



INTERPRETATION OF MYTHS IN THE FILM THE STORY OF THE JAVA LAND OF MERAPI

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Abstract: One type of mass media that captivates viewers both with the content and meaning of what they see is film. The theoretical significance of the story of Merapi Island in Java, as well as its use. The purpose of the study of the words "sign", "object", and "interpretant" in the film is the focus of this investigation. By applying the model of semiotic analysis proposed by Charles Sanders Pierce, the problem of how meaning arises from a sign when the sign is used by people when communicating. The relationship between signs, objects, and interpretations was drawn by Pierce. This research uses a qualitative descriptive approach, systematic data analysis from the collection of facts or a set of numerical values, and enriched with documentation in the form of screenshots from several episodes of the film *The Story of the Land of Java Merapi*. To examine the film *The Story of the Land of Java Merapi* and its depiction of the myth that Mount Merapi is home to supernatural beings whose existence is still widely believed to exist, the film *The Story of the Land of Java Merapi* has 6 episodes in its story and each episode in the film *The Story of the Land of Java Merapi* has several mythical meanings. The phenomenon of Merapi as a very important local genius, the mythological tradition of the nations of the world describes the existence of a region that is the origin of the development of life and heaven civilization or the place of origin that was then abandoned when suddenly heaven turned into hell. After seeing the *Story of the Land of Java Merapi*, we hope you don't take everything for granted; instead, we encourage you to think critically about the film.

Keywords: Myths, Films, Stories of Java Merapi

Abstrak: Salah satu jenis media massa yang memikat pemirsa baik dengan isi maupun makna dari apa yang mereka lihat adalah film. Signifikansi teoretis dari kisah Pulau Merapi di Jawa, serta penggunaannya. Tujuan dalam penelitian kata "sign", "object", dan "interpretant" dalam film tersebut merupakan fokus penyelidikan ini. Dengan menerapkan model analisis semiotika yang dikemukakan oleh Charles Sanders Pierce, yaitu persoalan bagaimana makna muncul dari sebuah tanda ketika tanda itu digunakan orang pada waktu berkomunikasi. Hubungan antara tanda, objek, dan interpretan digambarkan Pierce. Penelitian ini menggunakan pendekatan deskriptif kualitatif, analisis data secara sistematis dari hasil koleksi fakta-fakta atau sekumpulan nilai numerik, serta diperkaya dengan dokumentasi-dokumentasi berupa hasil tangkapan layar dari beberapa episode film *Kisah Tanah Jawa Merapi*. Untuk mengkaji film *Kisah Tanah Jawa Merapi* dan penggambarannya terhadap mitos bahwa Gunung Merapi adalah rumah bagi makhluk gaib yang keberadaannya masih banyak diyakini keberadaannya, film *Kisah Tanah Jawa Merapi* ini memiliki 6 episode dalam ceritanya dan setiap episode dalam film *Kisah Tanah Jawa Merapi* ada beberapa makna mitos. Fenomena Merapi sebagai *local genius* yang sangat penting, tradisi mitologis bangsa-bangsa di dunia menggambarkan adanya wilayah yang menjadi asal perkembangannya kehidupan dan peradaban surge atau tempatan yang



kemudian ditinggalkan ketika tiba-tiba surge itu berubah menjadi neraka. Setelah melihat Kisah Tanah Jawa Merapi, kami harap Anda tidak menganggap semuanya begitu saja; sebaliknya, kami mendorong Anda untuk berpikir kritis tentang film tersebut.

Kata Kunci : *Mitos, Film, Kisah Tanah Jawa Merapi.*

INTRODUCTION

One way the media influences culture is through mass communication. Film is a type of masscommunication media that uses verbal and nonverbal signals to convey messages. The reason behind this is because films are made with a specific purpose in mind, and then the audience watches them on the big screen or television. One type of mass media, film, challenges society's traditional way of receiving news and other information. Apart from entertaining the audience, films now have the power to educate and teach them lessons. And media is also communication using means or equipment that can reach as many masses as possible and in as smooth an area as possible. Mass media is a powerful source of control, management and innovation tools in society that can be used as a substitute for power or other resources.¹

