

MADURESE TYPOLOGY AND CHARACTERISTIC AMELIORATION IN AHMAD SAPARDI'S SHORT STORY "PELEAN KLEBUN": SEMIOTICS ANALYSIS

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Abstract: *This article aims to identify Madurese typology and characteristics within the short story "Pelean Klebun" by focusing on lexicon 'Keras' and 'Pedas' to produce new meaning and perspective of Madurese typology and characteristics. This article uses model of Semiotics analysis by Charles Sanders Peirce as methodological process to identify and create a new meaning and perspective on Madurese. The result of the analysis is Madurese typology and characteristics are depicted in lexicon 'Keras' and 'Pedas', and supposed to produce two perspectives within the short story. As conclusion, 'Keras' and 'Pedas' undergo a process of amelioration textually within the short story and contextually within various research about Madurese local wisdom that reflects Madurese typology and characteristics.*

Keywords: *Madurese typology and characteristics; Amelioration; Semiotics; "Pelean Klebun"*

1. INTRODUCTION

Communication is a phenomenon of interaction done by a person with others through the role of language as a means of communicating information, opinion, emotion, and others in a form of communication (Berelson & Steiner in Oktarina & Abdullah, 2017). In general, communication can be done in two ways: verbal communication and non-verbal communication. Both ways are applied in different communication typology and depend on the circumstances and the ability of communicators. Therefore, the concept and mindset of mutual understanding and respect are the essence of ethics which must exist in the phenomenon of communication.

To appreciate and respect the opponent in communication activities, personal knowledge of an opponent or speakers is required to allow us to determine the matching sentences and phrases deserved as well as the styles of communication that are suitable for establishing a form of communication. It is one of the problems in the phenomenon of communication between people from different social groups, ethnic groups, and races. Sometimes, different cultural and social identities become the communication barrier that evidently prevents people from successful communication.

The previous description is one of the basic ideas to the importance of running a communication that holds the principle of mutual understanding to create directed and

objective communication. However, someone is obviously faced with a situation where he is reluctant to communicate with others that come from different social groups, ethnicities, and races due to several reasons. The reason is in terms of ethnocentric mindset. In the study of culture, ethnocentrism is a view which highlights personal culture as a good, nice, and superior culture to other cultures. With that kind of view, the objectives of communication become obstructed.

Understanding ethnocentrism is also related to the state of stereotype and racism. Racism is a form of filter that generalizes a group as a lowly group. In this case, stereotype and racism can be seen clearly in the history of Black and White American. The discussion of racism in America generalizes Black Americans as a subordinate group with justification and prejudice as it is presented in a historical American artifact. Racism against Blacks is done by means of stereotyping them by skin color and condition of life that most of them are workers, slaves, and non-educated people. The basic form of the stereotype produces racism in the perspective of social sciences and ethnocentrism in the Anthropological point of view. This phenomenon emerges and is mostly explained not only in some books and reported results of observation, but also in literary works. Hereby, the above phenomenon acknowledges the making of this article, and the article would like to concentrate the research on the exploration and analysis of Achmad Sapardi's short story entitled "Pelean Klebun".

The short story by Achmad Sapardi narrates the Madurese life especially the reflection of the general election of Head of Village (*Klebun*). The election of the Head of Village is a routine agenda of each area, especially in Madura. Some specific people want to nominate themselves to be the Head of the Village, so they use a lot of ways to win the election. The short story of Sapardi is a memoir representative which displays and describes how the figure of the Madurese in the face of the Head of Village election. Through the narrative of the election of a Village Chief, Sapardi invites readers to understand the character, the typology and the life of Madurese.

This article will not focus on the concept of *Klebun* in Madurese culture but on the concepts of *Keras* and *Pedas* (Javanese Language: *Sambal*) in the short story "Pelean Klebun" by Achmad Supardi. The purpose of this article is to identify and observe the typology and character of Madurese through "Pelean Klebun" by using the study of Semiotics. The novelty of this research article is in empirical contribution, that the discussion and labeling of Madurese typology and characteristics can be re-evaluated and reconsidered to discover the essence of Madurese local wisdom for the sake of plurality and collectivism.

