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SEMIOLOGY OF FOLK TALES OF VILLAGES IN SIDOARJO AS THE SPIRIT OF CULTURAL EDUCATION FOR THE INDONESIAN GENERATION

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Abstract: Folklore from villages in Sidoarjo has the potential to become a rich object of cultural knowledge. The villages in Sidoarjo have various origin stories. These stories are related to past events, from the Kahuripan period, Majapahit, the arrival of Islam, to the colonial period. Many of the origin stories of villages or hamlets in Sidoarjo are still raw and have not been explored for their meaning, nor have they been explored to become serious cultural objects, to strengthen Sidoarjo's cultural identity, to become cultural knowledge for generations, or to become objects of creating works of art. This research work gradually collects the origin stories of the villages in Sidoarjo and interprets the content of the stories contained therein. The theory and method of Roland Barthes's semiology are used as a means of meaning. In this session, 4 (four) villages that had story relationships were studied, those are: Candi Village, Entalsewu Village, Tangkil Village, and Sumput Village. The stories of the origins of the four villages contain symbols of human life behavior that strive to build an independent society, set an example of independence, and awaken a sense of love for the motherland.

Keywords: *village origins, semiology, cultural knowledge*

INTRODUCTION

Cultural knowledge of Indonesia can be sourced from various social activities of its people. Indonesian society continues to move with the development of civilization and has a variety of localities that until now still have many potentials that have not been optimally explored and developed. Villages in Indonesia have enormous potential to strengthen cultural identity and knowledge. The object of study in this research is the villages in Sidoarjo.

Villages in Sidoarjo have various origin stories. These stories are related to past events, starting from the Kahuripan era, Majapahit, the entry of Islam, to the colonial era. The origin stories of villages or hamlets in Sidoarjo are still raw and their meanings have not been explored, and have not been explored into serious cultural objects to strengthen Sidoarjo's cultural identity, become cultural knowledge for generations, or become objects of artistic creation. In the Antiquity era, the essential supporters of culture included oral teaching and transcriptions that made oral teaching possible (Barthes, 2007).

Local knowledge obtained from villages in Sidoarjo can be used as a solution to various cultural problems in Sidoarjo. The problem of a generation that is less aware of the strength of its culture, the problem of limited ideas or concepts

for the formation of cultural character education, the problem of the identity of the Sidoarjo region that has not been strongly built, as well as enrichment of artistic ideas based on Sidoarjo folklore. Folklore is not just a bedtime story but will shape the character of a generation that can show its identity (Susilo, Mandarani, & Junaedi, 2020).

The origins of villages in Sidoarjo have various variations. There are logical and straightforward stories that can be understood directly by the community, some present symbols that require semiotic analysis to find out their meaning. Reading the events that occur often presents several meanings. The influence of values, both social values, moral values, and ideological values will present reflections for readers of events (Barthes, 2007). The reflection of this meaning will be the basis for semiological work.

The story of the origin of the village in Sidoarjo is filled with symbols, but not all symbols can be interpreted in one reading. The suspicion that arises is that the symbols or signs that occur are considered natural information. It is undeniable that general assumptions sometimes form hasty meanings so that they are accepted or simply pass by in the minds of the community. This semiological work can potentially present a battle of meanings and requires a long process to change the meanings that have been favored or accepted by many people. There are often ambiguous meanings in the general view of society, changing, and even gloomy. The form of communication can use several verbal language codes and several nonverbal language codes (Yuliana & Atikurrahman, 2022).

This research work gradually collects stories of the origins of villages in Sidoarjo and interprets the story content contained therein. Roland Barthes' semiological theory and method are used as a tool for meaning. In this session, 4 (four) villages that have a story relationship are studied, namely: Candi Village, Entalsewu Village, Tangkil Village, and Sumput Village.

The semiological work proposed by Barthes is used to reveal the symbols of the origins of several villages in Sidoarjo. The interpretation of meaning can change according to the development of community life. Changes in meaning are obtained from the perspective and capture of the community (narrator) who provides story information and interprets the meaning of the story. It is also hoped that the myths that occur in the story environment can be linked to current social conditions and linked to the history that has been agreed upon (Barthes, 2007).

Myths are suspected of being linked between one village and another. The meaning of one place with another is connected to the language and literary flowers that accompany it. However, the systematics of semiology must be known to connect views between generations in the community area.

METHOD

The research work that has been carried out so far has obtained material on the origins of villages from 4 villages in Sidoarjo that have similar characters and similar symbols, namely: Candi Village, Entalsewu Village, Tangkil Village, and Sumput Village. The characters that are associated are symbols of human behavior that struggle to build society, a society that follows the independent behavior of a figure of the origin of the placement of a village, a figure that provides an example of behavior through symbols. Folk tales of the origins of villages are treated as Javanese literary works. Javanese literary works are contemplative-transcendental, symbolic and philosophical in nature that are formed in the inner Javanese culture. Every type of oral or written literary work has a philosophical meaning of life inherent in it (Yasasusastra, 2008)..

ANALYSIS AND FINDINGS

Roro Candi Maintains the Balance of Nature

Candida Village, located in Sidoarjo Regency, East Java, has a history of local stories with symbols presented. One story in this village is the legend of Roro Candi. The main character is a beautiful woman named Roro Candi. She has stunning beauty so that many men are attracted to her. However, Roro Candi does not want to get married because she wants to spend her life serving her people. She continues to move to build community life. She teaches social life, how to cultivate land, and maintain the balance of nature.

One day, Candi Village was hit by a very terrible flood. The flood destroyed people's houses and caused many casualties. Roro Candi felt very sad seeing the condition of her destroyed village and decided to ask for help from the gods. She then invited the community to take a handful of soil from a hill. The community was invited to hold the soil and then with tightly clenched hands raised to the sky. Each person was asked to think of a plant that would grow from the soil. Then the soil was spread to the flood that hit. The flood gradually receded, the sky cleared, and then various plants grew (Putra, 2023).

