

Kulcapi's Transcendental Power: An Instrument For Interpreting The Tragic Experience Of Siosar Refugees

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Abstract

Refugees often give birth to tragic experiences, which if not interpreted properly will cause new problems. This paper raises the transcendental power of the kulcapi instrument as a local wealth of the Karo people to help the Siosar refugees in interpreting the tragic experience. The findings are intended to inspire many parties, especially observers and policy makers to help refugees scattered in various regions and countries to interpret the tragic experience in a positive way and place it as a foundation for reaching the future. Research data were collected through limited trials, interviews, and document collection; and analyzed through a circle pattern of philosophical hermeneutics. The results of data analysis show that the kulcapi instrument has transcendental power, especially when filled with elements of local art and culture. The kulcapi instrument gives greater power to these elements to echo the transcendental vision in tragic experience as the deepest meaning that illuminates refugees and gives strength to build the future.

Keywords: kulcapi, refugees, tragic experience.

Background of the problem

Siosar, since accommodating refugees from the 2012 eruption of Mount Sinabung, has become a new residence. This land belonging to the TNI is now inhabited by the people of three villages: Bakerah, Sukameriah and Simacem. The total number of Sinabung refugees in Siosar hills, as stated by the Chair of the Siosar Tourism Awareness Group, Rokky Tarigan, has reached 1308 people with 327 families. The relocation to Bukit Siosar, on the one hand, has at least temporarily saved the refugees from being abandoned in various barracks around Kabanjahe; but on the other hand, the accumulation of refugees from various regions in the same location creates new problems. Cultural differences, regional characters, religious beliefs, as well as the complexity of traumatic experiences often trigger various

tensions. Tarigan said that sometimes people between the three Siosar villages did not greet each other. The separation of the community places of worship in the three villages in Siosar is a symbol that the refugees have not yet become a well-integrated community. The relocation policy is still limited to physical integration, not soul integration. The Siosar refugee community, after ten years of being relocated, still needs mental integration, which makes them live together as a family or community. It is important to foster solidarity, and to reflect on the history of displacement, including the tragic experiences, suffering and isolation as a call to build a better future.

The issue of displacement does not only occur in the Karo community in Siosar. The world is facing various refugee problems. There are still many people from various

countries still living in various refugee camps due to war, political tension, horizontal conflict, destitution, expulsion, and so on. The world community is still struggling with Palestinian refugees in various camps in the Middle East. Several European countries also continue to struggle with Middle Eastern and African immigrants who are grappling with hunger and bloody conflicts in their own country. The war between Russia and Ukraine has become the latest issue to add to the list of refugees in several European countries. Apart from war situations and socio-political conflicts that have triggered the flight of many people from their own land, the world must still be prepared to face displacement due to natural disasters that can hit the human population at any time. Refugees are always there, but will always be a threat to all countries. Existence in refugee camps forces people to have to deal with complex issues, such as overcrowding, limited food and facilities, including sanitation, psychological and social tensions, cultural differences and religious beliefs, threats to existence and threats to the future. These problems require the involvement of all countries to always be ready to face refugees and carry out various innovations in healing, rehabilitating and recovering lives, as well as integrating refugees into one big family, accepting each other, in solidarity, supporting each other in building optimism for life and a brighter future. good.

This article highlights one of the strengths of traditional Karo music, the kulcapi instrument in helping refugee communities to make sense of tragic experiences. The article is based on field research, May-December 2021, about the transcendental power of the Karo kulcapi musical instrument, which is viewed from the perspective of Karl Theodor Jaspers. The research uses a qualitative approach. Data were collected through observations on the use of kulcapi instruments in various rituals, interviews with art practitioners and traditional leaders, and collecting documents on the use of kulcapi in the Karo people. The collected data were analyzed using Paul Recouer's

philosophical hermeneutic circle: the elements explain the whole and the whole explains the elements (Recoeur, 2014).

Perngereng Biang Sipitu

Kulcapi Karo, according to the myth passed down from generation to generation, as stated by Faizi Ginting (in an interview on December 23, 2021) comes the ringing of the ringworm or the sound of the seventh dog "roar". It is said that once a hunter had seven dogs (PH Ginting, 2015). The seventh dog was limping, but a great hunter. The seventh dog, on a hunt, lost a struggle with a pangolin. The dog was pulled into the onion tree. The seventh dog went missing with the pangolin. The hunter cut down the onion tree to make firewood. When collecting branches, the tree trunk accidentally makes a "teng" sound. The hunter interprets the sound "teng" as the sound of the seventh dog. The hunter kept ringing with the seventh dog "teng" sound. The hunter, with the intention of perpetuating the sound of the seventh dog, invents the musical instrument kulcapi, and expresses sorrow by continuously strumming in order to produce an "ateng" sound resembling the "roar" of the seventh dog. (Atmojo, 2009).