Film is a mass media that attracts audiences' interest in consuming information in a different way from other media. When newspapers provide information visually through writing and pictures and radio provides information audio through sound, then films exist by combining the two. The message conveyed in the film to the audience is audio-visual accompanied by movement. Film and society, as Alex Sober explains, are inseparable. Many studies treat the relationship between cinema and society as if it were a straight line. This means that the message behind a film is always a determining factor in how the film will influence and change society. Due to its significance to various socio-economic strata, experts believe that films can influence their audiences.² Mada Zidan (mbah KJ), Bonaventura D. Genta, and Hari Kurniawan are filmmakers who were considered by the writer (Om Hao). The scene in the Story of Tanah Jawa Merapi by Faozan Rizal contains magical aspects that are difficult to explain instantly. We have always been captivated by enigmatic individuals, enchanting ceremonies, and magical places. Even though it has a scary storyline, the Story of Tanah Jawa Merapi is more than that. "History of Java: Merapi Edition" reminds us that we are never truly alone in the universe, and this is a message that everyone should accept. excerpted from the film "The Story of the Javanese Country of Merapi". The film is thirty minutes long and has six

¹Denis McQuail, *Mass Communication Theory* (Erlangga, 2005), 3.

²Alex Sobur and Yasraf Amir Piliang, *Semiotics of communication* (Bandung: Teen Rosdakarya, 2003).



episodes per scene. Scholars are mostly interested in the film's topic or its mythical significance.³

Method

To understand the world as a system of interactions with fundamental units called signs, this research uses qualitative descriptive techniques by utilizing Charles Sanders Peirce's semiotic analysis model which is a social science paradigm.⁴This research mainly aims to conduct a survey "The Story of the Land of Java Merapi" for the benefit of the general public. It is important to understand the material of the YouTube video "Kisah Tanah Jawa" and the original writer, director, as well as the plot of the film "The Story of Tanah Jawa Merapi" before continuing. Six 30-minute episodes make up "The Story of Tanah Jawa Merapi", and cover a wide range of topics. When Rio disappeared on Mount Merapi, the pre-mystery event began. Rio has been away from Merapi for two months, and Andy and his friend Baboon are still looking for him.

To immortalize the depiction of the mythological figure Merapi in the film "Kisah Tanah Jawa", this research recorded or photographed many situations. The film "The Story of Tanah Jawa" was used in the research analysis along with its images and speech. When researchers collect information about their subjects at a research site, they are collecting data. Collecting and evaluating literature is an integral part of library research techniques, which is a way to obtain information.

LITERATURE REVIEW

Semiotic Analysis

Semiotics comes from the Greek word *semion*, meaning "sign," and refers to the study of how cultures utilize their communication systems to produce meaning and value. Semiotics comes from the Greek word *semion*, which means "**symbol**". Sign theory is another name for this concept, *semioticus*. Paul Colvey argues that the Greek term *seme*, meaning "interpretation of signs", is the origin of the English word semiotics.⁵

³Mada Zidan and Bonaventura D. Genta, *The Story of the Land of Java*, Thirteenth Printing (Ciganjur, Jagakarsa, Jakarta: GagasMedia, 2019).

⁴Alex Sobur, *Media text analysis: an introduction to discourse analysis, semiotic analysis and framing analysis*, Cet. 1 (Bandung: Teen Rosdakarya, 2001), 12.

⁵Nawiroh Vera, *Semiotics in Communication Research* (Ghalia Indonesia Member of IKAPI, 2014).



In this article, the author strengthens Charles Sander Peirce's thesis by explaining cultural semiotics, a subfield of semiotics that focuses on a society's unique sign systems. As a social institution, society is understood to have a cultural system that has been established and upheld and respected from generation to generation. Another system is the culture that exists in a society. To distinguish itself from other cultures, it uses certain characteristics.