Rochana (2012) argues that the character and nature of the rigors of Madurese are measured by the social tragedy involving Madurese. The war in Central Borneo Sampit that happened a few years ago is one snippet of the natural description of Madurese. Meanwhile, Nikmah Suryandari (2016) in her article states that there are several factors that lead to the existence of a view which believes that the Madurese is a rampart, temperament, and irritable society. This assumption is caused by some factors which are: 1) the high number of violent criminality in Madura; 2) the news coverage by the Mass Media about the phenomenon describing the rigors of Madurese; 3) the limited information from the non-native people of Madura.

The views of the nature and character of Madurese who is labeled as a hard person can be subjective and objective. The subjective view happens if the view that claims Madurese is harsh and temperamental is based on personal knowledge solely fixated on only one perception that characterizes the phenomena occurs in Madurese. Indirectly, the existence of a trigger ethnocentrism subjectivity views that they themselves are ethnically and socially superior, and better than the Madurese. Meanwhile, such an objective perception would occur if someone is able to explore the meaning inside the hard character of Madurese. They often use a variety of contexts to explore how hard Madurese character and typology actualized based on situations and circumstances the Madurese faces.

The main and most important goal of this article is to provide a collectivism view as a way of thinking about the typology, characteristics, and nature of Madurese as one ethnic group. By doing the analysis of Semiotics towards two lexicons: *Keras* and *Pedas* in the short story "Pelean Klebun", it is expected to give an understanding that the analysis is done not merely to criticize, but optimally to offer a new view, so that a negative stereotype against various ethnic groups can be reduced and avoided.

2. REVIEW OF LITERATURE

The study of Madurese has been researched by various disciplines through different topics and discussions. In this case, the discussion of previous related research will be directed to the research which discusses culture, typology, and characteristics of Madurese.

Taufiqurrahman (2007) in his research about Madurese typology and cultural contrast argues that Madurese is known to have a distinctive culture, unique, stereotypical, and stigmatic. Its cultural identity is supposed to be a description of individual or communal ethnic generalizations of Madurese in behaving and living. Their lives in their homeland and settlement abroad are often carried on and are always understood by other ethnic communities

on the basis of the identity of its collectivism. As a result, Taufiqurrahman argues that it is not uncommon among their social or cultural treatment to get physical and psychological aspect that is less proportionally perceived.

Another research has been done by Djakfar (2012) in his research focused on *Toron* as a yearly tradition of Madurese in their settlement abroad. *Toron* (Pulang Kampung) has been a tradition among Madurese with various motives. In addition to the feast of Maulid Nabi, Moon is a pivotal moment for Madurese to return to their hometown, especially for those who come from the countryside and work in the informal sector in the settlement abroad. In understanding the tradition of *Toron* that has been culturally widespread, Djakfar intends to overview the relationships among religious value, culture, and business ethos within Madurese who is known as hard-working community.

Hidayatillah (2017) supposes to analyze another tradition of Madurese in the form of house design: *Taneyan Lanjhang*. *Taneyan Lanjhang* is a pattern of lined building settlement, built from West to East and facing each other between North and South. *Taneyan Lanjhang* has a characteristic of building that the pattern of clusters and building consists of a primary house, kin house, kitchen, stables, and *Langghar* as well as its well. The existence of the settlement patterns of *Taneyan Lanjhang* is the existence of symbols of high kinship, fraternity and solidarity rope between families and kin which are entwined in a bond of good blood lineage relations or through the bonds of marriage. This study uses a qualitative approach to overview the comparisons of kinship between the village of Karang Cempaka and the village of Serah Tengah. With the presence of settlement patterns, the researcher discovers the form of similarities and differences between both villages. The similarities found in the settlement pattern of *Taneyan Lanjhang* are kinship, the layout of the kitchen and cage, the shape of the house, and the custom of their marriage. While, the difference is seen in the form of *Taneyan*, the layout of building an enclosure, a large number of houses inhabited by families and kin, problems among the family, the role of the character *TaneyanLanjhang*, as well as changes to the building *Langghar* and its well.

Those previous research describe the Madurese with different perspectives and models of analysis. The similarities among three previous research are the concentration of topic on Madurese culture and tradition which reflect and signify the local wisdom and value of life, and the use of qualitative research as a genre of research used to identify and analyze Madurese culture and tradition. Relevance to this study, this article would present different cases and model of analysis by concentrating on Madurese characteristics and typology within the short story as a literary work. This article will highlight how Madurese's typology and

characteristics are described and narrated in the short story. Besides, this article has an axiological purpose; that is to overcome stereotype against Madurese. By the help of Semiotics analysis, we can produce another perception of Madurese's typology and characteristics within short story "Pelean Klebun".