Kulcapi in Karo Community Life

Kulcapi is not actually a musical instrument that belongs exclusively to the Karo people. Some of the surrounding tribes also have similar musical instruments. The Batak Toba, Simalungun and Pakpak communities also have kulcapi, better known as kurcapi, with varied forms and patterns of play (Bukit, 2016).

Kulcapi including stringed instruments, shaped lute with two strings (two-stringed fretted-necked lute). Snar kulcapi, at the beginning using the roots of the palm tree. In line with the development of modern musical instruments, kulcapi strings have been replaced with metal strings. Kulcapi karo initially did not have a fret/tone limiter, resembling a violin instrument (Siregar, 2020). Later developments, to make it easier for players and sound clarity, practitioners of Karo tradition

music innovate by adding frets to the finger board of the kulcapi. (Suroso et al. , 2019) . Most Karo kulcapi have 5 frets, but to achieve one octave tone, many make it 9 fret transparent (Sembiring, 2019) .

This musical instrument, referring to the classification of Curt Sachs and Hornbostel, belongs to the chordopone type , which is a musical instrument with a sound source on the vibration of the strings (Sihaloho, 2019) . The basic shape of the kulcapi is almost like a guitar or ekulele in the people of Nusa Tenggara, with the takal (head) as a place for adjusting the sound (lobes); collar (neck) as a place for frets (tembuku) and serves to grip the left hand when playing the kulcapi; resonator hole on the back to give sound effects (Siregar, 2020) . At first glance, the Karo kulcapi looks like a small canoe. This model may be related to the traces of Karo Hinduism (EB Ginting, 2015) . Canoe in the appreciation of Hindu society, at least Hindu India is lived as a symbol of the world. This form can be an indication that the existence of kulcapi in the Karo community is related to the Karo people's appreciation of the world and life (Arndt, 2002) .

Nowadays, kulcapi craftsmen are doing a lot of innovation. Each dwarf craftsman made resonator holes with different variations, both in shape and size to create more complex variations of sound. The role of the resonator hole has now begun to be taken over by the spool or electronic loudspeaker (Sihaloho, 2019) . Innovation also occurs in the strings. Some Karo craftsmen and musicians began to modify the dwarves into four strings. Innovation also occurs at the fourteenth fret (Sihaloho, 2019) . The results of this development have been widely published in various performances and social media.

Two strings of ku 1 capri make this instrument mostly functioned as a melody. Sometimes it is used to fill chord intensity by playing 2 chord notes at the same time, for example do and mi notes, in the c major chord space, which should be 3 notes: do, mi and sol (Sembiring, 2019) . In contrast to most ethnic music in the archipelago which uses five major

scales, major pentatonic scales , kulcapi, like most Karo music using a minor scale, the minor scale (Ginting et al. , no date) .

Today, kulcapi players often make various innovations. Some do tonggum by using a resonator hole (babah) to change the color or sound effect. There are those who hold all or part of the babah kulcapi to the player's body repeatedly so as to produce a sound effect that resembles an echo sound on an electronic musical instrument (Sembiring, 2019) .

Kulcapi Karo, as stated by Rokky Tarigan (in an interview, October 10, 2021) was initially used by the shepherds as a spare time filler. The simplicity of the game pattern makes it easy for shepherds to use this musical instrument. The chanting of the kulcapi melody often comforts the soul of the shepherd and soothes the livestock. Kulcapi is also often used as an expression of the soul when it is experiencing joy and excitement . In ancient times, young men often played kulcapi as a medium to communicate the contents of their hearts to the girl (Sihaloho, 2019) .

Later developments, kulcapi is used as a melody to accompany the Karo folklore (PH Ginting, 2015) . Sorensen Tarigan said that the kulcapi has a role as an instrument to accompany the Karo folklore (Sihaloho, 2019) . The Karo people are used to spending their spare time after the planting and harvesting seasons, by sitting relaxed in public spaces, such as village halls (jambur) and coffee shops. Most adult men cope with the cold weather of Karo land by gathering in these two public spaces to simply drink coffee while chatting. Various folk tales are often told accompanied by kulcapi melodies. Karo people often use various folk stories, such as myths and legends to form morality young people (PH Ginting, 2015) . The folklore of the kuda sitajur hiker and the perkatimbang siberu tarigan are among the two that often fill the gathering of men at coffee shops and jambur (PH Ginting, 2015) .

Kulcapi Karo is also often played as a single instrument (PP Ginting, 2015) . Kulcapi is then used as an accompaniment to rengget or turi-turin (song of life) which is used at various

parties, both happy parties (good work) and sorrow, evil work (Ginting, 2014) .

Later developments, the kulcapi became a solo instrument. The role of the kulcapi, as stated by Jasa Tarigan (in an interview in October 2021) became wider after being included in the gendang telu and five sandals. Since the 1980s the kulcapi has served as a molodi in the ensemble gendang telu and five sandals in various life rituals, such as *ralang tendi* (spirit summons), *ndilo wari udan* (request for rain), *erpanggir kulau* (self-cleaning), *mengket mbaru house* (entering a new house) ; and customary rituals, such as birth, marriage and death; and entertainment activities, such as *guro-guro aron* (PP Ginting, 2015) . Kulcapi is the bearer of the melody and sets the tempo in the gendang telu and the five dances. The presence of kulcapi in this ensemble slowly shifts the dominance of the *ceruna* as the melody carrier (Sihaloho, 2019) .

