



Jurnal Sastra Indonesia

<https://journal.unnes.ac.id/sju/index.php/jsi>



Semiotics of Characters in the Novel *Rangsang Tuban* by Padmasusastra

Mar'atuzzakiyah¹ & Dhoni Zustiyanoro²

^{1,2}Program Studi Sastra Jawa, Fakultas Bahasa dan Seni, Universitas Negeri Semarang

Article Info

Article History

Submitted July 22, 2024

Accepted November 1, 2024

Publish November 30, 2024

Keyword

peirce's semiotics, rangsang tuban novel, padmasusastra, modern javanese literature, javanese prose

Abstract

This research is motivated by the unique names in the Javanese language that have the meaning of water used by Padmasusastra to name the characters in the novel *Rangsang Tuban*. The data of this research are the names of the novel's characters and the sentences in the novel's text. The names have implied meanings related to water and are connected to the novel's character, setting, and plot. The data collection technique used is reading and recording to obtain narrative units. This study aims to explain the signs and meanings when naming each character in the novel *Rangsang Tuban* by Padmasusastra. The theory used in this research is dynamic structuralism, which uses Charles Sanders Peirce's semiotic approach. Primary data sources were obtained from the novel *Rangsang Tuban* by Padmasusastra, published in 2013. Secondary data sources are in the form of supporting articles. The concept of semiotics of signs in the form of character names and markers in the form of meaning and data proves the existence of this meaning. The method used is a qualitative description that describes the discussion based on literary works. Based on the semiotic analysis of character naming in the novel *Rangsang Tuban*, it can be seen: (1) a Description of the meaning of the name that describes the character, (2) a Description of the meaning of the name that shows the setting of the place and the flow of events in the story. The implications of this research contribute to the development of research theory with the concept of Peirce semiotics. They can be an analytical tool for studying modern Javanese literature, including novels.

*E-mail:

¹maratuzzakiyah@students.unnes.ac.id

²petanikata@mail.unnes.ac.id

©2024 The Authors. Published by UNNES. This is an open access article under the CC BY license (<http://creativecommons.org/licenses/by/4.0/>)

DOI 10.15294/jsi.v13i3.13266

P ISSN: 2252-6315 E-ISSN: 2685-9599

INTRODUCTION

Literary works are symbols of life's problems represented by the characters in the story. (Rokhim & Zustiyanoro 2022). According to Arifin (2019) Literary works are works created from the imagination in the form of ideas and thoughts of the author from the dynamism and conflicts of community life. Literary works can also be interpreted as works that reflect human life. It is described through the writing of stories in the form of problems that often occur in the real world, but not only the entire content is a duplicate of real life. Instead, there are creative elements of the author through literary works based on real-life (Saputri & Laeliah, 2020). Thus, a literary work can be defined as human thoughts or feelings through the author's ideas by using communicative language through writing and including literary elements. Scholarly works are divided into several types, namely, poetry, prose, and drama. One of the most popular forms of literature is prose in the form of novels.

A novel is a form of creation of literary works with a long and complete story so that an author can convey his ideas and works well. An author in a novel also has his ideas, but they are usually hidden in each of his works, so a deep understanding is needed to understand and find the meaning (Syarif dkk., 2021). Novels are a form of long prose containing a series of stories, usually focusing on the nature and character of the characters. The novel also includes two elements that build literary works, namely intrinsic elements and extrinsic elements, that have a relationship with each other so that the works created become more interesting and structured (Islamiati dkk., 2023). Novels usually tell all the lives of the characters in a story whose scope is broad and deep (Zustiyanoro dkk., 2020).

Semiotics influences three subjects: signs, objects, and interpretants. The subject is abstract and is not affected by concrete communication habits. A sign is a link between something and the result of an interpretation that states something else in some way (Ambarini & Umay, 2012). Wardoyo stated that in life, everything that is seen is a sign. Semiotics is the science used to study it. The sign can be a word or image that can produce a meaning (Zustiyanoro, 2015). Faruk expressed his opinion as proof of semiotic facts: literary works are a system of signs with specific characteristics. The signs in the novel can be studied with semiotics because, in scholarly works, the medium of delivery is language (Manshur, 2019). Bahasa digunakan sebagai sebagai salah satu sistem semiotika berupa makna dan tanda. Sistem tanda sebagai salah satu unsur bahasa yang mempunyai makna tertentu dan

secara sah telah disepakati oleh masyarakat (Klaudia, 2021). This novel can be studied to explore hidden ideas through the relationship of the names and meanings of the characters connected to the characters, plots, and settings in the story. One of the authors who uses and utilizes signs in his works is Padmasusastra. In producing his work, Padmasusastra writes the names of his characters in the same meaning, and the peculiarity and uniqueness of the use of the language used, such as water (*Rangsang Tuban*), wind (*Kabar Angin*), fire (*Prabangkara*), and earth (*Kandha Bumi*) (Wibowo, 2015; Wibowo, 2017; Wibowo, 2018). Adapun salah satu karya Padmasusastra yang dijadikan objek dari penelitian ini berjudul *Rangsang Tuban*.

