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Definition of Cultural Background and Belief in Petilasan Carangandul, Tamansari Village

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Abstract
Humans are given by the Creator reason, mind, sense, and heart to catch life phenomena. Human phenomena are related to how Humans define signs shown to and caught by human sense or not. Definition of these signs greatly gives meaning to human's belief, thus definition with sign representation has appropriate relevance. Definition that is related to the belief in Petilasan (bathing place) Carangandul is believed as something which may influence life habit of the people in Tambaksari Village. Charles Sanders Peirce's theory, associated with Roland Barthes's theory, will reveal definition of the signs in Petilasan

Proceedings Article

The Intangible Cultural Capital of *Lengger* Banyumas in Post Pandemic Era

Lynda Susana Widya Ayu F, Imam Suhardi

Cultural capital is an important factor of how lengger in Banyumas exists in this post-pandemic era. This capital gains significance in relation to the practice of lengger cultural politics. Therefore, this research is aimed at revealing the practice of intangible cultural capital of lengger Banyumas....

Proceedings Article

Meso-structure Analysis of Banyumas Tourism Promotion Media

Indah Puspitasari, Eka Dyah Puspita Sari, Gigih Ariastuti Purwandari, Kristianto Setiawan

This study aims to examine the meso-structure of Banyumas tourism promotion media in both electronic and non-electronic media. The descriptive qualitative method was used in this study with a focus on critical discourse analysis. This study took eight tourism promotion media in Banyumas, managed by Banyumas...

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Abstract. Humans are given by the Creator reason, mind, sense, and heart to catch life phenomena. Human phenomena are related to how Humans define signs shown to and caught by human sense or not. Definition of these signs greatly gives meaning to human's belief, thus definition with sign representation has appropriate relevance. Definition that is related to the belief in Petilasan (bathing place) Carangandul is believed as something which may influence life habit of the people in Tambaksari Village. Charles Sanders Peirce's theory, associated with Roland Barthes's theory, will reveal definition of the signs in Petilasan Carangandul. The research results will give reference of belief in the phenomena arising from the signs, thus the results of this research will explain the definition of signs semiotically, which will then result in external community's understanding of the definition by the people of Tamansari Village.

Keywords: Semiotic · Petilasan · Representamen · Belief

1   Introduction

Etymologically, semiotics is derived from Green semeion which means sign. Sign is defined as a- that is based on previously formed social convention formed – can represent something else. Sign is something that shows something else [1]. The same statement of semiotics is also proposed by Berger [2] that sign is something which can give a different dimension to something, using anything usable to mean something else. Anything can be a sign, and out of so many signs, the easiest to understand is sign in language form. Roland Barthes stated that Language is a sign system reflecting assumptions of a certain community in a certain time [3, 4]. Understanding of the meaning of signs generates study based on people's respective interest, especially in the study of signs applied to design field that can be analogized into visual language. For technical figure, information or aspects related to production tend to use denotative visual signs, thus there will be no meaning bias. Meanwhile, for expression loaded matters, such as shape, image, motif, ornament or anything related to humanistic aspect, the signs tend to be connotative [5].

Charles Sanders Peirce and Ferdinand de Saussure are two figures who initiated the idea of semiotics. According to Peirce, semiotics is another name of logics, that is formal doctrine of signs; while according to Saussure, Semiology is a general science of signs,

which studies the life of signs in the community [6]. Saussure introduced the concept of semiotics through the dichotomy of sign system, signifier and signified, which are atomistic. Signifier is material aspect of sign which can be sensed or perceived, while signified is a mental, mind, or concept image. Thus, signified is the mental aspect of language [7].