Kulcapi's Transcendental Power

The question that arises is what is the role of kulcapi in integrating various elements of the refugee community. How can kulcapi build a family atmosphere for refugees? How can kulcapi music melt the souls of refugees from regional and sectoral egoism? How to create a spirit of togetherness, mutual acceptance, solidarity, mutual empathy? How to develop the togetherness of the refugees into one community or big family of Siosar. How kulcapi music helps refugees to overcome mutual suspicions, various limitations, and find opportunities for cooperation in building a more prosperous future. The study found several aspects of kulcapi music that could be empowered for the development of the integration of refugee communities. The trial of combining the kulcapi instrument with folklore found the symbolism of the shape and pattern of the game as an inspiration that was developed to strengthen the integration of the refugee community.

Shape Symbolism

The role of kulcapi in developing the integration of the refugee community starts from the appearance of the form. The form of kulcapi, as in most cultural and artistic objects, is a sensual aspect with a symbolic power that invites the subject to enter deeper and find meaning in depth (Jaspers, 1959) . Karl Jaspers said that all cultural objects are documents of revelation (Damanik and Ndonga, 2020) . Culture perpetuates the experience of revelation in reality in various forms (Siswanto, 2017) . Art and myth are two elements of culture with special powers in conveying a transcendental vision (Williams, 1972) . Art has the power to present a vision of divinity in the form of beauty; and myths have the power to translate mystical experiences of revelation in reality into personified objects (Williams, 1972) and bring people to their real state, *in illo tempore* (Ndonga, 2019d) . Kulcapi from the sound side is a musical art, but in terms of form it takes part in the symbolism of architectural art or approaching sculpture. Karl Jaspers said that the art of spatial architecture with forms , boundaries , and structures can be symbol peace, tranquility and continuity of eternity (Jaspers, 1971: 173) . In contrast to the art of music, said Jaspers, the art of architecture can make a presence persist in the mind , not one that disappears in temporal time (Ndonga, Mustansyir and Munir, 2019) . The shape of the kulcapi is also close to that of sculpture. Jaspers said that this type of sculpture has the power to present a transcendental vision in the form of physical beauty. Sculpture has the power to connect between empirical reality and the mythical state (Ndonga, 2018c) . The form of kulcapi has the power to present a transcendental dimension and vision, and to maintain that presence in the mind of the subject for a long time (Jaspers, 1971) .

What are the transcendental dimensions and visions that are presented through the kulcapi form? It is necessary to look at the relationship between the elements of the kulcapi form and the life philosophy of the Karo people. Kulcapi, in terms of shape, has two basic elements, namely a body that

resembles a canoe and the number of two strings. The shape of the canoe is probably related to the traces of Karo Hinduism. The canoe in Hindu society is a symbol of life (Arndt, 2002). The shape of the canoe on the kulcapi reminds the Karo people of the journey of life. This symbolism is evident in the use of musical instruments for this purpose as an accompaniment to the song of life (rengget), soul expression and folklore (PH Ginting, 2015).

Kulcapi is a stringed instrument with two strings. This musical instrument, according to the complexity of the development of traditional music, has indeed undergone modifications (Sihaloho, 2019).¹ Karo tradition art academics agree that the original form of Karo kulcapi only has two strings. The question arises, why Karo kulcapi only consists of two strings (Sembiring, 2012). Does the number of strings in this instrument only fulfill the aspect of the beauty of the sound or the limitations of the material? Does the number of two strings of kulcapi have its own meaning in the life of the Karo people?

First, the tendency to pair. The number of two strings on the Karo kulcapi, as stated by several sources, has a relationship with the life of the Karo people. The two strings remind people of many things in life as a couple, such as husband and wife, kalembubu and a beru child. Paired patterns also occur in the art world, such as the ovary drum with the child's drum, the perkolong-kolong pair, and the landek (dancer) in the goro goro aron activity. This pattern is different in traditional rituals, such as death, house cleaning, mangokul holi or lifting bones, erpangir kulau. Singers and dancers in traditional rituals tend to be single because their role is more as prayer bearers (PP Ginting, 2015). Paired patterns are also found in the cardinal directions, such as east-west, north-south.