3. RESEARCH METHODS

According to Piliang (2004), the analysis of text is done with two stages of analysis. Firstly, is the analysis of the sign literally. In this case, the sign will be seen and reviewed based on the type of sign, structure, and meaning of the sign literally. Secondly, the analysis of the sign as a sign or a combination of signs that forms a text. In this case, the text is not only defined as a solid narrative about a theme. However, the text can also undergo a new interpretation (the extension of meaning) as a new overcoming meaning.

The analysis of sign in a grouping of model can use the concept of sign by Charles Sander Peirce, known as index, icon, and symbol. The index is a sign that the relationship between the signifier and the causal nature of signified (cause and effect). The icon is a sign that the relationship between the *signifier* and the signified undergoes the nature of similarity or sameness. Meanwhile, the symbol is a sign which indicates the relationship between the signifier and signified is arbitrary or conventional (Budiman, 2005:56-58 in Salam & Akmal, 2014).

Meanwhile, based on the rule of Sign Combination, the analysis of sign is the analysis related to a combination and rule of combination that connect the available signs with the scale of relation whose scope is larger. In the combination, clarifying a meaning is the main purpose in highlighting the combination among the available signs with the overall structure of the text. In this case, the clarification of meaning is categorized within two categories: Paradigmatic and Syntagmatic.

However, if the result of meaning clarification of sign will be stated clearly and conventionally, a social convention as a code is needed to legalize a clarification and interpretation on a sign (Hoed, 2011:3 in Dewi, 2013). Thus, the social convention on Madurese typology and characteristics will be obtained from various research about positive Madurese typology and characteristics taken from the real phenomenon. It is done to create and ameliorate *Keras* and *Pedas* on Madurese as narrated in Ahmad Sapardi's "Pelean Klebun".

4. RESULTS AND DISCUSSIONS

4.1. Food: A Culinary Anthropology Perspective

It is said that culture covers all sorts of activities (actions), a way of thinking (concept), as well as what becomes the symbol of an ethnic group. The definition of culture does not stop at the practical level, but also at the cognitive level, where ways of thinking can also reflect a person's cultural background. On the other hand, the extension of the scope of culture does not only limit in three things: activity, ways of thinking, and symbol for food can also be one of the elements that can reflect the culture of an ethnic group.

Nurti (2017) says that food and cuisine are regarded as forming an ethnic identity with a typical taste that is different from other ethnicities in other areas. For example, Minahasa's cuisine is characterized by a multitude of use of chili peppers (*Rica-rica*) in meat processing, thus making the scent of meat fused into the scent of chili. The view of Nurti about food and cuisine as a reflection of culture is inspired from the conception of Goody stating that the hierarchy of class, caste, race, and gender are formed through the difference of control against food. In her writing, Nurti also adds that food can also be referred to a symbol that has a particular meaning in any kind of human activity within ethnics. The study conducted by Nurti has given scientific contribution for this article on how the lexicon "*Pedas*" has reached the portion as culinary anthropology in Madurese.

4.2. A Semiotics Analysis of "PeleanKlebun"

Regarding the analysis of the lexicon in the short story "Pelean Klebun", the analysis of signifier will be conducted through the early stage of semiotics that is by describing the sign based on the study. In this case, the concept used to analyze signifier is Peirce's concept of icon, index, and symbol. In the concept of icons, the word *keras* is a sign that will be analyzed. From its signifier, *keras* is a unit of phone that can be interpreted as an adjective consisting of alphabet K-E-R-A-S that creates the elements of sound and meaning (sense), as well as owned by humans and things. Meanwhile, based on its signified, *keras* can mean (Kamus Besar Bahasa Indonesia, 2018): (1) solid, strong, and not easy to change its shape or not easily broken; (2) persistent; earnest heart; (3) very strong; very firm; (4) knows no mercy; (5) not gentle; (6) enforcing (pushy, assertive, and downright); (7) strong, tight, and earnest; (8) cruel, fast (wind blowing); (9) torrent (stream); (10) loud (voice); (11) dense (rainfall); (12) can be dizzying; weight (smoking, tobacco); (13) can be intoxicating (drinks); (14) overwhelming power the reaction (medicine); (15) very stimulating (smell); (16) difficult opened or pulled (bolts, screws, nails); (17) hard (meat); (18) does not want to obey orders;

(19) all commands should be given with full of wisdom; (20) fast (increase and decrease of goods price); (21) Endangering lives; crappy (sick).