The structuralist view holds that scientists must engage in discussions about the underlying conceptual frameworks of other civilizations in order to understand the world. Structuralism seeks to understand human understanding of the world, not the world as it is. Since its introduction in the late 1960s, semiotics has become increasingly prominent in media theory as a method for studying mass media.⁶

According to Alex Sober, the field of semiotics is the study of signals through scientific or analytical methods. As humans, we rely on symbols to help us navigate our environments and communicate with others. In its most basic form, semiotics seeks to analyze the human capacity to create meaning. Here meaning is different from communication. An object can not only provide information, but also represent a system of symbols if the object is meaningful.⁷

The Greek word *semon*, meaning "sign", is the etymological ancestor of the English word *semiotics*. The basis of each symbol lies in the norms and practices that apply in a society. The field of semiotics is based on the premise that signs are fundamental units in understanding the world. The field that studies signs is called semiotics. Not the mark itself, but something else hidden beneath it. Semiotics is the study of signals from a terminological perspective.⁸

Strengthening Van Soest's definition, Pierce stated that semiotics is the study of signs and everything related to them, including their communication, reception by users, relationships with other signs, and their functions.⁹ Symbols, indexes, and indexes are the three main areas of signs that Pierce studied. The grand theory of semiotics is a common way to describe Peirce's theory. This concept provides a systematic and comprehensive explanation of all sign systems.¹⁰ Any "object that signifies something to someone in some form or quality" is what Pearce means when he says a sign. The term "ground" describes what Pearce uses to hold

⁶Ramadania Arifin, "Cultural Semiotics in Language Maintenance at the Paramasan Dayak Tribe's Babalai Event," *Tarbiyah Journal: Educational Scientific Journal* 7, no. 2 (November 15, 2018), <https://doi.org/10.18592/tarbiyah.v7i2.2294>.

⁷Sobur and Piliang, *Semiotics of communication*.

⁸Nur Rachmani, "Semiotic Analysis of the Small Steps Version of the Ades Advertisement provides changes in responding to hidden messages about environmental concern" Vol.3 No.2 (2015).

⁹*Semiotics in Communication Research*, 2.

¹⁰Sobur, *Media text analysis*, 100.



a sign in place. Consequently, the triadic relationship between ground, object and interpretant is always present in a sign, which is also called representamen.¹¹

The following are the components of the trinomial model and the understanding of Charles Chanders Peirce's trichotomy, different from Saussure's triadic model:

- 1) Symbol (representamen) A form that is accepted or functions as a sign.
- 2) The term "use of symbols" (interpretant) describes the symbols themselves, not the person doing the interpreting.
- 3) Character reference (object) Something that refers to a character.

Linked to references and represented by an agent. Either the object is something tangible beyond symbols or it is a mental image. This idea allows us to state that the meaning of symbols may be contextual, social, or personal. Remember that symbols do not signify anything, they only indicate something, and it is left to the interpreter to draw on their own knowledge and experience to understand what the symbols imply. Peirce's triadic model is often called the "semiotic meaning of the triangle", which is explained simply.¹²

RESULTS AND DISCUSSION

General description of the film The Story of Tanah Jawa Merapi

Episode 1



Figure 1.2

News of Rio's loss conveyed through dreams

Several supporting performers from the first episode return, including Deva Mahendra as Andy and Joshua Suharman as Babon. Rio, one of his group friends, died while climbing Mount Merapi in this episode with a very simple cast. A series of dreams about Rio proposing to

¹¹Sobur and Piliang, Semiotics of communication, 41.

¹²Sobur and Piliang, Semiotics of communication.



his fiancé is a message that he is happy and doesn't want to go back to the past. A few days after learning that Rio was missing on Merapi, he received a ring in his dream. We are told that anyone may experience this, and there are hints of other dimensions if we put our faith in it. Because beyond logic, Andy, who previously always followed common sense, began to think that Rio had perished. Take for example the figure of a bride from Java. Rio was the only one of the four climbers who managed to return home safely. Legend has it that Merapi is inhabited by some very evil ghosts; Andy finds out that his closest friend is missing. He does everything in his power to find out what happened to Rio when he disappeared. After Andy initially refused to go looking for Rio on Merapi, he finally agreed to go with Babon, and they both left for Jogja full of hope that Rio was still alive and well. Andy and Babon contacted two climbers, Lana and Yehuda, as initial capital, in addition to the money donated by Rio's mother.