Two strings of kulcapi remind refugees that life is never single. Refugees are not alone

in dealing with disasters. One snar presupposes there is another snar. The two strings of kulcapi emphasized to the refugees that there was always another party with him, even though the presence of the "other" was in the shadows, but it was really real (Ndona, 2019c). The two strings also remind that life always passes through two poles (Ndona, Mustansyir and Munir, 2019). Every birth inevitably leads to death. Every pleasure leads to suffering. Every luck presupposes misfortune. Life is not always lucky and happy. Certain episodes are bound to have misfortune and sadness. Two kulcapi strings remind the refugee community that the circle of fortune is always turning (Ndona, 2021a). In certain episodes it is at the top, but in other episodes it must be at the bottom. Two sides of life, luck and misfortune have become nature. Man must come to terms with this reality as the path to happiness. Luck can indeed be enjoyed, but the space of suffering must be accepted. Suffering, as stated by Karl Jaspers is a boundary situation (Tolvajčić, 2020), which must be accepted and become the foundation to jump into infinite space and find a transcendental vision to build existence (Papastephanou, 2021).

Life always runs in space, whether long or short, broad or narrow, which is clear at both ends there are poles: East and West, North and South. The space between the poles became my world, the sacred cosmos. I have to establish an existence in that space. All who inhabit the cosmos are brothers, who although have different origins but become a big family that must have the same parental root (Ndona, 2018a). All conflicts and disputes must be avoided because they will cause rift, chaos and disaster. Two strings of kulcapi and various other symbolisms remind the refugee community to always find the meaning of suffering in the refugee space, build self-existence, while maintaining brotherhood with all who inhabit the same cosmos (Ndona et al., 2020).

Second, the two strings in the Karo numbers. In more detail, the sum of the two kulcapi strings must be related to the Karo numbers (numbers) . An academician of Karo traditional arts, Henri Guntur Tarigan, said that numbers or numbers , at least from numbers one to eleven, have meanings related to the values of life that are lived by the Karo people (Tarigan, 1990) . The number one, for example , according to Tarigan has meaning unity of heart and wholeness. The meaning of the number one is often conveyed to newlyweds, "Ers are a house rule , you should unite with one another (Tarigan, 1990) . The two strings of kulcapi are related to the meaning of the number two in Karo numbers. The meaning of the number two is often associated with the principle, two two measures fit simehuli (Ginting et al. , 2021) . The Karo people believe that every person has a different mind. Two persons have two minds and two hearts. The number two means that everyone has a different mind and heart, which requires tolerance and the need to conform with other parties (Tarigan, 1990) .

Karo people believe that the truth is never single (PP Ginting, 2015) . Truth is always subjective, because it is always plural. This parallels the opinion of Karl Jaspers about the subjective nature of truth (Jaspers, 1971) . The plural truth has implications for the ethos of life. Karo people are always encouraged to think twice before saying something. The Karo ethos requires that statements conveyed in social communication are limited to the word *teng-teng* or polite words, not *tuhu* words or words of truth (Tarigan, 2018) . Many people consider this aspect as the source of the dualism of Karo's human personality. Karo people always have two sides to life, namely what is said or shown, and what is actually (Handayani Nst et al. , 2019) . Karo people prioritize the word *teng -teng* as a polite language in social interactions (PP Ginting, 2015) . This does not mean ignoring the word *tuhu* or the words of truth. The truth for Karo people has its own place and should not be told to other parties. The truth is more in the inner space, not in the

public space (PP Ginting, 2015) . The truth, because it is more in the private sphere. The phrase *kataken kata teng-teng , ula kam kataken kata tuhu* , describes what should not be conveyed.

Pedua Duaukurndu Load Simehuli is the path of Karo wisdom. The Karo people forbid coercion of thought (Tarigan, 2018) . Everyone has their own thoughts. The term " one mind and one taste" does not apply to the social ethos of the Karo people. One can not force others as we think.

Pedua duaukurndu muat simehuli is often presented in traditional marriage rituals. The *Kalembubu* party, by acting as a debater of the *idah* or God who is visible (Tarigan, 2018) conveys a message to the bride and groom so that both of them hold the principle of *pedua duaukurndu fit simehuli*. The term *pedua duaukurndu loading simehuli* describes the Karo people's awareness of the uniqueness of each human person. This point brings together the vision of humanity between the Karo and the Toba Batak (Ndona, 2018b) , Simalungun (Ndona, Siagian and Ginting, 2021) and the Pakpak Batak (Damanik and Ndona, 2022) . Marriage also cannot unite all the thoughts and feelings of husband and wife. *Pedua duaukurndu muat simehuli* means understanding and appreciating the thoughts and feelings of the couple in marriage. Anton Sitepu, one of the Karo ethnomusicology academics (in an interview 7 November 2021) emphasized that the two two measurements of the *load simehuli* summarize the Karo people's awareness of tolerance and democracy in marriage and community life.

Respect for differences is based on love. Love makes people respect the thoughts and feelings of others. *Pedua duaukurndu loading simehuli* indirectly refers to the identity of the Karo people as human beings with feelings. Sensitive people try to understand the thoughts and feelings of others. This causes the Karo people to forbid "asking". The Karo tradition tends to "give" rather than "ask" (Tarigan, 1990) . The term *rendi renta* in the Karo *ukat* letter means that you are not allowed

to ask before giving. The two strings of kulcapi are a symbol of rendi and old age . One string is a symbol of rendi , and the other string is a symbol of old age. Pedua duaukurndu fits simehuli into the basic spirit of democracy in the Karo people (PP Ginting, 2015) .

