gandong* song.

Moreover, the result of meaning of the lyrics of the song are described by the answers to the question (8 -11). The data revealed that to the question (8) about the meaning of the song's lyrics of "*hidop ade deng kaka*" was associated with the three answer choices (128 persons, or 57.1%) of *Pela Gandong's* relationship, the relationship among the communities of brotherhood, and harmony life existence. Regarding to the result as confirmed by Lestari (2017) in her research on *The Role of the Music as a Medium for Reconciliation* that music has an important role in reconciliation efforts through activating the collective memory of the local community to whom the music belongs. While the meaning of the lyrics “*ale rasa beta rasa*” (question 9); 132 persons (59 %) said it was about people helping each other in difficult situations. Even though, there

was one person who said that is only an idiom. The choice of an idiom indicated that not all people's feelings are satisfied with the song, or even with the harmony life as other people feel in the post-conflict of Maluku. Further, the meaning of the lyric “*ale rasa beta rasa*” are also said by Manuputty in Lestari (2017:12), which means “what you feel getting feel it because we are brothers”. Furthermore, regarding the meaning of the lyric "*mari beta gondong, beta gondong ale jua*" (question 10), 139 people (62,1%) associated that with sense of assisting each other, and 85 people, or 37.9% confirmed its meaning as their feeling of loving each other. Furthermore, the response to the meaning of the lyric “*katong dua cuma satu gondong, satu hati, satu jantung e*” (question 11) was the majority of 159 people or 71.6% accepted it as a symbol of the strong brotherly bond relationship. Those answer to the song's meaning indicated that people in Maluku accepted the song as a spiritual song which is has a strong power to make people aware that we all are one, together live in one island as Manuputty said. Moreover, it can make people forgive each other and loving each other in a harmony life. All manifested in that lyrics as we all are brothers, born from the same womb. Thus, I cited that the local culture which is preserved in the community from generation to the next generation, as well as the tradition of the *Gandong* song, which is sung at various events, has become urgently important in order to promote awareness among the community that social relationships must be continuously built-in order to meet the demands of culture and tradition in modern society. As Ufie (2018:5) argued that “social relation will manifest social harmony and it can strengthen tolerance toward difference, and finally toward the spirit of unity, civilized humanity in our life

as a pluralistic nation. However, if that awareness is not realized or manifested, it will hard to achieve social harmony and every day we will see conflict and violence”.

In addition, the answer to the last question (question 12) about the influence of the *Gandong* song lyric in relation to the conflict Maluku, confirmed that 184 persons (or 82.2%) associated the song's message with a harmonious life, while 22 respondents (9.9 %) understood it as drawing back from revenge, while 6 persons (or 2.7%) confirmed as get rid of mutual suspicion, 9 persons or 4% forget the dispute, and 3 persons (or 1.3%) forgive rudeness.

Further, by analyzing and comprehending the lyrics of the *Gandong* song, it is further shown that data triangulation is required to enrich the meaning of the lyric. It used a researcher as a medium to interpret the song and looked into an expert's published data on the meaning of the song's lyrics.

According to Helms (2015), word-class analysis can be used to analyze music lyrics, thus the lyric of *Gandong* song is in word-class classified as follows:

- Noun: *Gandong* (4x appears), *hidop* (life), *rasa* (feeling), *satu gandong* (3x), *satu hati* (one heart), *satu jantung* (one heart)
- Verbs: *La mari*, *mari jua* (come on = imperative), *mari* (come), *mau bilang* (want to tell), *Mari beta gandong* (let I carry = imperative), *gandong* (to carry), *hidop* (life) *ade deng kaka* (young and old sister/brother), *rasa* [ale rasa beta rasa]
- Adverbs and adjectives: *sungguh manis lawange* (very sweet = superlative)
- Pronominal: *Beta* (I), *ale* (you), *katong* (we), *katong dua* (we/both of us), *ade* (young sister/brother), *kaka* (old sister/brother)
- Number/numerical: *satu* (one), *dua* (two/both)

The lyrics contain a range of word classes, including nouns, verbs, adverbs, adjectives, pronominal phrases, and numerical terms, as mentioned above. In that song, the term *Gandong* appears more frequently than other terms. It means that the song gives stressing on the *Gandong* relationship as a pearl of important local wisdom for all people living in Maluku. The interpretation of the appearance frequency can be seen through the words cloud (<http://www.edwordle.net/create.html>) in figure 1 as follows:



Figure 1. The appearance frequency of words in the lyric of *Gandong* song.

The verbs, on the other hand, have a meaning as a call to action, such as "come and share your feelings." The pronominal is used in the first person (*beta* = I), second person (*ale* = you), third-person singular (*ade*, *kaka* = young and elderly brother/sister), and pronominal plural (*katong* "we" = young and old brother/sister). Furthermore, the lyrics are written in a simple phrase with more than nouns. There are sentences without using copula or verbs (sentence a - c). In other words, the majority of the song's sentences began with a noun and/or verb. However, whether it is a noun or a verb must be determined linguistically. If the noun is in the form of a phrase, it will be treated as a verb:

- a. "hidop ade deng kaka".
 verb = noun 3sg prep 3sgpr
 Life of young sister/brother with the old sister/brother
- b. "hidop (verb) ade (subject) deng (prep) kaka" (object),

sunggu (adj) manis (adj) lawang e”
(particle)
c. Ale rasa beta rasa, katong dua
satu gandong”.
2pron noun 1sg verb 1pl
nomphr
You feel I feel, we both
one *gandong*