Based on the context of the short story “Pelean Klebun”, Madurese (mainly men) is called having a hard character and they have grown accustomed to a life that is likely hard for them, so they venture to wander for growing the ranks of their lives for the sake of their well-being. The following data may explain the evidence:

- (1) *Bagaimana mungkin pria Madura tidak suka pedas? Bukankah kehidupan itu sendiri hampir selalu pedas bagi kebanyakan pria Madura?*
- (2) *Bukankah kehidupan melemparkan mereka ke bedeng-bedeng penampungan rongsokan, bahkan sampah aneka-rupa di Jakarta? Bukankah kehidupan membuang mereka hingga hutan-hutan belantara di pinggiran Sampit hingga Palangkaraya? Bukankah kehidupan memaksa mereka bergelimang karat di pusat-pusat besi tua di Surabaya? Bukankah kehidupan menancapkan mereka ke ruang-ruang sempit untuk merapikan rambut orang-orang yang tak mereka kenal di Poso, Kupang, dan Sumbawa?*

From quote (1), we can see the descriptive conception about *keras*. The descriptive concept is a signifier of *keras*. Achmad Supardi (AS) tries to bring up the reader's curiosity about *keras* on Madurese personality and their lives. So, AS gives a clarification on the meaning of *keras* in quotes (1), and the quote (2) can be the signified of quote (1).

Based on the concept of icons, between signifier and the signified of *keras* has a pattern of similarity and similitude (uniformity checked). Besides, in the concept of index, the word *keras* has a causal relationship between the signifier and its signified. In this phase, we will question the cause of what influences the assumption that claims Madurese as hard people, and how is the result of Madurese's typology. The following quotes may be beneficial to answer these previous questions:

- (1) *“Jek gik atanyah pole mun lok terro pegek le'errah (Jangan bertanya lagi kalau tak ingin lehermu putus),” kudengar suara dari arah punggungku.*
- (2) *“Patek! Masih bicara juga kamu...”*
- (3) *Aku hanya ingat klebun tuah dan klebun ngudeh sama-sama menyerangku. Beberapa orang juga tampak menyerangku. Aku bertahan dengan refleks yang diajarkan almarhum ayah dan The Misdi. Klebun ngudeh mati dengan celurit yang dipegangnya sendiri.*

Quote (3) can be said as a result of the rigors of Madurese that is described through the quote (1) and (2). Quote (1) and (2) are a set of reasons that rise for a consequence as in quote (3). Certainly, there is a reason that can also trigger the emergence of quotations (1) and (2) mutually. If it is reviewed on its narrative, *Klebun Tuah* and *Klebun Ngudeh* feel threatened and disturbed by the candidacy of Arul (short story narrator) as the head of the village

(*Klebun*) in the village. His family does not allow him to stand as a candidate for village chief, for several reasons:

- (1) He (Arul) still belongs to the young and is recently assumed the title of his bachelor, therefore it would be better if he works or continues his study;
- (2) If he (Arul) still insists on running for village chief, then he could be facing his death. The defenders of *Klebun Tuah* and *Klebun Ngudeh* (including *Klebun*) will use force and a hard act to defeat Arul and not to run himself back into the election of the village chief.

Thus, it is clear that quotes (1) and (2) also has a narrative background about why the quotes appear, so the following quotes can explain and amplify the quote (1) and (2):

- (1) *“Sudahlah! Kau pintar, jadi jangan pura-pura bodoh! Kamu pasti tahu betul keluarga sana takkan mau ada penantang. Itu artinya kamu akan mati kalau masih terus melanjutkan rencanamu. Kalau kamu mati, kami semua akan mati karena kami takkan terima kamu dibunuh. Jelas?!”* teriak Kak Tofa.
- (2) *Ya, aku sudah tahu itu. Mendaftar menjadi kepala desa berarti menantang keluarga itu. Dan, itu artinya menjatuhkan hukuman mati untuk diri sendiri.*

In the stage of symbol analysis, the relationship between signifier and signified will be tested on those arbitrary and convention through the facts found in the short story “Pelean Klebun”. Arbitrary is about a free interpretation that is conventionally described and acclaimed. Therefore, during the reading of the short story “Pelean Klebun”, we can obtain two views about the rigors of Madurese based on the level of its arbitrary through narrative descriptive characteristics. Those two views are: (1) the hard typology of Madurese occurs when they feel threatened; (2) the hard typology of Madurese occurs because they often wander to fight for their lives to the areas that are peculiar to them (unusual for them).