Finding out what happens along the climb is the main goal. Because the investigation failed to produce convincing evidence, they took the decision to move to a community located near the foot of Mount Merapi. Pak Wikakusono, the local tribal chief, was waiting to take them to the caretaker of Merapi when they arrived. Nevertheless, the guard strictly forbade them from going up to look for Rio, because he didn't want Rio to survive and return home. Looks like Rio is still around, according to Andy and Baboon. They go through many strange and confusing things until Andy meets Rio's spirit, who sends him back home.

episode 2



Figure 1.3

The Sacredness of Merapi

Based on the scenes in this episode, the legend surrounding Mount Meapi is still widely accepted today. This implies that most of the people who live in the Yogyakarta area around Merapi consider the mountain to be full of magic and that there is a sacred or haunted area on the mountain. Apart from its stunning appearance, Merapi is also the subject of several supernatural legends. Wherever there is life, such as human communities, there are also



animals, cars, and warriors; the main difference is that these entities are of astral origin or are supernatural in nature.

The wound on Andy's hand became worse when Rio's ghost grabbed it and left a mark. He meets Pak Suratno, a middle-aged man who wants to be his mentor, as a result of this wound. Finally, Andy and Babon met Mr. Suratno who prayed to heal Andy's hand, after they had difficulty finding a trustworthy companion. Andy needs to find three willing climbers before he can continue his next climb. Dika, Nadia, and Citra all appear here. Welcoming one month of their marriage, newlyweds Nadia and Dika climbed Mount Merapi with their partner. Next, Citra acts as a video blogger who focuses on covering stories involving unknown lovers.

They started the climb with two porters but abandoned it when Pak Suratno tried to use an illegal route. This is the wrong path to take, and when you do, bad things start to happen. This all happened because during the climb they were less polite in their behavior and words. Words and attitudes matter. From then on, Dika, Nadia, and Citra witnessed bad things happen when they were played with and tortured by supernatural creatures. When Citra went up, he sternly warned, "If you lie, just cut off my legs." As expected, Citra's serious leg injury required her to constantly wear dark red clothes. After being haunted by Kuntiranak's shadow, Citra herself began to experience constant terror. He also begins to produce his own shadows, which he uses to tease his frightened friends. Dika mocks his arrogance and falsely claims that he has climbing skills, but he becomes dazed when he sees a group of musicians who are thought to be non-human.

episode 3



Figure 1.4
Giving Kantil flowers

According to the scenario in this episode, a caregiver offers Andi a kantil flower — a flower that is known to protect its owner from supernatural creatures — because Andi has difficulty sleeping at night. Finally, Pak Suratno accompanied Dika by repeating the prayer he had read, among other things. After praying for Dika, Pak Suratni sprinkled salt around them in



the hope that the animals would stay away. But a black bird hit him and made him fall, indicating that this was a sign of bad luck or unwanted bad news. They stop for a moment to relax when Baboon asks Andy to walk down the mountain or postpone his trip to meet Rio after some events. After Citra took him to a secret place, Pak Suratno followed.

Even though he couldn't be seen, Pak Suratno appeared to be wearing clothes and worshipping something. Meanwhile, Andy sees Rio and chases him. Andy was shocked when someone suddenly pulled his legs out from under him. Later, he meets a man who offers him an amulet to protect him from further encounters with supernatural beings. However, despite this, Andy continues to encounter people he considers distrustful. Andy continues to avoid his prize, for whatever reason.

episode 4



Figure 1.5

Chanting mantras

Dika and Citra's relationship suddenly ends, but they continue their journey. They continued their journey looking for a place to stay for a while after Pak Suratno treated Citra's damaged and infected leg. As Gunduruwo, Nadia transforms into a tall, hairy man with red eyes. Like her partner Dika, Nadia views Gunduruwo as a human being. Nadia appears to be mocking Gunduruwo in one of several sex scenes in the film, where she falls while looking at Dika.

Strange events occurred on three different occasions: the first was when I entered a small house in the middle of the forest; the second was when a giant tree fell; and the third and last time was after I left the little house and rested in the middle of the forest: Somehow, there was a noise. They ran for cover when they heard Gundulwo's voice.

episode 5



Figure 1.6

Performing rituals

As they pause to confront the terror and suffering, Andy and Baboon are troubled by the regret they feel for not providing a clearer explanation of their original goals. They witnessed too many unusual events on their journey. After experiencing it himself, Andy was finally able to give an honest explanation. Even though she wanted to reach the top right away, Citra felt she could not continue the journey because her legs hurt badly and she had difficulty walking.

