



Signifying the signs of virtues, vices, and supernatural in Raksasa Penjaga Gunung Merapi and *The Legend of Sleepy Hollow*

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Abstract. This study aims to investigate the signs of virtues, vices, and supernatural that are contained in folktales Raksasa Penjaga Gunung Merapi and The Legend of Sleepy Hollow. Using Pierce's semiotics technique, the study selected two folktales Raksasa Penjaga Gunung Merapi from Indonesia and The Legend of Sleepy Hollow, from America—to complete it by means of their indications of virtue, vices, and supernatural. In this paper, from these two folktales, the semiotic events of signs of virtues, vices, and supernatural from a qualitative perspective. This paper investigates virtues and vices using Aristotle's theory. Furthermore, examines the supernatural applying Jonathan C. Smith's thesis. According to the investigation, qualities were split into nine categories: courage, temperance, generous, humility, patience, truthfulness, clever, friendliness, and modesty. There are seven varieties of vices: fear, insensible, stingy, lack of spirit, understatement, surly, and shyness. At last, the supernatural is split into six: telekinesis, extrasensory perception (telepathy, clairvoyance, and precognition), psychokinesis, mediumship, astrology and fortune telling.

Keywords: sign, semiotics, supernatural, virtues, vices

INTRODUCTION

Semiotics is the study of signs and how they convey meaning. As (Chandler, 2007:2) explains, semiotics encompasses "everything that can be taken as a sign" - not just words, but also images, sounds, gestures, and objects. A sign causes one to think of something else, creating an interpretant of the sign's object (Short, 2007). Pierce, a key figure in semiotics, described how a sign connects to its object and interpretant: "anything connected to a second thing, its (object), in respect to a property such as to bring a third thing, its (interpretant) into relation to the same object in the same way, the interpretant becomes a sign" (Parker, 1998). This triadic relationship between sign, object, and interpretant forms the foundation of semiotic analysis.

Folktales are traditional stories passed down orally through generations, often containing elements of magic, legend, and local beliefs. As Lindahl (cited in Siyaswati, 2016)) notes, folktales serve an important cultural function in teaching morality and values. Siyaswati, (2016) explains that folktales typically convey implicit moral lessons by showcasing characters with positive traits to emulate and negative traits to avoid. In this way, folktales

act as a form of character education, especially for children, illustrating the impacts of virtue and vice. Hendratno (2017) describes how folktales inculcate ethical principles through their narrative structure. By presenting moral dilemmas and their consequences in story form, folktales provide an engaging way to teach important cultural values and proper conduct.

The Indonesian folktale "Raksasa Penjaga Gunung Merapi" from Yogyakarta, written by Tarti Khusnul in 2008, tells the story of Mount Merapi's guardian spirit. In the tale, a group of villagers defies tradition by climbing the sacred mountain in search of treasure, disrespecting its guardian. They encounter Raksasa Penjaga, a giant who guards the mountain, who warns them to leave and honor the site's sanctity. Frightened, the villagers flee and share their experience, leading to renewed commitment to respecting the guardian spirit and maintaining harmony with the mountain. This folktale was chosen for analysis because it exemplifies key themes found in many folktales: it contains virtues like courage and sacrifice, depicts praiseworthy actions and heroism, shows the conflict between good and evil, and illustrates the consequences of transgressing cultural taboos. Additionally, its supernatural elements reflect local beliefs and mythology, showcasing the relationship between humans, nature, and the spirit world that is common in many folktales.

The American folktale "The Legend of Sleepy Hollow" by Washington Irving, written in 1819, represents the rich tradition of American folklore that often features the country's cultural diversity and unique mythology (Novianti, 2022). Set in late 18th century New York, it tells the story of Ichabod Crane, a thin schoolteacher with a love for ghost stories, who competes for the affections of Katrina Van Tassel against the local favorite, Brom Bones. The tale culminates in Ichabod's terrifying encounter with the Headless Horseman, a ghostly figure said to haunt the area. This folktale was selected for analysis due to its representation of key folkloric elements: it contains virtues such as courage and perseverance, depicts the struggle between good and evil, and explores themes of fear and the supernatural. The ghostly apparition of the Headless Horseman reflects local beliefs and mythology, illustrating the complex relationship between humans and the supernatural world that is often central to folktales.

This study employs a semiotic analysis approach to provide a systematic and scientific method for examining the symbolic meanings within these folktales. By applying Charles Sanders Peirce's theory of signs, the research aims to analyze aspects of the narratives that have not been previously explored in depth. This approach will help in analyzing the narrative structure and character development, revealing how virtue, vice, and supernatural elements are represented through various signs. The study's focus on signifying the signs of virtue, vice, and the supernatural in "Raksasa Penjaga Gunung Merapi" and "The Legend of Sleepy Hollow" addresses a gap in existing research, as previous studies have not comprehensively examined these specific aspects in these folktales using Peirce's semiotic framework. This research will contribute to both theoretical and practical understanding of how folktales convey cultural values and beliefs through symbolic representation. By offering insights into the interpretation of signs and meanings in folklore, this study will provide valuable input for further scientific investigation and help the wider society to be more discerning in deciphering the hidden meanings within folktales.

LITERATURE REVIEW

Semiotics, the study of signs and how meaning is created and communicated, provides a powerful framework for analyzing various forms of cultural expression. As Chandler (2007) explains, semiotics encompasses not just conventional signs, but anything that can represent or symbolize something else, including words, images, sounds, gestures, and physical objects. At the core of semiotic analysis is the concept of the sign, which according to Charles Sanders Peirce consists of three interconnected components: the representamen (the form the sign takes), the object (what the sign refers to), and the interpretant (the sense made of the sign) (Short, 2007). This triadic model allows for a nuanced understanding of how meaning is generated and interpreted within cultural artifacts such as folktales.