The peculiarity of Charles Sanders Peirce's theory is it defines sign as something which represents something else in a capacity and referring to an object. Relation which can replace (stands for) sign with the object represented through interpretant. Sign or representamen on the research object can or cannot be caught human sense. Signs that will be defined in in the research object in the form of Petilasan Caranggandul show things that cannot be defined in an-sich way or as is based on what human senses catch. Therefore, theories are needed that define signs connotatively. Roland Barthes's semiotics defines signs not only based on what is visible (denotatively), but signs are also defined by associating them with something else, such as cultural matters. This research had these two theories collaborated to analyze implied and express definition of signs on the research object. Petilasan or bathing place Carangandul is one interesting object for analysis since the research analysis did not only prioritize literal definition as the outcome of human thinking, but also defined it based on cultural matters as the representation of belief of the people in Tamansari village, Banyumas Regency, Central Java.
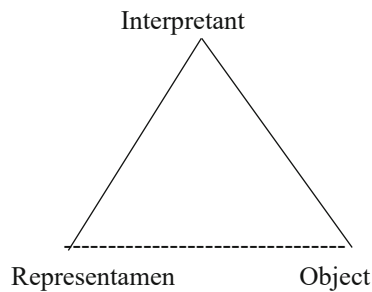
2   Research Method

This study uses a qualitative method. According to Bogdan and Taylor in Moleong [8] qualitative method is a procedure that produces descriptive data in the form of written words by people and behavior that can be observed. This study uses a qualitative method in order to the researchers to clearly describe the signs that exist at Petilasan Caranggandul in Tamansari village. In addition, this method is used by the researchers to understand the signs of denotation and connotation that contained in Petilasan Caranggandul in Tamansari village.

This study is a qualitative interpretative type of study. Sobur [3] explains that the research methodology used in a semiotic analysis study is interpretive. Interpretive research (interpretation), is a method that focused on signs and texts as objects of its study, as well as how researchers interpret and understand the code (decoding) behind the signs and texts [9]. The research data, in the form of signs, could be defined philosophically and believed by local community. Definition of these signs could also influence the people's level of belief as shown that they kept preserving the signs and implemented them in the community expecting for blessing in health and fortune aspects. Fortune in this case can be wealth, descendant, and so on. The data were analyzed based on the semiotic theory and described narratively to give readers explanation in understanding the mystical meanings of Petilasan Carangandul. The data were descriptive; thus, this research was a qualitative one. The data were collected through direct observation in Tambaksari Village where the Petilasan or bathing place is located. Interview on the people's belief was carried out by confirming definition of village head and elders recommended by village head. Before displaying data analysis results, the researcher performed a Focus

Group Discussion with surrounding community to validate the analysis results. This is a necessity since definition is community's belief. The results of FGD were an attempt to gain the community's approval of the description of signs discussed.

2.1 Carles Sanders Peirce's Semiotics

A sign or representamen according to Charles Sanders Peirce is something that represents something else in a capacity. The something else is called interpretant which then refers to object. Therefore, representamen is directly correlated with interpretant and object. Peirce's main focus is trichotomy of correlation 'replacing' (stands for) between sign and object through interpretant. A sign or representamen is something that can be caught by human senses or something material which may potentially be a sign. Representamen brings out interpretant, which is a concept arising in an individual's (interpreter) mind equivalent to representamen. Both representamen and interpretant are basically a sign. However, interpretant appears after trigger by representamen. The object referred to by a sign is a reality or something deemed good, concrete or abstract [6]. The correlation between representamen, object, and interpretant forms a triadic structure as shown:

One of the most fundamental methods proposed by Peirce in classifying signs is correlation between representamen and object. Signs classified by Peirce become icon, index and symbol.

Icon is a sign referring to resemblance between representamen and the object. The resemblance between reresentamen and object is not only realistic such as portrait and painting, but the concerned resemblance also includes expressions such as scheme, graphics, and even metaphor.

Index is a sign showing existential bond correlation between representamen and the object that is causal, or a sign which directly refers to reality, while sign will lose its character if the object is moved or removed.

Symbol is a sign with no directly correlation with the object. Symbol is arbitrary or conventional, correlation between representamen and object is formed based on general agreement.

2.2 Roland Barthes's Semiotics

Barthes defined semiotics as science of social or cultural messages covered in a text [10]. Barthes also assumed that all forms of social life are a separate sign system [11] The

basic concept of Roland Barthes's semiotics continues Saussure's idea which emphasizes interaction between text and user's personal and cultural experience. The Barthes's concept is then called the "order of signification". Barthes's significance covers denotation and connotation. Denotation is called first level meaning, since it is defined descriptively, literally, and visibly existing in each cultural organization. Connotation is a second level meaning, which associates signifier with kultural aspects. The signifier undergoes a process of unification with other sign or code [12]. It is this connotative meaning that makes a sign has many meanings.