But out of nowhere, Pak Suratno told him to pull over and leave. With great curiosity, the baboon followed behind. Babon observes Mr. Suranto planting an object. Then, Pak Suratno failed in his attempt to crown him as the successor to the family throne. He tried to find new prey to replace his victim, but was unsuccessful and was found dead. After that they met Pak Darmo who would be their caretaker during the trip.

episode 6



Figure 1.7

Bubrah Market

Rio and his friends are joined on their mountain trip by Darmo, a guide. Pak Darmo's words show that Pak Suratno originally wanted to take them to sacrifice, and many unusual things happened when Pak Merapi refused to go. Even though the other group had given up looking for Rio, Andy continued his search until he finally found him, and Pak Darmo ordered them to immediately go down without climbing any further.



On their mountain journey, Rio and his friends were accompanied by Pak Darmo, a guide. As derived from Darmo's discourse. During the discussion. It seems that Pak Suratno plans to serve them, according to what Darmo said. Strange things happened when Pak Suratno did not appear to offer sacrifices on their behalf. Merapi refused to attend the event.

Merapi Myth

In many moments in the film Tanah Jawa Merapi Story, it is clear that Mount Merapi is home to fantastic creatures. Locals on Merapi believe in sacred sites associated with the island and protected by otherworldly entities. The graves of the ancestors of local residents are one of the sites that are said to be haunted and must be treated with respect. Local residents in the Merapi area put a lot of faith in this legend. From the films that the author has studied, it turns out that there are several myths that are still hidden. Merapi life is identical to human life, only they inhabit a dimension filled with spirits.

There is a palace at the top of Mount Merapi, and the mountain itself is said to be the most haunted place in the world. However, the Palace, the main palace of Mount Merapi, is where supernatural creatures reside. That's the Merapi Crater. There is a strong belief among local residents that palaces, armies and kings may be seen or heard in their dreams if they live near the hills of Merapi. In fact, they also thought that after they died, the Merapi Palace agricultural land was managed by soldiers or teachers who had lived on the slopes of Merapi. Locals on Merapi consider the Pasar Bubrah market to be the best of its kind. At Bubrah Market, lost climbers will find the items they are looking for. However, there are some variations within the industry.

The Merapi phenomenon is also a very important local genius. The origins of life and civilization which were said to be in "heaven" suddenly turned into "hell" and its inhabitants drowned. This is a theme that appears in myths around the world. Even the greatest scientist of all time, Suratno, made this announcement by stating it, not calling it a myth or fairy tale. Suratno functions as a link between scientific tradition and myth, which in turn influences modern technological practices. In fact, most of the rites of the mythical tradition remain faithful to historical accounts of the important events that inspired them. However, traditional (modern) technical rituals require understanding from subsequent cultures.

Climbers are not permitted to climb to the top of Mount Merapi because of the high risk of falling due to the instability of the sand and rocks that may be found there. Climbers are also required to adhere to various rules, some of which are explicit while others are more vague. Nothing, even on Mount Merapi, may be damaged, and no one is allowed to cut down trees, move trees, or harvest grass. Apart from that, there are several rules that climbers must obey,



such as not using dirty or swear words; being disruptive in this way will result in them removing you from the area; and many other things that are not taken lightly by the general public. It is prohibited to leave the group, set up tents, and leave rubbish during the climb while the activity is in progress. Before climbing, make sure you check the weather and your physical condition. As stated previously, climbers are expected to obey all applicable regulations and uphold the public's trust in Merapi. It is common practice to have a porter accompany you before you climb and provide guidance throughout the climb. Before starting the climb, climbers are often given beautiful flowers and chanted mantras.¹³

Any moving image can be called a film (video). Film, in Effendi's view, is both a cultural product and an artistic medium. Photography, sound recording, fine arts, theater, music, literature and architecture are skills that are combined in film as a mass communication medium.¹⁴ A film is a series of sequences that, when displayed on a screen, give the impression of movement by combining many static images. Due to its status as the world's leading visual mass media, cinema is one of the most widespread forms of mass media. Visual perfectionists and dreamers will find what they are looking for in the film, namely artistic creation.¹⁵