Those two views are signifier identification based on Peirce’s concept of symbol. Thus, the conventional definition of *keras* on Madurese in the short story will be discussed in the concept of its signified.

In the definition of signifier and sign, the code is the most important aspect, because code contains a convention whose marks are combined so that the message can be communicated to others. Thus, the lexicon *keras* in the short story “Pelean Klebun” is a code that will experience the process of convention by referring to the script of the short story. The assumption is that *keras* refers to the typology of Madurese that tends to be hard and temperament. However, in the process of its conventional meaning, the definition of *keras* can experience the process of seeding a new meaning that is certainly different with its descriptive

meaning. Thus, based on its signified, *keras* is a lexicon or code that contains positive meanings that can be seen as in the following quotes:

- (1) *Bagaimana mungkin pria Madura tidak suka pedas? Bukankah kehidupan itu sendiri hampir selalu pedas bagi kebanyakan pria Madura?*
- (2) *Bukankah kehidupan melemparkan mereka ke bedeng-bedeng penampungan rongsokan, bahkan sampah aneka-rupa di Jakarta? Bukankah kehidupan membuang mereka hingga hutan-hutan belantara di pinggiran Sampit hingga Palangkaraya? Bukankah kehidupan memaksa mereka bergelimang karat di pusat-pusat besi tua di Surabaya? Bukankah kehidupan menancapkan mereka ke ruang-ruang sempit untuk merapikan rambut orang-orang yang tak mereka kenal di Poso, Kupang, dan Sumbawa?*
- (3) *Ya, aku sudah tahu itu. Mendaftar menjadi kepala desa berarti menantang keluarga itu. Dan, itu artinya menjatuhkan hukuman mati untuk diri sendiri.*

4.3. A New Perspective of *Keras* as Madurese Typology and Characteristics (Scientific and Theoretical Convention)

In a proceeding by Nikmah Suryandari (2016), there are at least four factors as causes of communication barrier among cultures: 1) Stereotype; 2) Presumption; 3) Racism; and 4) Ethnocentrism. Madurese becomes one of the ethnic groups that undergoes many obstacles in their communication to other social groups and ethnic groups. It is caused by the assumption on Madurese about their harsh and temperament typology and characteristics. Therefore, it is necessary to form a new insight and thought about Madurese by reconsidering some aspects in linguistics and cultural point of view.

Lantowa et al. (2017) say that stereotype is a judgment against someone with merely based on the personal perception of the group. The perception is influenced by the role of personal (private individuals) view within the group. Someone looks and gives negative assumption towards others who come from different social groups based on its social group characteristics. Of course, the assumption and ways of thinking produce an act of marginalization towards other social groups that are considered as lowly social groups. Therefore, Lantowa et al. (2017) also classify that stereotype is divided into two kinds: positive and negative stereotypes. The negative stereotype is the stereotype that often triggers the emergence of communication barrier and sometimes leads to a conflict between social groups, races, and ethnic groups.

Based on the fact in Indonesia, an evidence of stereotype can be seen on how people perceive Madurese as a society with a harsh and cruel typology clearly referred to their cultural activity *carok*. A stereotype against Madurese with their typology cannot be truly justified by just looking at a single course based on the perception and opinion that they often hear about Madurese. There are a few media and scientific works that reveal the nature of

Madurese with a parameter *keras*. Based on the opinion Suryandari Nikmah, it is said that there are some things that cause the emergence of Madurese stereotype: 1) the high number of criminality in Madura; 2) the limited information obtained by an outsider (non-Madurese) perspective on the nature and original typology of Madurese that are relevant to their daily life, so the judgment is just a speculative and subjective assessment; and 3) the mass media frequently displays and reports negative side of Madurese by a provocative display that can trigger the public's conclusion which is a conventionally subjective justification.

