



MEANING OF MOYOK IN THE SOCIAL INTERACTION AMONG UNGKAL COMMUNITY OF CACABAN VILLAGE, CONGGEANG DISTRICT, SUMEDANG REGENCY, WEST JAVA PROVINCE

Beny Wijarnako Kertopati
benkertopati@gmail.com
Universitas Muhammadiyah Purwokerto

Lelly Qodariah
Universitas Muhammadiyah Prof. Dr. Hamka

Abstract : This study aims to reveal the meaning of tradition in the social interaction of the *Ungkal* community. In this study, a qualitative approach with phenomenological methods is used which views tradition as a source of holistic and integrated values. The analysis in this study is used to get meaning, the tradition of punching. Data collection techniques are in-depth interviews, non-participant observation, and documentation studies. The creativity of researchers is needed to involve and feel the condition of the community. The results of the study showed that the tradition of slashing carried out by the community was carried out in an informal setting, especially when community members gathered and talked together in casual meetings. *Poyok Ungkal* as an oral tradition has the value of forming intimacy in a family atmosphere, and to test one's intelligence.

Keywords : *poyok ungal*, social interaction, community

I. INTRODUCTION

Unique habits are often found in a community. The uniqueness of behavior and words, some of which have become traditions. Like the oral tradition in the social interaction of the villagers of Ungkal, the community has a habit of mocking each other or insinuating each other, which is aimed at the interlocutor, both among the community itself or to guests, based on appearance or physicality, this tradition, called *poyok Ungkal*. *Poyok* is a language activity that is a requirement with symbols, as revealed by Mackay (1983) that language is a unit of the socio-cultural system of a society.

A fact that language as a social fact "stands between" and has relationships with other social facts. For example the greeting system in Sundanese is determined by the system of actor relations, both within and outside the kinship system group. The Ungkal community is one of the Sundanese indigenous peoples in Cacaban Village. Conggeang, Regency. Sumedang, in culture, is not much different from other Sundanese people, what distinguishes it is oral tradition in its social interaction, namely the tradition of *moyok* or mocking and mutually mutually, the meaning behind the activity functions as a value in the life of society Ungkal.

II. METHOD

This research was carried out in the village of Ungkal, Cacaaban Sub-district Village. Conggeang, Regency. Sumedang with the subject of research, namely the general society. This study uses a qualitative approach with phenomenological methods that view the tradition of punching society as a source of holistic and integrated values. Content analysis is used to find



out the perspective, meaning and values contained in the tradition of poyok. Data collection techniques in the form; in-depth interviews really require the creativity of researchers so that researchers are involved and feel directly the condition of the community in the research location, non-participatory observation, documentation study. Informants were selected purposively by criteria.

As primary informants namely village leaders (*punduh*) Ungkal, village leaders Ungkal (*kokolot*), youth figures and secondary informants, namely villagers from Ungkal who understand the meaning of poyok Ungkal, in exploring information using snowball models, and analyzing data through content analysis with three models angulation. The results of the research are in the form of a description of the oral tradition of the social creative system based on the philosophy of life. Observation of participation (participant observation) assisted by manual tools, and recording devices to document interview results.

III. DISCUSSIONS

Every culture has a characteristic in the lives of its people, especially in carrying out social actions, because of differences in historical background, the natural environment of the social environment, and the belief system. Culture itself has a lot of understanding. Among the notions is lifting elements: ways of thinking; feel; trust, master science, and so on. Culture raises interests, provides ways to develop themselves (Geertz, 1973). A community's culture has a source of wisdom that finds solutions to overcome its problems. Building tradition means building a set of customary institutions that function well in meeting certain socio-political needs at certain times which continue to be revised and drafted in accordance with changes in socio-political needs (Amri, 2005).

The folklore tradition is part of the culture of a community, as folklore's ancestral heritage contains local wisdom that can be utilized in empowering people to form peace and improve their welfare. The statement was confirmed by Endraswara's (2013) statement, that folklore contains local wisdom aimed at improving welfare and that aims to create peace. Local wisdom for welfare includes (1) hard work, (2) discipline, (3) education, (4) health, (5) mutual cooperation, (6) gender management, (7) cultural preservation and creativity, (8) environmental care. Local wisdom as the content of folklore can be used for the character education of the young generation so that the character is based on national culture as an ancestral heritage.