Folktales, as oral narratives passed down through generations, offer rich material for semiotic analysis. These stories, deeply embedded in cultural traditions, often feature magical elements, mythical creatures, and moral lessons that reflect the values and beliefs of the societies from which they originate (Siyaswati, 2016). The characters, settings, and plots of folktales serve as signs that convey deeper meanings about cultural norms, social structures, and ethical principles. As Rahman et al., (2023) note, folktales typically follow simple narrative structures revolving around quests, conflicts, and resolutions, while addressing universal themes such as the struggle between good and evil, bravery, wisdom, and justice.

Previous research has demonstrated the value of semiotic analysis in uncovering the layers of meaning within various forms of cultural expression. Yusuf & Nibrosa, (2022) applied semiotic theory to analyze signs of preaching in the novel "Titip Rindu to the Holy Land," revealing how different forms of speech (qawlan baligha, qawlan ma'rufan, qawlan saddidan, qawlan karima, and qawlan adhima) function as signs that convey religious messages. Their use of Peirce's semiotic theory allowed them to dissect the meaning of these signs by examining the relationships between dialog (as representamen/object) and the reasons for the emergence of dialog (as interpretant). In a different domain, Mau et al., (2023) employed semiotic analysis to investigate the representation of supernatural powers in the films *Wonder Woman* and *Captain Marvel*. Their study identified five types of supernatural powers depicted in both films: telekinesis, psychokinesis, telepathy, retrocognition, and sixth sense. By applying Jonathan C. Smith's theory of supernatural powers and Robert John Clemens' theory of comparative studies, the researchers were able to decode the symbolic significance of these supernatural elements, revealing how they function not just as entertainment but as representations of female empowerment within the superhero genre.

The application of semiotic analysis to musical works is demonstrated in Pininta, (2023) study of love and separation themes in Toba Batak songs. Using Ogden and Richard's semantic triangle as an interpretive framework, the research uncovered symbols of sadness, heartbreak, loyalty, curse, profanity, sweet memory, and despair used to represent love problems and emotional turmoil. This study highlights how semiotic analysis can reveal the cultural and emotional resonances encoded within artistic expressions, providing insight into the collective psyche of a community.

While these studies have made significant contributions to our understanding of how meaning is constructed and communicated through various cultural artifacts, there remains a gap in the literature regarding the semiotic analysis of virtues, vices, and supernatural elements within folktales from different cultural contexts. The present study aims to address this gap by examining signs of virtues, vices, and supernatural phenomena

in Indonesian and American folktales using Peirce's semiotic theory. This comparative approach promises to yield insights into how different cultures encode moral and metaphysical concepts within their traditional narratives.

To fully appreciate the significance of virtues and vices within folktales, it is essential to consider Aristotle's ethical framework, which posits virtue as a mean between two extremes of excess and deficiency (Wilburn, 2020). This concept of the "Golden Mean" provides a nuanced understanding of moral qualities that can be applied to the analysis of character actions and narrative outcomes in folktales. Similarly, Smith, (2010) categorization of supernatural phenomena offers a structured approach to analyzing elements that transcend natural laws within these stories. By synthesizing these theoretical perspectives with Peirce's semiotic model, this study aims to provide a comprehensive analysis of how moral values and supernatural beliefs are encoded as signs within folktales, contributing to our understanding of the role these narratives play in cultural transmission and moral education.

METHOD

This study uses a descriptive qualitative approach to analyze the signs of virtue, vice, and supernatural elements in the folktales "The Guardian Giant of Mount Merapi" from Indonesia and "The Legend of Sleepy Hollow" from America using Charles Sanders Peirce's semiotic theory. The data collection method involves observation and thorough reading of both folktales, which were selected because they contain relevant elements and have never been studied in this context before. Data analysis was carried out systematically by extracting, categorizing, and interpreting signs using Peirce's triadic model (object, representamen, and interpretant). The researcher acts as the main instrument in identifying and interpreting signs in the cultural context of each story. The primary data sources are the two folktales, while secondary sources include journals, articles, and books that discuss signs.

RESULT AND DISCUSSION

This study applies Charles Sanders Peirce's theory of signs to analyze how elements of virtue, vice, and the supernatural are represented and signified. Two objects of folklore, The Legend of Sleepy Hollow and The Giant Guarding Mount Merapi, have the aim of examining folklore to help someone find the representamen and interpretant. The interpretant is the meaning of the representamen, and the signs found are based on the triadic relationship of object, representamen, and interpretant; the representamen is the narrative of the folklore. Signs of virtue are divided into nine types, namely courage, modesty, generosity, humility, patience, honesty, humor, friendliness, and simplicity. Evil is divided into seven types, namely cowardice, insensitivity, stinginess, lack of enthusiasm, contempt, anger, and shame. In addition, the last, the supernatural is divided into six, namely telekinesis, extrasensory perception (telepathy, clairvoyance, and precognition), psychokinesis, mediumship, astrology and fortune telling. The following is an analysis of the research results

A. Sign of Virtue

1. Sign of Courage

The folktale "Raksasa Penjaga Gunung Merapi" presents courage through Ki Taman's unwavering commitment to serve his ruler and contribute to Mataram's prosperity. On pages 57-58, Ki Taman expresses his dedication:

"kau masih berkeinginan mengabdikan kepadaku?" "Maafkan hamba, Paduka Yang Mulia. Kalau Paduka masih berkenan, hamba akan tetap terus mengabdikan, sampai ajal menjemput. Hamba akan bekerja keras, supaya Mataram menjadi kota yang indah dan megah. Sebagaimana Paduka juga tidak pernah berhenti berusaha, membuat Mataram menjadi kuat dan sentosa!" jawab Ki Juru Taman."

This passage showcases Ki Taman's courage through his loyalty, tenacity, selflessness, and dedication to a greater cause. His willingness to serve until death and work tirelessly for Mataram's betterment, despite potential hardships, embodies the essence of courage. The interpretant of this courage is the admiration and respect inspired by such unwavering commitment, highlighting how courage can manifest in everyday acts of service and loyalty to one's principles and community.