This awareness has strong relevance to the heterogeneity of Siosar refugees. The Siosar refugee community, although almost entirely of Karo ethnicity and originating from the area around the foot of Mount Sinabung, as stated by Rokky Tarigan has been polarized in customary groups, social sentiments, group egoism and lives in a geto sectoral (in interview 17 October 2021). This situation is seen in the grouping of village government administrations based on the village of origin: Bakerah, Simacem and Suka Meriah. The phenomenon of polarization also occurs in various refugee communities. The situation is much more complex in camps and relocation of refugees with a high degree of heterogeneity. The complexity of the pattern requires the complicated. problems often take many victims. A survey of the former relocation of the Vietnam refugees in Galang, October 17, 2017 found traces of violence between refugees which were enshrined in various photos and monuments. The refugees in Siosar, despite living in the same relocation area for almost ten years, have not experienced soul fusion. Rokky Tarigan (in an interview on 17 October 2021) recounted that the experience of isolation in their home area led them to tend to be suspicious of each other and build a defensive attitude towards others. Living in isolation causes people to tend to see differences as a threat to group existence (Ndonga, 2018a) . Society tends to protect rather than develop life. This is one of the obstacles faced by the government and various non-governmental organizations in developing the economy, social and tourism of Siosar. The basic problem of the refugee community in Siosar lies in the psychocultural aspect. All forms of empowerment of the Siosar refugee

community must depart from the psychocultural aspect.

Kulcapi Karo by referring to the philosophy of the two duaukurndu loading simehuli has become inspirational the Siosar refugee community to return to their natural nature as Karo people who respect differences, are willing to give, and appreciate life (Matanari et al. , 2019) . Similar symbolism is also found in various musical instruments and cultural elements in various countries and ethnic groups. The presence of these symbols can revive the collective memory of the displaced community towards a philosophy of life that respects differences, is willing to give, and values life. The struggle of refugees' lives requires the presence of various cultural objects, especially those that have special powers in presenting a transcendent vision and noble values that soothe the soul, move the will to accept each other and live together in peace, build optimism, and reorganize the future. looking up.

Third, two figures of divinity . The number two in the numbers is also related to the description of divinity in traditional Karo beliefs, namely the invisible divinity , which is the object of worship, the begu, the spirit that inhabits the village, all the cardinal directions, the cosmos, and the debate kaci -kaci as the highest God. , creator of the universe ²; and the visible divinity, debata nani idah, namely the figures and objects that are symbols of divinity in life and the cosmos. ³Karo people realize that figures and objects of divine symbols are not the real God, but are needed as instruments in building existence. The Karo people place the "invisible" divinity in the main position, at least visible in traditional rituals, but because of His transcendence they still need figures as a medium to communicate divine language and transcendental vision, as well as objects for media statements of attitudes and beliefs. communication instrument (Siswanto, 2017) .⁴

The two strings of kulcapi confirm to the Karo that divine figures, such as kalembubu and parents have a figurative dimension. Kalembubu is a debate nani idah, because of that represents the divinity that is worshipped. This position lies behind the preferential treatment of the debating figures of Nani Idah. Their discourses and actions are not solely from him, but represent the will of the divine, so they must be received with respect, worship. This attitude makes many Karo people place the advice and attitude of the debate Nani Idah as a foundation in overcoming grief and anxiety, as well as struggles in establishing an existence.

The refugees, after being uprooted from their hometowns and their own cultural roots, have to face the downturn in the chaos of life. The relatively long refugee period has accumulated emotional wounds, causing anxiety, frustration, and having to face the risk of future uncertainty. History shows that not a few of the refugees were forced to flee, chose shortcuts by committing suicide, were involved in anarchism, and so on (Rakhmi, Mujibussalim and Mahfud, 2019) . Refugees, in anxiety, sorrow and anxiety need enlightenment to see reality more deeply, find meaning, cultivate optimism and reorganize the future. Refugees need the help of figures and symbols that lead them to reading reality as a language of revelation of the divine, and finding inspiration to build existence . The experience of suffering, as Jaspers said, is not the end (Jaspers, 1959) . Reality, including suffering, is a "snare" of the culmination of life. There are still "other strings" which, even though they are hidden, must still be plucked in order to echo the voice of beauty. Two strings of kulcapi remind refugees that life is always in two poles: joy and sadness, happiness and suffering, life and death, ease and hardship. Life is like a circle of fortune, sometimes being above with all achievements, successes and sparkling joys, but sometimes being at the bottom with various difficulties, failures, hardships, suffering, and sorrows. (Michael, 2019) . Humans, as Jaspers said, must continue to see reality, in all its forms as symbols, which when read will find a divine

voice for life (Jaspers, 1971) . Reading as a symbol will help refugees to find meaning behind reality, and with optimism to live again, organize a better future (Ndonga, Mustansyir and Munir, 2019)

Fourth, kula and tendi . The two strings of kulcapi also correspond to the two elements of the human being: the kula (body) and tendi (spirit). Two kulcapi strings remind people that themselves and others are not just kula , but also have tendi. The existence of tendi, as seen in various philosophers' thoughts, gives human nature and dignity (Ndonga, 2021b) . The soul makes man not just something but a person. Humans, because the soul becomes a person with noble dignity and natural rights (Ndonga, 2021a) . The existence of tendi requires Karo people to treat themselves and others with dignity. Karo's proverb says *erpangir janah raleng tendi* ." Tendi also emphasized all the risks that must be borne from one's own actions, *actus humanus* (Bretzke, 2014) .