The first symbol is a woman named Roro Candi. Women are considered a sign of life that begins with a mother. Mothers who teach life to work together in the community's life system. The symbol of women who provide seeds for various plants. Plants that have been maintained must be maintained to provide food for humans. Plants are also a balance of nature. The soil that is sown is a symbol of a place where plants grow. Plants, soil, and water must be treated wisely by humans. Barthes' semiology calls this three related meanings. When plants or plants grow well, it means that there is fertile soil and there is water that meets the needs of the plants.

Entalsewu By Mimpi Demang Sosoreje

The second village is Entalsewu. "The local history of my village is named Entalsewu, starting with a story in ancient times there was a grandfather named Mbah Demang Sosoreje. He used to be looking for grass for his livestock feed and when he was walking home, and in the middle of the road he felt tired and he decided to rest. When he was looking for a place to rest, he found a forest with lots of ental trees and he decided to rest under the tree" (Ainurrochman, 2023). It is said that Mbah Demang Sosoreje fell asleep and then he dreamed that someone came to him and told him to cut down all the ental trees there. When he woke up and continued his journey home. Initially, Mbah Demang Sosoreje did not believe the incident, but the dream kept repeating itself. Finally, he carried out the instructions in the dream. Mbah Demang Sosoreje cut down the ental trees there, it turned out that there were a lot of ental trees. Mbah Demang Sosoreje named the area Entalsewu, a thousand ental trees "Ing rejane jaman papan iki den arani Entalsewu". Barthes calls this event the selection of a special place. A special place is a place that is typical for a particular subject. The place spreads symbols that are accepted by many people ((Barthes, 2007).

There are many stories about a figure who opens land to make a place of life in the stories of past societies. It is said that in the past when humans were not many and forests still dominated the land, so humans needed land for farming and housing. History in Javanese is associated with babat which means cutting down. In the story of the origin of the village of Entalsewu which means a thousand ental trees. The number one thousand is not like a quantity count which is a definite number, but a thousand represents a large number. Dreams present many signs for human life, dreams are the most sincere contemplation because in dreams there is no intervention of conscious thought like when we are awake. Based on the story above, there is a message that humans are tasked with building a future life for an increasingly crowded future society (*rejane jaman*).

Tangkil the Mighty Eagle Woman

The third is the story of the origin of Tangkil village. The community believes that long ago in this village area there was a beautiful female figure named Tangkil who was powerful. She had the ability to transform herself into a mighty eagle. Tangkil could protect the villagers from danger. It is said that one day the village was attacked by a group of cruel and greedy robbers. They intimidated and terrorized the villagers, taking their belongings. Tangkil, who was aware of this threat, bravely used her powers as an eagle to fight the robbers. With her wide wings and sharp claws, Tangkil faced the robbers one by one. She protected the villagers with her extraordinary courage and strength. Finally, the robbers were successfully expelled from the village, and the villagers thanked Tangkil for her courage and protection (Firmansyah, 2023).

Until now, the story of Tangkil remains a story that has been passed down from generation to generation in Sidoarjo. Tangkil is considered a heroic figure who symbolizes courage, strength, and protection for the villagers. This legend is an inseparable part of the culture and identity of the Sidoarjo community, inspiring them to face challenges with courage and maintain unity in the face of trials. In the first Asta-Brata is a woman, a woman or wanodya kangpuspita, a beautiful woman is a source of incomparable beauty. This beauty is not only implied in its external form but also in its soul, beauty and a perfect woman are symbols of human ideals (Herusatoto, 2008).

Rivers and Land in Sumput

Sumput Village is interpreted as a river basin area right in the south of the village area. At that time, the area around it was suitable for use as rain-fed agricultural land. So that the elders in ancient times had the idea that the agricultural area should not rely on rain-fed land but rather other ways to obtain sufficient irrigation. Then, gradually the rapid flow of the river became a topic of discussion for residents and they expressed their opinions and deliberations between residents about how to utilize the river flow for agriculture. Then the village elders gathered residents to discuss the use of the river water to agree on how to use the river flow, finally the name Sumput was agreed upon, which means to dam, until then the village was named Sumput village (Hatuwe, 2023). Sumput is closely related to the symbols of land, water, plants, and humans. Signs were created by humans (the Sumput community) to create togetherness and deliberation in dealing with every problem they experience. The order in Javanese society is often taught in symbols in philosophical words. **Sepi ing pamrih, rame ing gawe, memayu hayuning bawana. Sepi ing pamrih** is selfless, not controlled by desires for personal gain, containing a key to entering Javanese wisdom (Mulder, 2009). Interpreting the signs in the world always means fighting with ignorance or innocence towards objects (Barthes, 2007). In the story of the village of Sumput, there are natural objects represented by water, soil, plants that are symbols of human life, while one human being with another human being must agree that their good attitude towards nature must be carried out with policies according to their needs, and considering their sustainability.

CONCLUSION

The research work that has been carried out so far has obtained material on the origins of villages from 4 villages in Sidoarjo, namely: Candi Village, Entalsewu Village, Tangkil Village, and Sumput Village. The stories of the origins of the four villages store symbols of human behavior that struggle to build an independent society, provide examples of independence, and awaken a sense of love for the homeland. The attitude of a

person who is a figure in society that provides an example of behavior for the next generation. Good behavior in social life that includes how to care for nature, how to face challenges, how to survive and all are based on cooperation and the spirit of mutual cooperation. Nature and humans are two roles of life that must be balanced. Symbols of examples of behavior are not just a group of people in treating nature, but a group of people must also protect nature when other groups try to damage it.

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