In "The Legend of Sleepy Hollow," courage is depicted through the fair and compassionate administration of justice. The representamen for the interpretant "courage" is represented in the followings:

"I would not have imagined, however, that he was one of those cruel potentates of the school, who joyed in the intelligence of their subjects; on the contrary, he administered justice with discrimination rather than severity; taking the burden off the backs of the weak, and lay it on those of the strong" (Sleepy Hollow, p.9, line 31-35).

This passage illustrates courage in the face of potential adversity or criticism, choosing to administer justice fairly and compassionately rather than harshly. The courage to stand against injustice, to empathize with the weak, and to hold the strong accountable requires significant moral fortitude. This interpretation of courage encompasses traits such as fairness, compassion, empathy, principle, integrity, leadership, and responsibility. It demonstrates that courage isn't just about physical bravery, but also about the moral strength to do what is right, even when it may be difficult or unpopular.

2. Sign of Temperate

The concept of temperance is vividly illustrated in "Raksasa Penjaga Gunung Merapi" through the characters' actions and words. Ki Juru Mertani exemplifies temperance when he says, *"Semua niat baik akan dirahmati Tuhan, anakku! Semoga, engkau dapat meraih tujuan yang mulia itu," kata Ki Juru Mertani memberi dorongan semangat. "Aku akan senantiasa berdoa untukmu," lanjutnya lagi.*" (Raksasa Penjaga, p.19, line 22-25). This passage demonstrates temperance through moderation and self-control in pursuing noble goals. Ki Juru Mertani encourages the pursuit of noble goals while emphasizing the importance of divine blessing, suggesting a balanced approach that avoids extremes or temptations. This temperance is further reinforced by his promise of continued prayer, indicating a steady, persistent support rather than impulsive or extreme actions. The interpretant of temperance here is the balanced and measured approach to achieving significant goals, emphasizing patience, faith, and consistent effort over rash or excessive actions.

Another striking example of temperance is seen in Panembahan Senapati's behavior: *"Panembahan Senapati mendengarkan wejangan Sunan Kalijaga dengan penuh hikmat. Dengan mata berkaca-kaca diliputi keharuan, Panembahan Senapati langsung mendekati dan memeluk kaki Sunan Kalijaga."* (Raksasa Penjaga, p.51, line 19-23). This passage illustrates temperance through emotional restraint and composure in a deeply moving spiritual situation. Despite being overwhelmed with emotion, Panembahan Senapati maintains a respectful and controlled demeanor. He listens attentively and then expresses his emotions through a culturally appropriate gesture of reverence. This temperance in handling emotions, especially in spiritually significant moments,

demonstrates wisdom and self-control. The interpretant here is the ability to balance strong emotions with appropriate behavior, showing deep respect and humility while maintaining composure. This example of temperance highlights the virtue's role in facilitating meaningful spiritual experiences and maintaining social harmony through controlled and respectful behavior.

3. Sign of Generous

The virtue of generosity is prominently displayed in "Raksasa Penjaga Gunung Merapi" through the actions and words of its characters. A notable example is seen in Panembahan Senapati's offer of assistance: *"Kalau begitu, jangan berlarut-larut! Bila memerlukan bantuan, segeralah menghadap! Barangkali aku bisa membantumu, Paman," Panembahan Senapati memberi saran.*" (Raksasa Penjaga, p.8, line 6-9). This passage exemplifies generosity through Panembahan Senapati's proactive offer of help without being asked. The interpretant of generosity here is the readiness to offer assistance promptly and without hesitation. Panembahan Senapati's suggestion to seek help immediately demonstrates a proactive attitude towards aiding others, showcasing generosity not just in the act of giving, but in the willingness to be available and supportive. This type of generosity goes beyond material aid, encompassing emotional support and a genuine desire to alleviate others' burdens, reflecting a deeply ingrained generous spirit that seeks opportunities to help rather than waiting to be asked.

Another profound example of generosity is illustrated in the elderly man's interaction with Panembahan Senapati: *"Lelaki tua itu mencoba menyelami pikiran anak asuhnya. Dengan lembut penuh kebakakan ditepuk-tepuknya bahu Panembahan Senapati yang sudah dianggapnya sebagai anaknya sendiri itu, memberi isyarat bahwa dirinya siap membantu."* (Raksasa Penjaga, p. 17, line 22-26). This passage demonstrates generosity through empathy, emotional support, and unconditional acceptance. The elderly man's attempt to understand Panembahan Senapati's thoughts and emotions showcases a generosity of spirit, offering not just physical aid but emotional understanding. The gentle, fatherly pat on the shoulder signifies a giving attitude, ready to provide comfort and support. By considering Panembahan Senapati as his own son and being prepared to help, the elderly man exhibits a total, selfless commitment to another's well-being. The interpretant of generosity in this context extends beyond material giving to encompass emotional generosity, empathy, and unconditional support. This form of generosity involves giving of oneself fully, offering understanding, comfort, and a sense of belonging, which are often more valuable than material assistance.

4. Sign of Humility

The virtue of humility is clearly seen in "Raksasa Penjaga Gunung Merapi" through the various actions and behaviors of its characters. An example is seen in Ki Juru Taman's reaction to the unexpected arrival of the king: *"Ki Juru Taman was surprised to hear his name called. Moreover, the one who called him was the King of Mataram who was standing in front of him. He did not expect his master to come. He immediately bowed and saluted."* (Raksasa Penjaga, p. 7, lines 12-16). This poem clearly illustrates humility through Ki Juru Taman's attitude who immediately welcomed the king's arrival with great respect. Although surprised, he immediately bowed and gave a formal greeting, showing deep humility and respect for authority. The act of bowing and giving "sembah" (greeting) is an expression of cultural humility, acknowledging a lower status before a higher one. This behavior does not only reflect a momentary act of respect, but a deeprooted attitude of humility that shapes Ki Juru Taman's interactions with people of higher status.