Awareness about tendi, as conveyed by Henri Guntur Tarigan, underlies the social ethos of Karo people (Tarigan, 2018) . Treating others, on the one hand, has an impact on the joy, anger and fear of the person concerned, and on the other hand, on the perpetrator's self, the karma received by the perpetrator's tendency . Karo's hinduism background gives a trace of belief that all good and bad deeds towards other parties will have an impact on the subject of the perpetrator (Ginting, 2005) . Two strings and the strains of kulcapi music become musical instruments that remind the Siosar people of *rendi*, which underlies the Karo ethic to treat others with dignity. This role is strengthened when the kulcapi instrument accompanies *turin-turin* and folklore. The message behind *turin-turin* and folklore always repeats the obligation to obey the ethos of kinship and treat others in a civilized manner (Gurusinga, 2017) .

This awareness can inspire refugee communities about the nobility of the dignity of life. The nobility of life lies in the soul (*rendi*) .

Awareness of the soul reminds refugees and all parties to keep fighting for life, no matter how hard the suffering they face. Awareness the same should also encourage refugees to maintain an ethos of politeness, and to treat each other in a civilized manner even in the most difficult situations. Desperation, shortcuts, violence, anarchism and all forms of evil are not justified options in overcoming difficulties, even in an emergency situation . The Karo ethos emphasizes that people must still choose goodness in all situations.

Kulcapi Game Pattern

The symbolism of kulcapi is not only limited to form but above all to usage. The use of the kulcapi, like most other musical instruments, lies in the involvement of the listener's subject. Music does not only involve the soul of the performer, because at the same time it also involves the listener (Gustina 2005: 7). Music, as stated by many parties, involves the dimensions of the listener, the activity of the listener, the results that are heard, and the context when listening. (Stensæth, 2018) .

The involvement of the subject is evident from its early use, both as a solo instrument and especially as an accompaniment to folklore and rengget , which often elevates the souls of shepherds to infinite space and discovers a transcendent vision that inspires life. This custom is now being passed on to youth gatherings as a medium of moral education (Handayani Nst et al. , 2019) . Folklore has the power to convey a message without making the subject feel indoctrinated (Giri, 2010) .

Folklore not only gives the object of imagination, but brings the subject into an infinite space (Jacobs Sumardjo, 2010) . Folklore, such as myths and legends, has the power to bring the subject into a state in illo tempore, and find meaning for life, especially in responding to the phenomenon of chaos in

the cosmos and life (Cassirer, 2021) . The kulcapi instrument gives more power to the transcendental power of folklore (Ndona, Mustanyir and Munir, no date) . The kulcapi instrument has the power to influence the listener's soul, to dive deeper into the storyline, as well as grunt and cry. The kulcapi instrument is also due to the harmony of sound, movement and tone rhythm , regular accents , rhythm can stimulate the soul to rise to the level of in illo tempore which is the culmination of the story and rengget (Siswanto, 2017) . Kulcapi instrument which becomes the intro between folklore episodes as if to give the subject a pause to reflect and enter the subjective depth to find oneself in the range of values presented. (Siswanto, 2017) . The kulcapi instrument , in descending motion, the descending way gives meaning or light to the subject . Kulcapi melody, on the one hand stimulates the soul of the subject to look up to transcend the boundaries of the world, but on the other hand looks at oneself, reflects, finds value, organizes life and gives strength to look to the future (Ndona, 2019d) .

Simalungun Rayat - Space for Transcendental Vision .

The symbolism of the kulcapi game is most visible in the gendang telu sandalanan. The kulach instrument in the gendang telu sandalanan has the power to bring the subject to a transcendental experience. The Karo people call this event seluk (trance). The tempo of the kulcapi melody that is increasing over time makes the subject's consciousness slowly decline and the body is controlled by a transcendent power (silalidah).

