Original Article

Meaning the Mythic Symbols Of Beliefs Of The Sea Island Communities Of South Kalimantan In Film Saranjana: Ghaib City Works Of Johansyah Jumberan

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Abstract:
Myths are closely related to local culture in Indonesia. Saranjana City, known as the unseen city, is on Laut Island, South Kalimantan. This city is famous for its myths which are legendary for the people of the region. There are several myths depicted with symbols that can only be understood by the people of the South Kalimantan Sea Island region. The legend of the myth of the city of Saranjana made a film director create it in the form of a feature film in the horror genre. The aim of this research is to describe the meaning of the cultural myth symbols of the people of Laut Island, South Kalimantan in the film Saranjana: Kota Ghaib by Johansyah Jumberan using Roland Barthes' semiotic concept. This research uses qualitative research, with descriptive methods and a phenomenological interpretative approach. The data in this research are symbols in the form of narratives, dialogues, monologues, pictures, scenes from the film Saranjana: Kota Ghaib by Johansyah Jumberan which contains local cultural myths. The results of the research show that there are several myths such as the use of traditional clothes, yellow cloth, mandau and mosquito nets which show symbols believed by the people of Laut Island, South Kalimantan.

Keywords: myth, symbol, film, Saranjana.

Introduction

Films in the narrow sense are the presentation of images on the big screen, but in a broader sense they can also include those broadcast on TV. According to Pratista (2008) Film is a type of mass media in the form of audio-visual and is very complex in nature. Film is an aesthetic work as well as an information tool that can be an entertainment tool, a propaganda tool, and also a political tool. It can also be a means

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of recreation and education, on the other hand it can also play a role in disseminating new cultural values. According to Wieianto (2020), film is a very relevant field of study for semiotic analysis because films are built with various signs. Films usually have meaning as stated by Roland Barthes, namely signifier and signified. Usually the audience only knows the meaning of the film as a whole, but when the film is analyzed, it turns out that there are a lot of denotation, connotation and mythical meanings contained in it. According to Supiarza, et al in (Manalu & Warsana, 2021) that in films, images are an important part that cannot be separated. Films become social discourse with unique characteristics that spread to various places, and perspectives, psychoanalysis of films to influence ways of thinking related to perception and appropriateness of the values where the information is communicated. Films are also a tool for directors to convey a message to their viewers. Films generally also raise a theme or phenomenon that occurs in society. One of them is a film “Saranjana: Unseen City” which was directed by Johansyah Jumberan and produced by Darihati Films. This film, starring Adinda Azani, Betari Ayu, Irzan Faiz, Ajeng Fauzia, Mourys Sam and Gusti Gina, tells the adventures of a band from Jakarta called 'Signifikan' which is currently holding a concert tour in Kota Baru, South Kalimantan. The members consist of Rendy, Dion, Vey, and Shita. Right in the middle of the tour, Shita, the band’s vocalist, mysteriously disappeared.

After conducting a search, the other band members believed that Shita was in Saranjana, an unseen city which local residents believed to be a modern and advanced city. For seven days, they will enter the city of Saranjana with various horror and mystical events accompanying their journey. Because this film is an adaptation of a myth that developed among the indigenous people of the Banjar tribe, in this film there are many other myths related to the daily life of the Banjar tribe, apart from that, this film also highlights the original culture of the Banjar tribe which is still preserved. until now. Based on this, researchers are interested in conducting research on the myths and culture contained in films Saranjana: Unseen City using Roland Barthes’ semiotic theory.

**Methods**

This research is a type of qualitative research using the Content Analysis method. Content analysis is research that takes the form of an in-depth discussion of the content of written or printed information in the mass media. The pioneer of content analysis was Harold D. Lasswell, who pioneered the symbol coding technique, namely recording symbols or messages systematically, then giving them an interpretation (Sudarto et al., 2015). Then the main instrument in this research is the researcher himself who conducts research directly by watching, listening to and understanding films "Saranjana: The Unseen City". The data in this research are several scenes and excerpts from the film Saranjana: Kota Ghaib which contains local myths and culture. The data were analyzed using Roland Barthes’ semiotic theory, which focuses on the idea of two orders of signification. The first stage of significance is the relationship between the signifier (signifier) and the signified (signified) in a sign to external reality. Barthes calls it denotation, namely the most real meaning of the sign. Connotation is a term used by Barthes to indicate the second stage of significance. In the second stage of signification which is related to content, the sign works through myth. Myth is how culture explains or understands several aspects of reality or natural phenomena (Sudarto et al., 2015).
Results

After the data was obtained through the stage of identifying each scene in the film Saranjana: Kota Ghaib, and the data had been analyzed using Roland Barthes’ Semiotic Theory, the research results were found, namely as follows:

a. Symbol of traditional Banjar wedding dress

![Figure 1. Sita wore a traditional Banjar wedding dress](image)

The traditional wedding dress is still preserved by the people. This traditional dress is still influenced by the Banjar tribe of South Kalimantan. This wedding dress is called Bagajah Gamuling Baular Lulut. Bagajah Gamuling Baular Lulut has meaning. The use of traditional clothing is not only a tradition of the Banjar People of South Kalimantan but also reflects the cultural diversity that is rooted in the history and beliefs of the people of South Kalimantan, namely the Malay culture which is Hindu. The symbol of Hindu religious belief that can be described from the meaning of a complete wedding dress is the use of a crown and cloth depicting a dragon or centipede. This traditional clothing model is called the Halilipan model. The character of Sita wears a short-sleeved shirt decorated with beads and tassels. There is also the use of additional accessories such as a pentagonal chest patch which adds elegance to the bride’s appearance. This wedding dress is called Bagajah Gamuling Baular Lulut. The use of traditional clothing is not just a tradition, but also reflects the cultural diversity that is rooted in the history and beliefs of the people of South Kalimantan.