Another example of humility is depicted in Panembahan Senapati's behavior: "*Dengan sikap penuh hormat, Panembahan Senapati menghaturkan salam dan meminta maaf. Kini, Laut Selatan tidak lagi bergelora dan segala kerusakan pulih kembali.*" (Raksasa Penjaga, p.40, line 15-18). This passage showcases humility through Panembahan Senapati's respectful attitude, his offering of greetings, and his apology. Even in a moment of apparent triumph, with the South Sea calmed and damages restored, Panembahan Senapati maintains a humble demeanor. His act of apologizing suggests a recognition of his own fallibility or the potential consequences of his actions, demonstrating a humility that acknowledges one's limitations and the impact of one's actions on others. This example illustrates how true humility can coexist with great power and accomplishment, emphasizing that humility is not about diminishing oneself, but about maintaining a balanced and respectful perspective regardless of one's status or achievements.

5. Sign of Patience

The virtue of patience is beautifully illustrated in "The Giant Guardian of Mount Merapi" through Panembahan Senapati's actions and mindset during spiritual practice. An example can be seen in his reflection: "*Panembahan Senapati with an attitude of wisdom focused his five senses. He fervently prayed to God Almighty to grant his request.*" (Giant Guardian, p.31, lines 19-21). This verse shows patience through Panembahan Senapati's focused and solemn attitude when praying. The use of words such as "hikmat" (wisdom) and "khusuk" (khudmat) emphasizes the depth and sincerity of his meditation, indicating a patient and persistent approach to spiritual practice. This patience was further emphasized by his constant prayer: "He continued to pray and pray, beseeching Almighty God." (Giant Guardian, p.32, lines 6-7). The repetition of the word "pray" emphasizes the ongoing nature of supplication, demonstrating continued patience even though the result or response is delayed.

The depth of Panembahan Senapati's patience is further illustrated in his extended meditation practice: "*Berhari-hari Panembahan Senapati khusuk bersemadi. Ia belum mau berhenti bersemadi karena merasa belum mendapatkan apa-apa. Berbagai godaan datang silih berganti, tetapi tak pernah dihiraukannya. Panembahan Senapati tidak pantang menyerah*" (Raksasa Penjaga, p.31, line 1-5). This passage paints a vivid picture of patience as a long-term commitment, with Panembahan Senapati meditating for days on end without stopping, even in the absence of immediate results. His ability to resist various temptations that come one after another demonstrates a steadfast patience that remains unshaken by distractions or challenges. The phrase "*tidak pantang menyerah*" (never gives up) encapsulates the essence of patience as persistent endurance in the face of difficulties or delayed gratification. This patience is further emphasized in another passage: "*Beberapa jam telah berlalu, tetapi tidak ada tanda-tanda akan terjadi sesuatu. Panembahan Senapati tidak berputus asa. Ia tetap khusuk, tidak bosan memohon petunjuk kepada Yang Kuasa*" (Raksasa Penjaga, p.39, line 5-8). Here, Panembahan Senapati's patience is shown not just as passive waiting, but as an active, hopeful persistence. Despite hours passing without any signs of progress, he remains focused and continues to seek guidance without losing heart or growing bored. This portrayal of patience highlights it as a virtue that combines endurance, hope, and unwavering focus, even in the face of apparent lack of progress.

6. Sign of Truthfulness

The virtue of truthfulness is prominently displayed in "*Raksasa Penjaga Gunung Merapi*" through the characters' acceptance and acknowledgment of divine will and fate. A powerful example is seen in the words of Raja Mataram: "*Ketahuilah olehmu, Paman,*

bahwa semua ini memang sudah menjadi takdir. Paman berubah dari manusia biasa menjadi raksasa adalah kehendak Tuhan Yang Mahakuasa. Bukan kemauan Paman dan bukan pula kemauanku," kata Raja Mataram" (Raksasa Penjaga, p.61, line 4-8). This passage demonstrates truthfulness through the king's honest acknowledgment of the divine nature of events. By stating that the transformation into a giant was God's will, not their own, the king is truthfully presenting the situation without attempting to alter or distort reality. This truthfulness extends beyond mere factual accuracy to encompass a deeper honesty about the nature of existence and the limits of human control. The king's words reflect a commitment to truth that includes acknowledging higher powers and accepting circumstances beyond human influence, showcasing truthfulness as a virtue that involves both accurate representation of facts and honest recognition of metaphysical realities.

Another example of honesty is seen in the advice given by Ki Juru Taman's wife: *"Oh, Aki. Janganlah sekali-kali Aki berkeinginan seperti itu! Lupakanlah niat untuk mendapatkan getah akar pohon abadi! Bukankah itu namanya melawan takdir?" istri Ki Juru Taman mencoba mengingatkan.*" (Raksasa Penjaga, p.11, line 21-24). This passage illustrates truthfulness through the honest confrontation of reality and the rejection of false hopes or attempts to circumvent fate. By urging her husband to abandon his desire for the sap of the eternal tree root, Ki Juru Taman's wife is advocating for truthfulness in accepting one's destined path rather than attempting to alter it through supernatural means. Her rhetorical question about opposing fate underscores the importance of truthfully acknowledging and accepting one's circumstances. This example of truthfulness goes beyond mere honesty in speech to encompass a broader commitment to living in accordance with truth, even when that truth may be difficult or undesirable. Furthermore, the virtue of truthfulness is exemplified in Ki Juru Taman's approach to his work: *"Ki Juru Taman melakukan pekerjaannya dengan sepenuh hati. Ia tidak ingin mengecewakan tuannya, Panembahan Senapati"* (Raksasa Penjaga, p.2, line 21-22). This brief passage showcases truthfulness in action, with Ki Juru Taman performing his duties wholeheartedly and with genuine commitment. His desire not to disappoint his master reflects a truthful approach to his responsibilities, demonstrating that truthfulness extends beyond words to encompass sincere and faithful actions. This portrayal of truthfulness highlights it as a virtue that permeates all aspects of life, from one's worldview and acceptance of fate to one's daily conduct and fulfillment of duties.