Barthes explains the significance of the first level that is correlation between signifier and signified in a sign that Barthes called denotation. Denotation is the clearest and most obvious form of meaning of a sign. In other words, denotation is what is described by a sign of an object.

Connotation is a term used by Barthes to show the significance of the second level. Connotation describes the interaction of a sign when it meets with reader's feeling, emotion, and cultural values. Connotation has subjective meaning that contains dictions.

The example of denotation and connotation is that the term chair in the significance level of first level has denotative meaning of a seat with legs and backrest. However, when chair meets certain context, there is significance of the second level that brings out a new meaning that is connotative. The connotative meaning of chair is position or office, the higher the position the better the chair feels, explained as if a king sitting on his luxurious chair or throne.

In the significance of second level, besides bringing out connotation, Barthes's semiotics also brings out myth. The term "myth" is derived from green mythos which means speech. Myth I show culture explains or understands some aspects of reality or natural symptom. Myth serves as the original "narration theory" of the world. Myth is the product of social class with domination. Primitive myth includes life and death, human and God, superstition and so on. Current myth includes femininity, masculinity, science, politics, social and so on.

According to Barthes in his book Mythologies, myth exists from a communication system, that myth is a message. Thus, myth is impossible an object, concept or idea. Myth is then believed, that any item can become a myth. A long as an item has contained a message, that item becomes a myth. Thus, myth is not determined by an object or material of message conveyed, but by how the myth is conveyed into a myth. However, myth is still semiology, which is a sign system defined by humans. Myth dissolves historical element by bringing out it naturally and making the world more natural and blessed. Myth disguised the message brought. Myth certainly has a historical basis, either old or non-old myth, since it is a type of speech chosen by history: myth is impossibly born out of the "nature" of something (Barthes,1983: 153).

3   Discussion

Below is the analysis on Petilasan Carangandul in Tamansari Village: (Fig. 1).

Petilasan Carangandul is believed to be a signifier of location where Patih Carangandul's head was buried in. Based on the informant, Ibu Tri Yuliningsih, as the caretaker of Petilasan Carangandul, the carved stone at Petilasan Carangandul illustrates a figure of lutung or monkey from the front and of a pig from the side.

Fig. 1. Carangandul Site

1. The carved stone illustrates the head of monkey/lutung, describing Raden Kamandaka's prowess in incarnating as a monkey/lutung.
2. The pig carving illustrates Patih Carangandul's head that was beheaded by Demak Kingdom. Patih Carangandul's head and body must be separated since he had Aji Pancasona, a supernatural ability that made Carangandul not subject to death except his head and body were separated. This site was made as a reminder that however skillful a person is, he still has weakness.
3. The hole on top of the statue symbolizes yoni, which means woman's sex organ, illustrating fertility or birth of new life.

Denotative meaning is Round stone with carving resembling the face of animal at the front, cavity on top and swelling at the back. Connotative meaning is:

1. This stone has the shape of pig's head which is a symbol of Patih Carangandul being killed with his Aji Pancasona, thus when he was killed his head and body must be separated away and the body was buried in Pasir Batang. The community (currently majority are Muslims) takes this as a warning not to go to the wrong path.
2. At top was a cavity, filled with water in the past but dry now, that the community believes that the cavity is a symbol of yoni in Javanese language which means womanhood, womb, fertility or fortune. Thus, many people from various origins and groups visited it to pray on pilgrimage for guidance in knowledge/ability and fortune.
3. This stone resembles a monkey/lutung that is a symbol of Kamandaka's change. Kamandaka was an ancestor of Pasir Luhur with his supernatural ability to transform himself into Lutung Kasarung or monkey.