The tempo of the kulcapi instrument on the gendang telu sandalanan is generally divided into three basic patterns: simalungun rayat (slow tempo) , odak-adak (fast tempo) and extinguished (fast tempo) .⁵ These three

⁵ Si imelungun rayat begins with the song *mulih-mulih* and culminating in *katondang-katondang* ; then *odak-odak* with a moderate rhythm, consisting of *mari-mari* , *diden-diden* ,

and culminating in *odak-odak* ; the *patam-patam* stage with a fast rhythm , starting with *patam-patam*, *kabang kiung* and *selukken drum seluk* .

patterns are common patterns in the Karo people. This basic pattern can be a space for the Karo community with different origins, domiciles, backgrounds and characters to fill with *rengget*, stories and cries. different (PP Ginting, 2015) . The three basic patterns become spaces for expression, dialogue and mutual enrichment. The three basic patterns, on the one hand, become an open space for the fusion of the souls of refugees from various characters and cultures with the same spirit and vision; and on the other hand it becomes a ladder uphill to unlimited space, to experience the connection of the soul with the transcendent (Siswanto, 2017) .

The climb starts from the *simalungun rayat* stage. The *kulcapi* instrument on *simalungun rayat* is in slow motion. *Simalungun Rayat* 's slow tempo acts as a guide for *Kalembubu*'s advice and traditional elders, also *rengget* and parrots (crying) . The slow tempo of the *kulcapi* melody on the *simalungun rayat*, the regularity of the composition and the beauty of the tone neutralize the emotions of the subjects, and lead the inner attitude and gestures according to the role in the kinship structure (Barus, 2016) . The slow tempo and beauty of the *kulcapi* instrument, on the one hand, stimulates the *kalembubu* to position themselves as debaters *nani idah*, penetrating divine virtues . and convey messages with love, *keleng*. Penetration is often accompanied by the fusion of souls in certain ancestral figures or divine beings. Slow tempo, on the other hand stimulates the child to listen to the sermon as a divine voice, accompanied by an attitude of respect, worship, finding and internalize the values conveyed (Dance, 2018) . At this moment, *Beru* children often experience mental attachments, even entering a trance state.

The melody of the horn, on one side stimulate the soul of the subject to ascend to the transcendent space; and on the other hand go inside, to reflect and find meaning for life. The placement of wars, the *kulcapi* instrument at the beginning of the *simalungun rayat* , which is intended for debate, clearly directs the subject's

intuition to a transcendent experience. The presence of *kalembubu* following the wars also emphasized the ritual orientation of transcendent experience. The Karo people belong to a religious society (Wiradnyana, 2017) . Truth for religious communities, as stated by Karl Jaspers, including the issue of existence and life always comes from the transcendent (Damanik and Ndona, 2020) . The term transcendent refers to the thought of Karl Jaspers, of course, it cannot be narrowed down to a certain divine person (Ndona and Tibo, 2019) , but something absolute, which with absolute power and by Him humans can fill the limited space (Ndona, 2021b) .

The existence of the music of wars clearly directs the subject to appreciate the entire communication of symbols and drum sounds to the divine. The wars required the subjects to see the discourse, *rengget*, *nuri-nuri* as divine language and *gendang telu sandalanan* as instruments of divine accompaniment. *Kulcapi* melody on the drums *telu sandalanan* stimulates the soul of the subject to rise above, to an infinite space, and into the self, namely to the inner nature of the subject.

The rhythm of the *kulcapi* instrument then rises to a moderate tempo at the *odak-odak* stage as a dance accompaniment (*landek*) as if to agree with the discourse, also to celebrate transcendent experiences and visions, as well as the values obtained. The tempo is increasing rapidly at the stage of *patam-patam* which leads the subject to fusion of the soul with a new vision. The speed of the *kulcapi* melody at the *patam - patam* stage often brings many parties to the experience of ecstasy. The general public, as stated by Rokky Tarigan (in an interview, October 21, 2021) often labels the experience of ecstasy with subtleties or trance (de Oliveira Maraldi et al. , 2021) . The experience of ecstasy at this stage is actually a melting experience between the subject and the transcendent vision, between the subject and the values found. The experience of ecstasy at the *patam-patam* stage, when viewed from the perspective of Karl Jaspers, is an affirmation, an affirmation of the vision that was found and

a commitment to build a new life (Ndona, 2019d) . The stage of ecstasy is the stage of merging between the "human me" and the "divine me", between "myself" and the "new vision" (Afrianti, 2020) .

Power and Presence of Kulcapi Instruments

The kulcapi instrument confirms the opinion of Karl Jaspers about the power of art that can present a transcendent vision in reality (Ndona, 2019b) . The kulcapi instrument with the power of presence can visualize transcendent existence or metaphysical and abstract concepts in the Karo people's appreciation in a concrete form, making people who are unable to think abstractly and speculatively be able to explore and live (Siswanto, 2017) .

The kulcapi instrument is certainly not alone in producing transcendental power and immanence. Kulcapi melody as a solo instrument only produces regularity of tone and beauty of sound. The kulcapi instrument has a transcendental power when it accompanies folklore, rengget, and parrots. Kulcapi, in this role gain the power to stimulate the subject to penetrate objects and internalize values . The kulcapi instrument, especially in combination with rengget and folklore, brings the subject into mystical experience and existence, so that the subject seems to be between eternity and time (Ndona, 2019b) . The transcendental power of kulcapi seems to justify the opinion of Karl Jaspers, even art that has the power to revive other elements in culture that may have long been forgotten and no longer speak, so that they resonate and give meaning to new generations (Siswanto, 2017) .