7. Sign of Witty

The virtue of wit in *"Raksasa Penjaga Gunung Merapi"* is portrayed through insightful reflections and wise counsel rather than conventional humor. This is exemplified in Ki Juru Taman's internal dialogue about the sinfulness of suicide: *"Bunuh diri itu dosa! Orang yang bunuh diri berarti tidak mensyukuri nikmat yang diberikan oleh Tuhan Yang Mahakuasa! Kelak dimasukkan ke dalam neraka!"* pikiran positif ganti memengaruhi Ki Juru Taman" (Raksasa Penjaga, p.4, line 4-6). This quick, insightful thinking demonstrates mental agility in navigating emotional challenges. Ki Juru Taman's reflections on aging further showcase this form of wit: *"Ki Juru Taman kini menyadari bahwa semua orang kalau sudah tiba waktunya akan menjadi tua. Tidak hanya manusia, tumbuhan, ataupun binatang, semuanya akan menjadi tua. Ada kelahiran dan ada pula kematian. Itulah kehidupan. Semuanya telah menjadi ketentuan Ilahi."* (Raksasa Penjaga, p.29, line 21-26). His ability to connect everyday observations with profound existential insights demonstrates a wit that goes beyond clever remarks to encompass a deeper understanding of life's fundamental patterns and spiritual truths.

8. Sign of Friendly

The virtue of friendliness is vividly illustrated in both "*Raksasa Penjaga Gunung Merapi*" and "The Legend of Sleepy Hollow" through warm interactions and practical acts of kindness. In the Indonesian folktale, Panembahan Senapati's response to meeting Ki Sunan exemplifies genuine warmth and openness: "*Tidak ada yang perlu dimaafkan, Ki Sunan! Meskipun terkejut, girang rasa hati ini bisa berjumpa dengan Ki Sunan di tempat ini,*" jawab Panembahan Senapati" (Raksasa Penjaga, p.49, line 3-6). This joyful reaction to an unexpected encounter reflects a friendly disposition that values personal connections. In "The Legend of Sleepy Hollow," friendliness is portrayed through community involvement and practical assistance: "He assisted the farmers occasionally in the lighter labors of their farms; helped to make hay; mended the fences; took the horses to water; drove the cows from pasture; and cut wood for the winter fire." (Sleepy Hollow, p.10, line 24-27). These diverse acts of service demonstrate a friendly nature that manifests in tangible support for community members, emphasizing how friendliness can strengthen communal bonds through everyday kindness and support.

9. Sign of Modesty

The virtue of modesty in "*Raksasa Penjaga Gunung Merapi*" is prominently displayed through characters' humble attitudes and behaviors. Ki Juru Taman's dedication to service exemplifies this: "Ia merasa telah berhutang budi. Kini usianya sudah 50 tahun. Meskipun demikian, ia tetap ingin terus mengabdikan. Ia tidak ingin berhenti mengabdikan." (Raksasa Penjaga, p.2, line 22-24). His continued commitment to service despite his age reflects a humble attitude that values contribution over personal recognition. Another striking example is the characters' reverent response to Sunan Kalijaga: "*Namun, begitu mengetahui bahwa orang yang berdiri di depan mereka adalah Sunan Kalijaga, mereka segera membungkuk memberi hormat dan mengucapkan salam seraya mencium tangan Sunan Kalijaga.*" (Raksasa Penjaga, p.47, line 11-14). These cultural expressions of deep humility demonstrate a modest recognition of one's place in a larger social and spiritual hierarchy. Additionally, Ki Juru Mertani's humble offering of advice further illustrates modesty: "*Anakku, Senapati. Paman punya pemikiran. Kalau engkau tidak keberatan, bersemadilah! Mintalah petunjuk kepada Tuhan Yang Mahakuasa!*" saran Ki Juru Mertani." (Raksasa Penjaga, p.19, line 16-19). This gentle suggestion, prefaced with acknowledgment of the other's autonomy, shows how modesty can manifest in providing guidance without imposing one's will.

B. Sign of Vices

1. Sign of Cowardice

The sign of cowardice is exemplified in both "*Raksasa Penjaga Gunung Merapi*" and "The Legend of Sleepy Hollow". In "Raksasa Penjaga", Ki Juru Taman's cowardice is evident in his desperate fear of death, as shown in his internal monologue: "*Aku belum ingin mati! Aku tidak mau mati! Aku takut mati!*" Ki Juru Taman bertekad dalam hati. (Raksasa Penjaga, p.5, line 10-11). This intense fear and determination to avoid death demonstrate a lack of courage and an inability to face the reality of mortality. In "The Legend of Sleepy Hollow", cowardice takes a different form through the character of Brom, who resorts to underhanded tactics to undermine his rival, Ichabod Crane: "But what was still more annoying, Brom took all opportunities of turning him into ridicule in presence of his mistress, and had a scoundrel dog whom he taught to whine in the most ludicrous manner, and introduced as a rival of Ichabod's to instruct her in psalmody." (Sleepy Hollow, p.21, line 31-35). Brom's actions, while not explicitly fearful,

demonstrate a form of cowardice in his unwillingness to confront Ichabod directly, instead resorting to mockery and indirect methods to assert dominance. Both examples illustrate how cowardice manifests in different ways - through the paralyzing fear of death and the avoidance of direct confrontation - highlighting the multifaceted nature of this vice and its impact on character behavior and decision-making in these folktales.