The portrait of the stereotype process can hinder the occurrence and existence of communication that is run by Madurese ethnic to other race groups and social groups. For Madurese, the granting of such stereotype certainly narrows the space and opportunity to communicate with others from different social groups, ethnics, and races because there is a lot of information saying that they are a social group whose nature is hard typology and often exhibits temperament. Thus, it contributes to the existence of a doctrine of racism, which also contains elements of stereotyping to a social group, race, and ethnic.

The effort of ameliorating is an attempt to create an ameliorative definition and a new outlook towards something. In this case, amelioration is seen as a transformation of view to a better universalism. The assessment against the lexicon *keras* and *pedas* in the short story "Pelan Klebun" by Ahmad Sapardi is two faces of Madurese typology and characteristics. The skepticism and stereotype about the harsh character of Madurese have become the veins of life among society in general so that it can be described as a social problem to overcome. Therefore, the enrichment of study on every matter related to typology, characteristics, and Madurese culture needs to be improved by looking at the positive sides and shades of Madurese life.

Therefore, it is necessary to ameliorate public perception (Non-Madurese people) about Madurese in resisting mutual social life without any cultural and communication barriers. As an attempt of amelioration for Madurese typology and characteristics by reconsidering anthropological perspective, Madurese still holds many cultural values related to the system of lives, such as *Taneyan Lanjheng* that has been researched and discussed in A. Latief Wiyata's book (Wiyata, 2002). One of the studies that analyzes *Taneyan Lanjheng* is Hidayatillah (2017). In her article, she argues that *Taneyan Lanjheng* is a pattern of a lined-residential building built from west to east and facing each other between the north and south. From her research, she proves that *Taneyan Lanjheng* has become the strength of kinship values among Madurese. It indirectly states that the Madurese cultural values related to the system of lives are implicitly held by Madurese people through *Taneyan Lanjheng*.

The characteristics in the pattern of *Taneyan Lanjheng* settlement is the pattern of clusters and building that consists of a parent's house, the house of the relatives, kitchen, stables, and *langgher* and its well. The existence of the settlement pattern of *Taneyan Lanjheng* is a form of the symbol of kinship, fraternity, and solidarity strapped high between the family and relatives who are interwoven in a good lineage ties of blood relations or through the bonds of marriage. From the results of her research, it is found that *Taneyan Lanjheng* is a sign of strong values of family and kinship that binds a large family. In addition, *Taneyan Lanjheng* is still inhabited by families who still have blood relations or still have a line of descent from the ancestor of the same family. The description is about the nuances of local wisdom in Madurese.

The other things that characterize the typology and characteristics of Madurese are its polite and courteous language (way of speaking). Effendy (2014) proves that the Madurese speech act still shows the existence of politeness principle in speaking, although not all families on Madura Island can maintain and use their language politeness based on the level of their linguistics rule. It certainly depends on the high awareness of education and traditions among the Madurese.

From the result of his observation on a family in Jalmak village, Parteker, and Barurambat in the region of Pamekasan, it is found that the society still holds the principle of language politeness in their local wisdom related to the use of *Ondhaggha Bhasa* in their speech act, like a communication between husband and wife, or between children to their parents. Moreover, the use of *Ondhaggha Bhasa* is said to be appropriate according to the level of speakers within a social context. Effendy (2014) adds that the use of language politeness is supported by the understanding on the use of *andhep asor* as in the statement *Ondhaggha Bhasa sesaetor seleresakor sareng partengkan bhudhaja Madhura*. *Andhep asor* is a cultural phenomenon within Madurese to show their politeness act by bending over their bodies when they pass through the older people and kiss parent's hands when they plan to go somewhere. This phenomenon shows that Madurese is still viscous in holding and keeping its local wisdom in the linguistic and cultural point of view.

5. CONCLUSION

The study of semiotics (signified and signifier) is important in analyzing what is implied on the text. By the help of Charles Sanders Peirce's semiotics concept, the negative stereotype against Madurese can approximately be overcome through internal exploration to the short story and external exploration to relevant topics about Madurese local wisdom in linguistics

and cultural points of view. *Keras* and *pedas* as referred to Madurese's typology and characteristics should undergo an amelioration to create a new meaning, a new perspective, and a new impression about Madurese. Hence, by this article, there is a practical expectation for further following research on Madurese and on other ethnic groups, to identify as well as to speak for their kind of local wisdom. Scientifically, this article is made of linguistics and cultural-anthropological perspective, and it is expected to be helpful for further research in studying ethnic groups within the scope of literary works and field phenomenon.

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