The kulcapi instrument can be said to be a genre art with the power of presence, presences (Siswanto, 2017) . Karl Jaspers in *Philosophy* , Volume 2 says that the art of genre has the power to bring about infinite dimensions and transcendental vision in the form of beauty (Gordon, 2021) . The kulcapi instrument can overcome the limited space of the Siosar refugees, especially in the struggle to overcome frustration and depression by facing economic impasse and psychosocial problems

in the refugee camps. The kulcapi melody stimulates the soul of the subject to place various boundary situations (Bornemark, 2006) to jump into an infinite space, thereby gaining transcendental experience and vision to illuminate life and gain existence (Ndona and Tibo, 2019) .

This ability is also found in various traditional music in the tribes of the archipelago. Traditional arts, both sound art, motion art and fine arts in their original use are always related to rituals, which in motion from above have figurative meanings , which present higher entities, such as figures, visions, values and various other elements that transcend form of concrete art; On the other hand, in motion from below, it stimulates the subject to rise in unlimited space, so that in a temporal moment, the soul experiences a connection with something that is represented by the beauty that is displayed (Siswanto, 2017) . Javanese gamelan, gondang/gondrang Batak North Sumatra (Nainggolan, 2007) , nggo damba and naro in the Keo community of NTT (Ndona, 2019c) are genre music with symbolic power that presents a transcendent vision and brings the subject's soul to a primordial moment, to what is happening in *illo tempore*, which underlies existence with creativity, healing and salvation (Ndona, Mustansyir and Munir, 2019) . Art gives form to values, so that they are not only abstract and a priori ('Actualization of Understanding Values According to Max Scheler for the Future of the Indonesian Nation', 2016) , but acquire the form of beauty, concrete and accepted voluntarily.

Inspiration for Refugee Integration Development

Human life, as many existentialist philosophers have said, is always overwhelmed by boundary situations (Tolvajčić, 2020) . Displacement often creates new boundary situations for refugees. The term boundary situation is used in this paper to summarize all situations that limit, whack and squeeze, which the subject himself cannot overcome (Peach, 2019) . Various special boundary situations that crush

the refugees often cause trauma, anxiety, despair, mutual suspicion, which sometimes tempts them to take shortcuts, commit violence, anarchy and so on. Various boundary situations show the refugees' need for instruments that stimulate the soul to see all boundary situations transcendently. Boundary situations, including tragedy, as said by Karl Jaspers are symbols that must be read as divine language (Nichols, 2009) .

The kulcapi instrument is a local treasure that can be presented, and ignites the use of various local music to help refugees not only to neutralize mental tension, but especially to stimulate the discovery of the meaning of boundary situations, which Karl Jaspers considers to be divine voices (Peach, 2019) . It is important for refugees to find meaning in order to build hope and optimism in life. Refuge and every tragedy must be a springboard for leaps and a force for the future.

Kulcapi, with their small size, simplicity of form and pattern of play, are relatively easy to present in refugee situations. The symbolism of the shape and pattern of the kulcapi game can help refugees to see the light of transcendence in all situations of pressing boundaries.

The shape of the kulcapi that resembles a canoe and the number of strings can be an object of symbols to convey the meaning of life. The innovation of form and free space for modification of the number of strings is certainly an opportunity to be filled with life values from various cultures. The symbolism of the shape and number of kulcapi strings is an example for observers to empower various symbols in traditional musical instruments and elements of local culture in helping refugees and victims of tragedy to find transcendental meaning from each bitter experience and to cultivate strength to reach for the future.

Kulcapi instruments, as a means of therapy for refugees, of course require other elements. Kulcapi, when used as a single instrument, of course only produces peace of mind. This aspect is indeed important, but the kulcapi instrument will give greater power

when it is elaborated with various other elements of culture. The kulcapi instrument is the accompaniment melody. This instrument has an open space to be filled with various elements of art and culture. The beautiful tone and tempo playing of the kulcapi instrument empowers artistic elements, such as singing and poetry; and certain elements of culture, such as folklore, myths and legends. The elements of art and culture that fill the kulcapi instrument, from him already have an objective meaning as a dimension of transcendence. The inclusion of elements of art and culture into the kulcapi instrument resulted in greater power to speak and gave contextual meaning to the refugees.

Conclusion

Handling refugees is not enough just to relocate. Refugees need various instruments to help them make sense of their boundary situations, especially tragic experiences as a foundation for building a future. The kulcapi instrument can be used in one way, especially in collaboration with various elements of local arts and culture to neutralize psychological tension and find meaning from the tragic experiences experienced. The transcendental power of Karo kulcapi can be a stimulus for observers, policy makers, artists and cultures to empower various local treasures, including elements of art and culture, especially those that contain a symbolic dimension with the power to convey a transcendental vision to help refugees in dealing with tragic experiences and all kinds of things. boundary situations that plague their lives.