2. Sign of insensible

The sign of insensibility is prominently displayed in both "*Raksasa Penjaga Gunung Merapi*" and "*The Legend of Sleepy Hollow*", manifesting as a lack of sensitivity to deeper implications and current realities. In "*Raksasa Penjaga*", Ki Juru Taman's insensibility is evident in his fixation on regaining youth through magical means: "*Nyai, apabila kita meminum getah akar pohon abadi, tubuh kita akan berubah menjadi muda kembali,*" *Ki Juru Taman memulai ceritanya.* (*Raksasa Penjaga*, p.10, line 14-16). This obsession is further illustrated in his daydreams: "*Lalu Ki Juru Taman membayangkan dirinya kembali menjadi muda, tubuhnya gagah perkasa. Ki Juru Taman tersenyum. Hatinya girang. Pikirannya melayang-layang*" (*Raksasa Penjaga*, p.5, line 21-24). Ki Juru Taman's preoccupation with this superficial solution demonstrates a lack of consideration for potential ethical issues or broader consequences, revealing his insensibility to the complexities of his desires. In "*The Legend of Sleepy Hollow*", insensibility is portrayed through Ichabod Crane's materialistic ambitions: "his heart yearned after the damsel who was to inherit these domains, and his imagination expanded with the idea, how they might be readily turned into cash, and the money invested in immense tracts of wild land, and shingle palaces in the wilderness". (*Sleepy Hollow*, p.16, line 11-13). Ichabod's focus on transforming inherited lands into monetary gain and grand investments showcases his insensibility to the deeper values of relationships and the true worth of his current circumstances. Both examples highlight how insensibility manifests as a disconnect from reality, ethical considerations, and deeper human values, instead favoring superficial desires and material gains.

3. Sign of Stingy

The sign of stinginess, while not as explicitly demonstrated as other vices in the provided excerpts, is indirectly suggested in "*The Legend of Sleepy Hollow*" through the description of Ichabod Crane's financial situation and personal habits. The text states: "The revenue arising from his school was small, and would have been scarcely sufficient to furnish him with daily bread, for he was a huge feeder, and, though lank, had the dilating powers of an anaconda" (*Sleepy Hollow*, p.10, line 12-15). While this passage doesn't directly portray Ichabod as stingy, it sets up a scenario where stinginess could be inferred or could potentially develop. The contrast between his meager income and his substantial appetite suggests a precarious financial situation that could lead to miserly behaviors. The description of Ichabod as a "huge feeder" with the "dilating powers of an anaconda" implies a voracious appetite that his small income can barely support. This disparity between income and consumption could potentially foster a reluctance to spend or share resources, which are hallmarks of stinginess. Moreover, the emphasis on his ability to consume large amounts of food despite his lanky appearance might suggest a tendency to hoard or consume resources beyond what seems necessary or appropriate given his financial constraints. While the text doesn't explicitly label Ichabod as stingy, it presents a character whose circumstances and behaviors could easily lead to or be interpreted as manifestations of stinginess, especially if his appetite for consumption

extends beyond food to other areas of his life where his limited means cannot support his desires.

4. Sign of Lack of Spirit

The sign of lack of spirit is vividly portrayed in *"Raksasa Penjaga Gunung Merapi"* through the character of Ki Juru Taman, manifesting in moments of extreme despair and overwhelming fear. This vice is first evident in Ki Juru Taman's contemplation of suicide as an escape from his problems: *"Bunuh diri!" tiba-tiba ide itu terlintas begitu saja dalam benak Ki Juru Taman. "Ya, kalau aku bunuh diri, selesai sudah hidupku. Aku tidak perlu lagi memikirkan nasibku," pikir Ki Juru Taman"* (Raksasa Penjaga, p.3, line 15-18). This shocking consideration of ending his life to avoid facing his challenges demonstrates a profound absence of determination, hope, and resilience, core components of spirit. The lack of spirit is further emphasized in Ki Juru Taman's reaction to danger, where he resorts to desperate prayer rather than taking action: *"Oh, Tuhan! Lindungilah hamba-Mu yang lemah ini dari gangguan penyamun itu!" Ki Juru Taman berdoa dalam hati. Bibirnya komat-kamit, tak hentihentinya mengucapkan doa.* (Raksasa Penjaga, p.25, line 13-16). While prayer itself is not inherently a sign of weakness, Ki Juru Taman's self-characterization as a "weak servant" and his constant, fearful prayer reflect a lack of personal courage and determination to face threats directly. This behavior underscores his inability to summon inner strength or resolve in the face of adversity, instead relying entirely on external intervention. The juxtaposition of these two scenarios - contemplating suicide and cowering in prayer - paints a comprehensive picture of Ki Juru Taman's lack of spirit, showcasing how this vice can manifest in both passive (suicidal thoughts) and active (fearful prayer) forms, ultimately hindering the character's ability to confront and overcome life's challenges.

5. Sign of Understatement

The sign of understatement in both *"Raksasa Penjaga Gunung Merapi"* and *"The Legend of Sleepy Hollow"*. In the former, Ki Juru Taman's strong desire for the eternal tree root is contrasted with his wife's concerns, downplaying her worries: *"Ia tahu kalau istrinya mencemaskan dirinya dan tak ingin kehilangan dirinya. Akan tetapi, keinginannya untuk mendapatkan akar pohon abadi telah begitu kuatnya"* (Raksasa Penjaga, p.13, line 2629). Additionally, his simplistic description of eternal life understates its profound implications: *"Selain kita bisa berubah menjadi muda kembali, kita juga akan hidup selamanya. Kita tidak bisa mati, Nyai!"* (Raksasa Penjaga, p.11, line 11-13). In *"The Legend of Sleepy Hollow"*, a character's modest attitude towards wealth is seen as an understatement: "He was satisfied with his wealth, but not proud of it; and piqued himself upon the hearty abundance, rather than the style in which he lived" (Sleepy Hollow, p.15, line 3-5). This approach minimizes the potential impact of wealth on his lifestyle and self-perception, demonstrating understatement by reducing the significance of his financial status.