According to Law no. 8 of 1992, Film is a cultural and artistic creation which is a visual-auditory mass communication medium made in accordance with cinematographic rules and recorded in various forms of video cassette, videodisc, celluloid, etc.¹⁶ Performances of any shape or size that can be heard by chemical, electrical, or other means, and that can be displayed or projected via mechanical, electrical, or alternative projection methods. Disagrees with the idea that films represent society. Just like reality, the meaning of a film is its reflection. Without changing reality, the film simply "transfers" it to the screen. On the other hand, cinema as a medium for depicting reality influences and "updates" that reality in accordance with cultural, ideological and conventional standards.¹⁷

In this clip, there is an example of someone whose speech patterns might be imitated. Like gamers, they are also required to think rationally about mysterious subjects and use polite language when talking to elderly people. Not only that, this film also instructs the audience to maintain a happy attitude while climbing, respect the beliefs of the people around Merapi, and never say or do anything unpleasant. If you want proof of its existence, watch the film. It takes time to understand culture in an era of rapid cultural change caused by information,

¹³Nur Izzah Islamy, "The Meaning of Myth in the Film The Story of Tanah Jawa Merapi by Faozan Rizal" (2021, nd), 69, <http://etheses.iainponorogo.ac.id/14304/>.

¹⁴Onong Uchjana Effendy, *Communication Dynamics*, Cet. 7 (Bandung: Rosdakarya Youth, 2008).

¹⁵Elvinaro Ardianto Lukiati Komala Erdinaya, *Mass Communication: An Introduction* (Bandung: Simbioka Rekatama Media 2005, nd), URI: <https://lib.ui.ac.id/detail.jsp?id=33369>.

¹⁶"Law No. 8 Concerning Films," 1992.

¹⁷Sobur and Piliang, *Semiotics of communication*, 50.



communication, and technology. Culture is the totality of everything that exists, arranged in a way specifically for each culture and designed to be understood and strengthened by its members. In cinematography, the term "film" is used. The Latin word "cinema" is the source of the English term "cinematography" (image). A method of taking pictures sequentially that can reveal a concept (storytelling idea).¹⁸

As this video shows, many cultures have different beliefs. Mount Merapi may have more climbers than other peaks, but that doesn't mean there are no rules that climbers must obey. Unfortunately, some climbers still break the law and succeed in reaching the peak of Merapi, even though the official climbing destination is He Bubla Market. The peak of Mount Merapi is off-limits to climbers due to the high concentration of sand and large rocks that shift underfoot, creating a dangerous environment. Climbers are also required to comply with a number of other rules, both express and implied. Nothing can be damaged on Mount Merapi, including cutting down trees, relocating trees and grass, collecting grass, and so on.

Apart from that, climbers should not be subjected to indecent behavior or harsh words. Additionally, mountain climbers should not ignore certain factors. Here are some things to remember: first, never camp alone; secondly, never camp where you could get hurt; and third, never camp in areas that have a high risk of natural disasters. Littering as they go up. Pay close attention to the weather and your physical condition before climbing. Respect for the beliefs of the people of Merapi requires climbers to always monitor changes in information and comply with all relevant restrictions during climbing.

A porter will meet climbers at the base of the mountain and accompany them throughout the climb, offering guidance and assistance if needed. The climb is usually preceded by reciting a mantra or giving a handhold, for example the kantil flower. The video "The Story of Tanah Jawa Merapi" conveys the idea that the story is real; whether one believes is subjective or not; But what is certain is that there are other stories about Merapi that make interpretation difficult. Take it with a grain of salt. Until now, we don't know what is true. Telling the story of people who completed their mission and searched for their missing colleagues on Merapi is an example that this film could possibly emulate.

Since nature knows human emotions, we can learn real lessons from this video instead of relying on urban legends. A state called "Kaur SankangPamarin Dumadi" was reached by the Javanese. The ability to understand the beginning of events is very important for Javanese people, because it allows them to gain insight into the creative process. Therefore, it is natural

¹⁸"Greyti Eunike Sugianto, 'Student Perceptions of the Film Senjakala Di Manado', Acta Diuma e-Journal, Vol. VI. No. 1, 2017.," Acta Diuma VI No. 1, no. <https://ejournal.unsrat.ac.id/v3/index.php/actadiurnakomunikasi/issue/view/1620> (nd).



that giving birth does not arouse thoughts of death. Javanese mystical thought is embodied in Pamarin Dumadi's Kaul Sangkang Idea. Two realities, namely external reality and internal reality, form the basis of the Javanese view. Both of these things are inherent to the human condition.