In addition, literally the word *Gandong* is classified as sibling in the Ambonese dialect's daily language dictionary (Mailoa 2006: 37), whereas *saudara dekat* (closed sister/brother) is defined in another old dictionary by Takaria and Pieter (1994:47). Those interpretations imply that the song's phrase *gandong* denotes brotherly relationships. This word is a reflection of the Ambonese, or Maluku in general, belief that we are all *se-gandong* (brothers and sisters). In addition, the words of the song describe a brother calling his brother. He wants to underline that they are brothers, and brothers' lives are truly lovely, *ale rasa beta rasa* (we have the same feeling) because we are one *Gandong* (we are of one womb). However, the word “ale” (you) refers you as a person in general, not a definite person you “male” or “female”. Thus, by this interpretation the word *Gandong* can also be interpreted as a brother in the womb, or in a short meaning, or in general “we are one family”

Furthermore, this song consists of 2 parts; the first part and the chorus which can be sung over and over again from the beginning and the refrain (see the full song in the previous part of this paper).

In the first part *Gandong La mari Gandong* (*Gandong* come here my *Gandong*), *Mari Jua Ale oooo (come here soon)*” *Beta mau bilang Ale, katong dua satu gandong* (I just want to tell you that we both are really brothers), *Hidup*

ade deng kaka, sungguh manis lawange (life between brothers and sisters is so very sweet), *Ale rasa Beta rasa, katong dua satu gandong* (Let's together share our feeling, Come we both are really brothers).

In the second part/chorus *Gandong nge.. sio Gandong nge..*” (Oh *Gandong* oh oh my *Gandong*), *Mari beta gendong, beta gendong Ale jua* (let me carrying), *Katong dua Cuma satu Gandong e* (You and I are one *Gandong*), *Satu Hati satu Jantonge* (One origin and one family).

Erik (2017, online) emphasizes that the *Gandong* song lyrics are actually quite simple, but in that simplicity, there is strength, for instance in the lyrics of *Ale rasa Beta rasa, katong dua satu Gandong* and also *katong dua Cuma satu Gandong e, satu hati satu jantong e*. For him, these two lyric fragments try to express how are solid the bonds and feelings of belonging between people in Maluku. This must be a truth that people experience by themselves. Local identity from where they are is very popular in Maluku. For instance, if you are from Saparua, and some other people from another island fighting with a man from that island, it must be not only the men's problem but it was the problem of the people of Saparua. This depicts that solidarity is very strong, also by saying that you're coming from a village where it has a *Pela* (bond relationship), both will have the same feeling for helping each other in various kinds of situations. Further, Manuputty in an interview with Lestari (Lestari, 2017: 9) stressed that this song is a form of cultural expression of the Maluku people, which tells that all Maluku people are actually brothers because they come from the same womb – *gandong*, and the same ancestor.

While Milton Waer (2017, online) emphasizes that “*Ale rasa beta rasa* is an expression of the soul of the Maluku people. It confirmed sympathy, even empathy and deep love for one another. Besides, *Ale Rasa Beta Rasa* has a philosophical meaning that is rich in meaning, uniting the Maluku people even though they have different villages, religions, genders, social statuses, and so on. *Gandong* or *kandungan* (womb) reminds us of the figure of a mother who gave birth to children. The mother’s womb is a very comfortable and safe house that presents the human figure in its form and variety. Therefore, when everyone realizes that he was born from the same womb, he has a sense of fate and sharing”. Further, Lestari (2017: 16-18) emphasis that local music of Maluku is related to the various rituals of the culture and tradition, for instance *Pela Gandong*. It points the brotherhood relationship of all people of Maluku. In addition, this relationship can be seen in daily community’s life such as person reference; when people meet and realize that have a *Pela Gandong* relationship is, they will call “*Pela*” (brotherhood binding) or *Gandong* (womb, from the same root) each other spontaneously.

IV. Conclusion

In summary, one finds out three main points as follows:

- a) The data revealed that the majority of people (99.6 % of 224 respondents in total) have ever listened the *Gandong* song, and it has influenced their feelings about the conflict in Maluku as a reminder of a harmonious life (82. 2%), drawing back from revenge (9, 9%), and 9 persons or 4% of people accepted it to forget the conflict, and the other respondents will forget the feeling of mutual suspicion and forgive rudeness.
- b) The lyrics of *Gandong* song are written in simple phrases with more than nouns. There are sentences without using copula or verbs (see sentences a-c). The majority of the song's sentences began with a noun and/or verb. However, whether it is a noun or a verb must be determined linguistically. If the noun is in the form of a phrase, it will be treated as a verb. Linguistically means that people of Maluku tend to use short sentences. From that, it can be interpreted that people are quick and emotionally type.
- c) The meaning of *Pela Gandong*'s lyrics has been manifested as a new form of political forgiveness. Political forgiveness is defined by Digeser's concept of "one to many political forgiveness," which occurs when an individual forgives a group, as shown by one person forgiving a group of Muslims or Christians involved in the conflict in 1999. It can also be construed as one-to-one political forgiveness, which entails individuals forgiving one another.

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Conflict of Interest

The author declares that we have no conflicts of interest with other scientists both financially grants and ideas.

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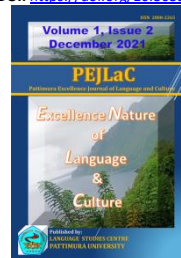


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Forgiveness Meaning in the Lyric of *Gandong* Song: Linguistics Point of View

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