6. Sign of Boring

The sign of boringness in *"The Legend of Sleepy Hollow"* through Ichabod Crane's character. His self-satisfaction with common talents is presented as tedious and uninteresting: "Ichabod prided himself upon his dancing as much as upon his vocal powers" (Sleepy Hollow, p.28, line 6-7). The analysis suggests that Ichabod's pride in these ordinary abilities, without exhibiting other engaging qualities, makes him appear one-dimensional and boring. His repetitive focus on these talents contributes to the perception of him as an uninteresting character. The vice of boringness is thus

demonstrated through Ichabod's lack of depth or variety in his interests and accomplishments, making him a potentially tiresome presence in the narrative.

7. Sign of Surly

Surliness is identified in both stories. In "*Raksasa Penjaga Gunung Merapi*", the bandit's rude and threatening behavior exemplifies surliness: "*Heh, tua bangka! Di dalam hutan ini tidak ada yang dapat menolongmu!*" (Raksasa Penjaga, p.25, line 17-19) and "*Hai, bedebah! Jangan banyak bicara! Serahkan semua barang berhargamu! Kalau tidak, nyawamu akan terbang melayang saat ini juga!*" (Raksasa Penjaga, p.25, line 21-24). The bandit's dismissive language, threats, and apparent enjoyment of the victim's distress all contribute to a surly disposition. In "*The Legend of Sleepy Hollow*", Brom's inclination towards physical confrontation is seen as surly: "Brom, who had a degree of rough chivalry in his nature, would fain have carried matters to open warfare, and have settled their pretensions to the lady according to the mode of those most concise and simple reasoners, the knights-errant of yore by single combat;" (Sleepy Hollow, p.21, line 1518). While framed as chivalry, this approach still exhibits an aggressive attitude towards conflict resolution, highlighting surliness through confrontational behavior.

8. Sign of Shyness

The sign of shyness in "*The Legend of Sleepy Hollow*" through the description of the "bashful country bumpkins". Their timid behavior is contrasted with Ichabod's confidence: "While the more bashful country bumpkins hung sheepishly back, envying his superior elegance and address" (Sleepy Hollow, p.11, line 25-27). This sentence demonstrates shyness through the characters' lack of self-assurance and comfort in social settings. Their sheepish behavior, hanging back, and feelings of envy towards someone more socially adept all point to a sense of inadequacy and self-consciousness. The vice of shyness is thus evident in their inability to confidently engage in social situations, instead retreating and feeling inferior to those who display greater social ease.

C. Sign of Supranatural

1. Sign of Telekinesis

In the folklore of the Giant Guardian of Mount Merapi, the sign of telekinesis is manifested through the supernatural power of Panembahan Senapati as in "*Tepat saat tengah malam, tiba-tiba terjadi prahara. Karena kekuatan yang terpancar dari dalam tubuh Panembahan Senapati, tiba-tiba air laut bergelora dengan dahsyatnya. Ombak besar setinggi bukit datang bergelombang, menimbulkan bencana pada semua makhluk yang ada di dalamnya*" (Raksasa Penjaga, p.39, line 12-17). This event demonstrated Panembahan Senapati's ability to influence the physical environment dramatically without direct contact, in accordance with the classical definition of telekinesis. The power radiating from his body was able to move and disrupt the sea water elements, creating waves as high as hills and great chaos. This phenomenon not only depicts supernatural powers, but also emphasizes the connection between the character's inner strength and the natural surroundings, reflecting traditional beliefs in mystical forces that can influence the physical world.

2. Sign of Extrasensory Perception

The signs of extrasensory perception in the folklore discussed are divided into three types: telepathy, clairvoyance, and precognition. Telepathy is demonstrated in the interaction between Sunan Kalijaga and Panembahan Senapati, where Sunan Kalijaga seems to be able to read Panembahan Senapati's mind: "*Kalau kau tidak percaya, berikanlah telur itu kepada orang lain,*" kata Sunan Kalijaga kemudian, seolah mengerti apa yang sedang

dipikirkan *Panembahan Senapati*" (Raksasa Penjaga, p.51, line 10-13). Clairvoyance is seen in "The Legend of Sleepy Hollow" through the community's collective knowledge of the Headless Horseman: "Such is the general purport of this legendary superstition, which has furnished materials for many a wild story in that region of shadows; and the specter is known, at all the country firesides, by the name of the Headless Horseman of Sleepy Hollow" (Sleepy Hollow, p. 7, lines 17-20). Precognition is shown in Panembahan Senapati's hopes for Ki Sunan's ability to know future events: "*Tentunya Ki Sunan telah mengetahui kejadian yang baru saja kami alami. Kami sangat mengharapkan nasihat Ki Sunan agar sesuatu yang tidak kita inginkan tidak perlu terjadi*" (Raksasa Penjaga, p.49, line 23-27). These three types of extrasensory perception describe the characters' ability to obtain information or knowledge through means that go beyond normal physical senses, emphasizing the supernatural aspect of the folktale narrative.

3. Sign of Psychokinesis

Signs of psychokinesis in the folk tales discussed are demonstrated through several supernatural events involving physical manipulation or perception of reality. In "*Raksasa Penjaga Gunung Merapi*" psychokinesis is demonstrated through Sunan Kalijaga's ability to suddenly disappear "*Manakala mereka mengangkat muka, Sunan Kalijaga sudah tidak ada. Ia hilang begitu saja. Lenyap di telan malam. Pergi entah ke mana*" (Raksasa Penjaga, p.52, line 5-8), and the ability to conjure an egg from his bare hands. Meanwhile, in "The Legend of Sleepy Hollow", psychokinesis is manifested in the supernatural influence of Sleepy Hollow's environment on the perceptions and experiences of those who enter the area: "However wide awake they may have been before they entered that sleepy region, they are sure, in a little while, to inhale the witching influence of the air, and begin to grow imaginative—to dream dreams, and see apparitions" (Sleepy Hollow, p.7, lines 23-26). These three examples illustrate the ability to influence physical reality or perception through the power of the mind or supernatural forces, which is central to the concept of psychokinesis. These phenomena reinforce the mystical elements in the narrative, creating an atmosphere in which the boundaries between the physical and supernatural worlds are blurred.