In its original Greek form, "mutos" means "story" or "what people say" (or, more generally, "statement"). This is where the English word mythology comes from. Another English term related to "myth" is "mythology", which means the "study" of myths and everything related to them. Usually, the myths of a nation are a collection of traditional stories passed down over the years. The myths of a society are its oral traditions. A myth is a story that has several storylines, some are true and some are made up, told through symbols.¹⁹

The beginning of the universe, gods, human heroes, and stories about cultural continuity and stability, rules of life, justification of cultural practices, explanations for why things happened, and ways to make life easier are elements of mythology. Incorporating a model of knowledge that aims to describe a particular civilization is possible. Provide an explanation along with supporting arguments. Myths should guide human behavior towards a more harmonious and safe natural environment. It seems that myth functions as a guide for all aspects of human existence, including material and immaterial needs.²⁰

The general definition of a myth is a series of interconnected stories, some of which are based on reality and others of which are pure imagination. Myths are a collection of stories that are visually interesting and rich in symbolic meaning. Historical events are the basis of most myths, but not all historical events have magical qualities. And the people of Merapi have the belief that their sacrifices and malingi will prevent the emergence of hot larvae and other evil spirits from Mount Merapi.²¹

Our ancestors have been interested in Mount Merapi since ancient times, especially because it is related to their daily beliefs. Throughout prehistoric times, the spirits of the deceased remained in all forms of nature, including trees, rocks, rivers, seas, mountains, and more. These spirits serve as powerful protectors from whom we can ask for help. That's the thinking. The native inhabitants of the Merapi mountains believe that supernatural beings, which they call spirits, inhabit this natural environment. The spiritual realm, like human existence, is structured according to a hierarchical system that regulates all its aspects and operations. The Spirit Palace at the top of Mount Merapi is one of those obscure government

¹⁹Wajidi, *Acculturation of Banjar Culture in Banua Halat*, First printing (Sleman, Yogyakarta: Pustaka Book Publisher, 2011), 134.

²⁰Sariningsih, "Public perception of the myth of three flavors of water in the Sunan Muria environment" (Semarang, 2019).

²¹moh Sakir, "Local Cultural Values as a Basis for Education," Yogyakarta Student Pustaka, 2017.



buildings that has captured the imagination of many people. After living well and dying naturally, those who follow Kanjen Ratu Kidul's teachings are given permission to reside in the palace of the spirits of the South Seas.²²

Apart from that, Merapi symbolizes friendship with the mountain range. The soul is the mountain and the sea is the ocean. Indonesia is an archipelagic country with volcanic islands. Mountains and oceans are the essence of our mountainous cosmos; they brought fertility and wealth to the land and opened the door to economic splendor in the land. The experts focused on the concrete structure which seemed very tall, long and strange to them. The structure symbolizes the friendship between humans and mountains. Standing across the river, this concrete building is one of Merapi's true sabos; tall and long, with steep contours.²³

CONCLUSION

The following is the conclusion regarding the film Tanah Jawa Merapi Story based on Charles Shander Pierce's semiotic analysis: in the first episode, the protagonist looks for his missing climbing partner; the second discusses the Sanctity of Merapi; thirdly, the ritual is performed; fourth, belief in inanimate objects as a source of power is explored; fifth, raising the topic of sacrificial victims; and sixth, explored Bubrah Market or known as goib market. Throughout the Story of Tanah Jawa Merapi, viewers can learn about bunches and their meaning in several episodes. Many mystical aspects of Merapi are still believed today, as shown by this narrative. The author concludes that although some people may be familiar and may accept the Merapi story, it is important not to exaggerate it. Despite this, the truth of these stories is still reliable. We must respect other people's beliefs, because the people of Yogyakarta near Merapi strongly believe in myths. The moral of this scene is to show respect for those older than us, be careful with our words, think things through before acting, and look out for each other.

²²Lucas Sasongko Triyoga, *Merapi and the Javanese: perceptions and beliefs* (Jakarta: Gramedia Widiasarana Indonesia, 2010).

²³Bambang Hargono, *Sabo Merapi Between Myth and Technology* (Jakarta, Indonesia: BBWS Serayu Opak, 2012), 77.



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