A similar opinion was expressed by Dananjaja (2002) who stated that fokolr is a part of a collective culture that is scattered, traditional in different versions, both in oral form, as well as examples accompanied by nemonic devices. As a cultural product, folklore contains various things concerning the life and life of the community of the owner, for example the system of values, beliefs and religion, social rules, work ethic, even the way in which social dynamics take place (Pudentia, 2003). There are various folklores in Indonesia, including the oral tradition of the Ungkal community, namely "*Poyok*". Punching as a form of folklore, has the meaning of satire, in the view of the Ungkal community, punching is a form of traditional creativity that describes what is commented on symbolically, with the intention to familiarize, "hone" (test) someone, how *surti* (understand) is attacked able to interpret it. There is its own pride with these skills, for those who are skilled at playing the word, which shows that the person has high "intelligence". In connection with this statement, Garna (1996) explained that



symbols have meaning or meaningful meaning for the user or speaker and other people as speech partners. The symbol is in the form of: (1) words, which have objects of ideas, values, physical and feelings; (2) treatment, which includes what is done, notified, thought and seen; (3) objects, which have symbol quality; and (4) language, which is rich in symbols.

Whereas the concept of punch, in the dictionary (KUBS, 1980) means to disparage the condition of others. Whereas "*moyok*" according to Salamun (1957) does not always have to use harsh words, this can be through literary or analogous language (parable). In the view of society, the concept of punching is different from *moyokan*. *Poyok* or *moyok* is synonymous with Sundanese oral art, as well as *sisindiran* (rhyme) and *wawangsalan* (rhyme 2 lines), while *moyokan* has a sense of insult and is usually expressed directly and clearly, as said the *beke* (the midget), the *peot* (the wrinkle), the *hideung* (the black) and the *langur* (the monkey). The appearance of a beat is usually spontaneous, in response to a stimulus in the form of a question, then the person who is asked will search the shortcomings or "excess" of the person who asks by looking at the appearance (physical) including how to dress the questioner (immigrant). According to Allan and Burrige (1991) that habit is a symptom of dysphemism (dysphemism). In the form of the tradition *poyok* does not look at social status, place, and time. *Poyok ungal* was pronounced after they thought it was interesting to be beaten. Physical factors are the most widely used material. *Poyok* sentence uses metaphoric language style with the purpose of satire (irony). The concept of creation is generally taken from the environment they know, such as livestock, pests, crops, and agricultural equipment. Ungkal's innuendo style is different from the style in general, but uses diction with an analogy that has the literal "far" impression of the object being satirically, especially for people who do not understand. The object of satire is usually much hidden because it is metaphorical (simile), similar to a puzzle. As a result, not a few people are insinuated that they do not react because they are not aware or lack of understanding of the meaning of the satire. The meaning of the satire may never be touched or only revealed some time later after being thought through deeply or after being confirmed to the local community. When the meaning was revealed, only the sluggish was upset and realized that he had been hit. The team usually appears in an informal atmosphere, especially when residents gather and chat together in meetings with a relaxed atmosphere, such as a coffee shop, when gathering in front of a house, a patrol substation or while waiting for their turn at a public bathing place. When you hit each other, the atmosphere will usually be fluid and familiar, full of laughter, without causing adverse effects. Disclosure of the meaning of *poyok ungal* can be traced through symbols (analogy) a method commonly used by users (the mocker) so that the intent of the punch is not rude. Furthermore, the leader provides a kind of "Homework" to test the intelligence of whether the hit person understands the intent and meaning of the beat. Examples of a number of punctures:

Case: 1 Someone asks, how many punctures.