4. Sign of Mediumship

The signs of mediumship in the folktales discussed are shown through various interactions between the human world and the supernatural world. In "*Raksasa Penjaga Gunung Merapi*" mediumship manifested through the appearance of the Queen of the South Sea: "*Di hadapannya telah berdiri Ratu Laut Selatan. Wanita itu sangat cantik. Cantik jelita! Wanita tersebut bagaikan seorang bidadari. Tubuhnya lemah gemulai. Rambutnya yang hitam legam terurai panjang*" (Raksasa Penjaga, p.40, line 1014). These depictions show direct interactions between humans and supernatural entities. In "The Legend of Sleepy Hollow", mediumship is seen through various ghost stories circulating in society: "Many dismal tales were told about funeral trains, and mourning cries and wailings heard and seen about the great tree where the unfortunate Major André was taken, and which stood in the neighborhood. Some mention was made also of the woman in white, that haunted the dark glen at Raven Rock, and was often heard to scream on winter nights before a storm, having perished there in the snow of the stories, however, turned upon the favorite specter of Sleepy Hollow, the headless horseman, who had been heard several times of late, patrolling the country and, it was said, tethered his horse nightly among the graves in the churchyard" (Sleepy Hollow, p.29, lines 25-33). In addition, direct experiences with ghosts are also described: "The tale was told of old Brouwer, a most heretical disbeliever in ghosts, how he met the horseman returning from his foray into Sleepy

Hollow, and was obliged to get up behind him; how they galloped over bush and brake, over hill and swamp, until they reached the bridge; when the horseman suddenly turned into a skeleton, threw old Brouwer into the brook, and sprang away over the tree-tops with a clap of thunder" (Sleepy Hollow , p.30-31, lines 16-22).

All of these examples illustrate various forms of communication or interaction between the human world and the spirit world, which is central to the concept of mediumship in a supernatural context.

5. Sign of Astrologi

Astrological signs in folklore "*Raksasa Penjaga Gunung Merapi*" demonstrated through the interpretation of natural phenomena as supernatural signs. This is clearly seen in the description of the mysterious green light: "*Mereka berdua melihat sinar berwarna hijau kemilau yang indah sekali. Sinar itu mengumpul membentuk bulatan. Bulatan sinar itu memancar kian kemari, membuat terang sekelilingnya. Anehnya lagi, sinar itu bagaikan terbang, bergerak melayang perlahan ke arah selatan*" (Raksasa Penjaga, p.32, line 1015). The supernatural interpretation of this phenomenon is strengthened by Ki Juru Mertani's statement: "*Tentu itu bukan sinar biasa, anakku. Paman rasa, itu sinar gaib!*" (Raksasa Penjaga, p.32, line 23-24). While not explicitly referring to astrology in the modern sense, this interpretation reflects a key aspect of astrological thought, namely the belief that celestial or natural phenomena have supernatural meanings and influences on human life. In the context of this folktale, the mysterious green light is not simply seen as an ordinary natural phenomenon, but is seen as a manifestation of supernatural forces that have special significance. This approach to natural phenomena reflects a way of thinking commonly associated with astrological practice, in which celestial events are believed to have deeper meanings and to provide insight or clues into matters beyond ordinary human understanding.

6. Sign of Fortune Telling

A sign of divination or fortune telling in folklore "*Raksasa Penjaga Gunung Merapi*" especially related to the character of Sunan Kalijaga. Sunan Kalijaga's supernatural ability to predict the future is explicitly described: "*Selain itu, Sunan Kalijaga juga diberi anugerah dapat mengetahui atau meramal kejadian-kejadian yang bakal terjadi. Oleh karena itu, tak seorang pun dapat mungkir atau berbohong bila berhadapan dengannya*" (Raksasa Penjaga, p.47, line 21-25). This ability not only shows the power to predict the future, but also gives Sunan Kalijaga a deep insight into the truth, so that no one can lie to him. The accuracy of Sunan Kalijaga's predictions is later proven in the narrative: "*Ramalan Sunan Kalijaga benar-benar terbukti. K1 Juru Taman yang memakan telur pemberian Ratu Laut Selatan berubah menjadi raksasa*" (Raksasa Penjaga, p.60, line 13). The fulfillment of this prophecy strengthens the belief in the supernatural abilities of Sunan Kalijaga and confirms his role as a figure who has knowledge and insight that goes beyond normal human boundaries. The fortune-telling aspect of this story not only serves as a plot element, but also reinforces the supernatural and mystical themes in the narrative, and emphasizes the important role of spiritual figures in guiding and influencing important events in the story.

CONCLUSION

Based on the results of semiotic analysis of folk tales "Raksasa Penjaga Gunung Merapi" and "The Legend of Sleepy Hollow" reveals a rich representation of signs of virtue, vice, and supernatural elements. Virtues such as courage, modesty, and honesty are displayed

through the actions and attitudes of the characters, while vices such as cowardice and lack of spirit are also seen in certain behaviors. Supernatural elements are present through various phenomena such as telekinesis, extrasensory perception, and clairvoyance, which strengthen the mystical aspects of both stories. This analysis reveals how these signs function as tools to convey cultural values, moral teachings, and supernatural beliefs in the context of their respective societies. Pierce's semiotic approach proves effective in deciphering the meanings contained in these signs, allowing for a deeper understanding of the role of folklore in transmitting cultural knowledge and social values. This study contributes to the understanding of the function of folklore as a medium for character education and the preservation of cultural heritage, while highlighting the similarities and differences in the representation of virtue, vice, and supernatural elements between Indonesian and American traditions. For further research, it is recommended to expand the scope of analysis to folklore from other cultures to gain a broader comparative perspective, as well as delve deeper into the social and psychological implications of these semiotic representations in the formation of cultural identity and community values.

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