Myths

This traditional Banjar bridal attire is sometimes considered to convey a mystical aura for some people. Especially for parents who believe in supernatural things related to the next world (unseen nature). With the use of bridal clothes, people believed that they had to prepare offerings as a form of payment for wearing clothes that were usually worn by royal nobles

b. A yellow cloth hung in a certain place

![Figure 2. Yellow cloth is hung in certain places, one of which is in cemeteries](image)
Yellow cloth is the color of the greatness of a Banjar King. Yellow is also the color of the Banjar royal flag. For the people of South Kalimantan, yellow is the holy and sacred color. Yellow cloth, which is identical to turmeric yellow, is used in various traditional clothes or headdresses, such as sasaringan or laung cloth. Yellow cloth is also used as a marker, for example at river junctions, people put yellow cloth markers tied to poles so that boats don't hit each other. People's belief in yellow cloth placed in sacred places is still carried out today. In fact, many graves or trees were found to have yellow cloth. Apart from places that are considered sacred, yellow cloth is also usually worn at certain moments. In the sense of being used on someone's body. The use of yellow cloth on the body is the same as the place, namely because yellow cloth is considered sacred. So it is also used when carrying out ceremonies that are considered sacred. Many people put yellow cloth here for various purposes, some for healing, some for ease in business.

c. Mosquito net

Mosquito nets are protective curtains when sleeping. Mosquito nets are thin, porous curtains which are part of ancient continental cultures. According to its function, mosquito nets are to protect us from attacks by mosquitoes or insects and even other small animals that can disturb our peaceful sleep. Nowadays, not many people use mosquito nets anymore like people in urban areas. Banjar mosquito nets are not made haphazardly. Use Banjar mosquito nets from the moment they are installed for weddings. This woman, who has been married for a year, said she still uses the Banjar mosquito net, which is her wedding net to this day.

In Banjar society, mosquito nets have a myth as a tool to protect the body from attacks by black magic, teluh, witchcraft, even virtual machetes and various other winds. I don't know where it came from, but most old people believed that. In fact, according to people, newborn babies had to sleep under mosquito nets because they were very vulnerable to bad winds. Mosquito nets are also believed to ward off ghosts and imitation creatures that cannot enter and penetrate an installed mosquito net, especially since each end of the mosquito net and dangling netting cloth are inserted (trimmed) under the mattress.

d. Mandau
Figure 4. Mandau buried with the corpse atuk ampong

The saber is a Dayak heirloom weapon that has been passed down from generation to generation. The saber is a weapon shaped like a sword, consisting of a handle, sheath and blade. As mentioned previously, Mandau is made from a special stone of the mantikei type. This stone has a dominant iron element. Apart from being an heirloom weapon, the Mandau also always accompanies the Dayak people's daily lives, such as for cutting meat, plants and so on. The saber is a symbol of hardening the soul, so it is made to suit the character of its owner with the intention and oath to protect the owner in the beliefs of the Dayak community so that it is not used carelessly. It is said that the flying saber can find its target without missing. It is believed that this saber will find its target based on the smell of blood and slash the victim without mercy. Therefore, the mandau was buried as a place for the jinn to be thrown away. Apart from the myths contained in several film scenes, this film also highlights the original culture of the Banjar tribe which is still preserved today, namely:

e. With Manopeng

Banjar people's artistic dance, South Kalimantan. Manopeng is usually held as an expression of gratitude, a village cleansing ritual or to repel evil. This dance, which is held once a year every Muharram, is a typical Banjarmasin art. The attraction of Manopeng lies in the ritual of inviting ancestors and other supernatural beings. The moments when the dancer becomes unconscious and possessed by ancestral spirits is a spectacle eagerly awaited by local residents. The possessed audience will stop by itself if they are satisfied dancing on the stage. Usually, after realizing that the possessed audience will go limp and fall themselves. This is what is meant by being possessed, which is usually a person who is weak in the feathers (a term for people who easily fall into a trance). Each mask in this performance has its own character. There are bad characters and there are good characters. Every mask used of course has deep meanings. In this traditional ritual, each dancer must have a lineage of Pantul dancers. This dance, which is full of magical elements, has now become a specialty of Banjarmasin that must be preserved and continues to be preserved.
f. Burial Under Water

![Figure 6. Funeral carried out by the Banjar community](image)

Nagara Village, South Daha, Hulu Sungai Selatan Regency, Pulau Laut, South Kalimantan, most of the area is swamp land. During the rainy season, almost 95 percent of the village area is submerged in rainwater. Nagara Village on Pulau Laut does not have land high enough to carry out burials. So if a villager dies during that season, his body will be buried under water. The process done before burial is to dig the ground in the swamp by diving. Then the body that has been put in 'Tabala' or the coffin will be taken to the funeral location by the citizens. The citizens will shoulder to shoulder to sink the box into the hole that has been prepared. In order for the box not to float, the top of the box is held with wooden sticks that are firmly tied together with weight sacks.

Conclusion

After analyzing the film Saranjana Kota Ghaib, it was discovered that there are myths that are still held firmly by the Banjar people. Like the Banjar people's belief in yellow cloth which is considered sacred and is usually located in sacred places. Apart from myths, this research also discusses the culture of the Banjar people which is still practiced today, one of which is underwater burial. This happened because almost 95 percent of the village area was submerged in water. It is hoped that this research will be a reference for future researchers who want to know more about the city of Ghaib Saranjana, especially the myths and original culture found in Banjar society.

References


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