The myth's meaning, this stone has the shape of cow/buffalo with a cavity at its top used to grind something. The researcher has this opinion since the face structure is square instead of round and the ears face downward. The characteristics resemble a cow/buffalo more than a pig/boar. The shape of buffalo is also more appropriate to the people with their agrarian background, since buffalo is often used to plow the farm in the past. The round shape symbolizes fat livestock or good/abundant fortune. At top is a smooth cavity

Fig. 2. Ficus Tree

with rough base as if it was used as a grinder, possibly used in harvest ceremony or ritual. The researcher argues that the more often an object is used in a ceremony or ritual, the stronger its spiritual resonance is. Thus, this object is taken sacred and put at cungkup for security, comfort and ease of spiritual affairs (Fig. 2).

Old Javanese people planted ficus tree as a signifier of important locations such as alun-alun or city's administrative center. Symbol ficus tree is Old Java used fiscus tree as a symbol of justice, protection, and eternity, Ficus tree also symbolizes "Mawuling Kawula Gusti" (unification of humans and God or unification of folks and leader).

Denotative meaning is a tree identified as hundreds of year-old ficus tree. Connotative meaning is anything occurring related to this tree is believed as the representation of the will of the ancestral spirits living together with this tree. One of the occurrences told by the community is the fall of a big branch without any cause such as wind or rain, falling onto cungkup where the stone of Carangandul was put, but the branch did not even touch the stone. This is defined by the surrounding community as a warning from the ancestors not to visit on pilgrimage with bad will or allying with other than Allah and also the ancestors' will that the old cungkup was rebuilt better.

The myth's meaning It is common knowledge that Indonesians' local wisdoms are loaded with various kinds of spirituality, that old trees and empty houses are objects that are commonly haunted or occupied by spirits. Likewise, this ficus tree is hundreds of years old. With such old age, it is likely that this tree has become a living part of the history of Tamansari. Thus, this tree has spirituality value and is taken sacred by surrounding community (Fig. 3).

A round stone found, allegedly a cannonball, signifies that back in the time Demak Kingdom had relatively modern weaponry to fight Pasir Luhur at the time. One of the weapons is Cannon.

Denotative meaning is Round stone used as cannonball. The myth's meaning is that no cannon was found can be a sign that the cannon belonged to Demak troops that was brought back after the war. The cannonball was used by Demak to fight the coup d'etat by King of Pasirluhur, Banyak Thole. It was taken sacred that it is hundreds of years old and used in the war to re-Islamize Tamansari. If the war in the past was won by

Fig. 3. Cannonball stone

Fig. 4. Kidam Spring

Banyak Toleh, the people there would be mostly Buddhist. This stone was not really taken sacred as the ficus tree, but the stone is fairly respected that it played a role in the war and Islamizing Tamansari people (Fig. 4).

Water in Hindu serves as an instrument for self-purification for both body and soul. According to phdi.or.id, water is taken sacred due to its function for silent mind and has magical power. The Kidang sprint is located close to the gate, Lawang Seketeng, that is deemed as the gate into Pasir Luhur Kingdom. This spring is used for self-purification before entering Petilasan Carangandul.

Denotative meaning is Kidam is a spring commonly called sendang, and it has never been dried despite prolonged drought. Connotative meaning is this spring has never been dry and is taken sacred by the community since they believe this spring has spirits watching over it. It is told that walls were built around Kidam Spring for aesthetic purpose, but those building the walls later fell sick and dreamed of breaking down them.

Kidam spring is taken sacred by surrounding community and deemed capable of opening aura.

The myth's meaning is a spring is a source of life for the community, especially when a war broke out and Demak destroyed the main spring. Kidam kept releasing water from the past until now and has never been dry, thus the community were grateful, maintained and took the place sacred that it helps surrounding community live for generations.

4   Conclusion

The people of Tamansari Village believe Petilasan Carangandul through definition of signs/representamens that can or cannot be caught by human senses. Definition of the signs is the representation of the belief of the people of Tamansari Village associated with the philosophy and history of the appearance of this petilasan. The research results show relevance between the people's belief and the representation brought out by the research object, thus there is no contradiction between the definition and the people's attitude in the village. On the other hand, valuation occurs related to the form of local wisdom of Tamansari Village that is preserved from generation to generation by the families with kinship relation to the background of the Petilasan Carangandul's history.

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