Sakumaha rea ari poyok ungal teh? Ku sabedug oge moal kawadahan

(How much is the beat of the ungal? By one drum (large drum) it will not be accommodated)

Remarks: the key words of this punch are the drum (big drum) associated with the physical characteristics of the fat-asker, in this case the attacker directly directs his hit to the



hit person as opposed to talking, hit this as a reaction to the question of the one who hit the fat body like a drum.

Case: 2 When a tall person passes by.

Jeh! aya tihang listrik bisa leupang (jeh! there is an electric pole can run).

Remarks: the key word from this punch is an electric pole which is associated with the one who is passing through with a high stature like an electric pole.

Case: 3 When someone searches for an address.

Dimana bumi na pak Uci? Tuh palih kidul nu buruanana oge seueur tangkal mahoni. Tuh geuning ti dieu oge katingkali daunna mani garompok kitu (where is Mr. Uci's house? It's the south with many mahon trees, from here the leaves are thick)

Remarks: the key word from this punch is garompok which has a very heavy meaning. In this attack, the word garompok is associated with the physical characteristics of the hit person, which is crotch and mustache.

Case: 4 A father (person Ungkal) is asked by someone about the Poyok Ungkal

Pami poyok ungal teh masih aya? Bapa mah estuning poekeun pisan kana puyak-poyok teh!"
There is no more father, you really don't know (poekeun).

Remarks: The key words from this song are poekeun, derived from the word poek which has a dark meaning. Which is associated with the physical characteristics of the black-hit person (the questioner) as the other person. When viewed from history, when and who started and why the tradition poyok emerged, the people of Ungkal generally stated they did not know. They just say the kitu bae ti is used! (It's just like that from the past), when you see an artifact in the form of a grave (old) in the middle of the village you will find a headstone with the name: Mbah Puragati, Mbah Jerad, Mbah Rangit, Mbah Nayapatra, Mbah Karapyak, Mbah Lebe, Mbah The gombak, Mbah Nyi Mas Gedeng Larang Tanjung Bang, and Mbah Raden, they are Javanese (Mataram), as well, if you look at their ritual traditions that use Jangjawokan (mantra) that speak Javanese. This shows that the ancestors of the Ungkal community were Javanese who hid and formed villages.

As an escape person, you must be smart to hide your identity, so that everything must be symbolic (disguised). Then when traced the word "ungkal" it turns out to come from the Javanese word "wungkal" which means whetstone. Therefore, it is likely that the emergence of moyok / poyok aims to "hone" (test) someone according to the meaning of ungal itself. How many people understand the person who is hit is able to interpret it. Another meaning of "wugkal" is that the place of refinement of the "kanuragan" sciences is proven to have ritual places, one of which is the development of Nyi Rorokidul.

IV. CONCLUSION

The concept of slashing must be distinguished from the concept of moyokan, for Ungkal society, the concept of punching is a traditional form of creativity which describes what is symbolically commented on, the meaning of oral tadisi slaps in social interaction in the unbalanced society with a view to familiarizing. The appearance of a beat is usually spontaneous, in response to a stimulus in the form of a question, then the person who is asked will quickly investigate the shortcomings or "advantages" that exist in appearance (physical) including the way of dressing the questioner (immigrant). In general, the beat uses diction with an analogy that has the literal "far" impression of the object being satirically, especially for



people who do not understand. The object of his satire is usually hidden because it is metaphorical, similar to a puzzle. The tradition of poyok has not changed significantly because at the moment the moyok habits are still carried out by the community of ungal regardless of social status, place and time. Poyok ungal was pronounced after they thought it was interesting to be hit. Physical factors are the most widely used material. The tradition of punching the people of Ungkal has not changed, because it is based on metaphoric language style taken from the environment they know, such as livestock, pests, crops, and agricultural equipment. The punch is usually done in an informal setting, especially when people gather and chat together in a relaxed atmosphere, such as a coffee shop, when they gather in front of a house, a patrol substation or while waiting their turn at a public bathing place. When you hit each other, the atmosphere will usually be fluid and familiar, full of laughter, aim to beat or moyok just to "sharpen" (test) one's intelligence according to the meaning of ungal, namely "whetstone" in Javanese.

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