(Priyatmoko dkk., 2020) In his book, he stated that Padmasusastra was born in Surakarta in 1841 and died in 1926. He is one of the Javanese literary poets who played a significant role in and influenced it, and he is a student of a famous Javanese literary poet, Ranggawarsita. He is a courtier who has been active in writing since becoming a courtier—the first time his writing was published in a *Djawi Kandha newspaper*. The results of his essays are very influential and make Javanese literature that contains literature still exist today. Padmasusastra has a vital role in the emergence of a bridge between classical literature and modern Javanese literature, its services in the field of grammar and Javanese speaking level so that linguists often borrow it in later times. He is usually referred to as *the tiyang mardika in the marsudi of Jawi literature in Surakarta* or a free person who cares for Javanese literature (Prabowo dkk., 2015; Wibowo, 2016). Judging from the great benefits for the community, Padmasusastra's services are more excellent than other poets. Because his works in case literature are of a lower level, the content is readily accepted and permeated so that it can more easily advance teaching for readers. Padmasusastra is also one of the authors and publishers who is meticulous and diligent in collecting baboons written by other authors to be made better and elaborated into a book. From the tetralogy he created, the essay represents Javanese culture poured into a story (Pudjiastuti, 2023). One of the Javanese novels, *Rangsang Tuban*, is by Padmasusastra. The written manuscript was first published in 1912, but it was written in 1913 on the cover. This 115-page novel is written using Javanese script. This novel contains the story of two princes of Tuban named Prince Warihkusuma and Prince Adipati Anom Warsakusuma. The story of *Rangsang Tuban* is quoted from the book *Wedhaparaya* by Mpu Waneguna in Lamongan. This novel is published by N.V. Budi Utama

Surakarta (Lestari & RI, 2011). Then, the novel *Rangsang Tuban* was published again in 2013 by Pura Pustaka Yogyakarta with the same version. However, there are two languages in it, namely Javanese and Indonesian. It consists of 254 pages. This novel is written in a royal setting, telling the story of two royal sons, Raden Warihkusuma and Raden Warsakusuma, who are the sons of King Sindupati of the Tuban Kingdom. They were initially brothers but later became enemies. The story begins with Raden Warsakusuma, who feels jealous of his brother Raden Warihkusuma, who has a fiancée named Endang Wresti, who is beautiful and tries to snatch it. Raden Warsakusuma slandered his brother and ended up being expelled from the kingdom, after which he raped Endang Wresti, and Raden Udakawimba was born.

This novel is gripping to study because *first*, the names of the characters in this novel use Javanese, which, if interpreted, means water. *Second*, the names describe the characters, the setting, and the flow of events. An appropriate theory is needed to understand the relationship of the markers used by Padmasusastra in his novel through the name of each embodied character. The appropriate theory to research about the signs in this novel is the theory of semiotics, especially structuralism, using Charles Sanders Peirce's theory. Peirce (1931) States that a sign through a particular relationship symbolizes a sign, resulting in a concept that relates to the object represented in some way. A sign means to indicate another sign that represents it, representing the same object in the same sense as the initial sign but more developed. Peirce is known for his *triadic model, which divides signs into three trichotomies*. *Firstly*, they relate to the sign, encompassing quality, actual existence, or general law. *Second* is the relationship between the sign and the object it represents in icons, indexes, or symbols. *Third* is the sign's relationship with the interpreter, who interprets it as a sign of possibility, a sign of fact, or a sign of reason. Nurgiyantoro (2018) Peirce focuses on signs that function in general, namely by placing linguistic signs where they matter. Literary works in structuralism are semiotic systems, which means that literary works are communication systems through semiotic signs. Based on the data of elements in a particular novel (Supriyanto, 2021). Pradopo said that structuralism views literary works as something independent; its research focuses on the structure of the literary work. (Majid, 2020). Peirce says that something that can be said to be a sign represents something else, that is, a sign that refers to an object (Nurgiyantoro, 2013). In the book *Semiotics and Its Application in*

Literary Works written by Zaimar (2008) Peirce divides three elements into a sign: a *representation* or sign to represent an object, *object*, or something represented, and *an interpretation* or sign that the mind receives after finding a *representative*. This aligns with Aart Van Zoest's statement that icons are a relationship of signs and signs based on similarity. An index is a relationship of signs and signs based on cause and effect. Symbols are the relationship of signs and signs based on agreement with the language of the community (Nurwahidah dkk., 2021). The first trichotomy of the relationship between the object and the sign represents the sign in the characters' names. Hence, an interpretation of the character's name emerges as the sign's meaning in *Rangsang Tuban's* novel.

Previous research related to the novel *Rangsang Tuban* was in research conducted by Agustina (2013). In his research, he found ethical and aesthetic values in the novel *Rangsang Tuban*, using theories from Suwardi Endraswara and Padmosoekotjo. Kurniawan (2014), in his research, describes the sociology and moral values in the novel *Rangsang Tuban* using theories from Sri Wahyuningtyas and Suwardi Endraswara. Isrofi (2015) in his research, he discusses structural values and interstructural relationships in novels that are linked to learning at the high school level. Moreover, Darmoko (2020) In his research, he discusses the spiritual value of wandering possessed by the main character because he can balance himself as a nobleman and a clergyman. This research was studied using Niels Mulder's theory. Amalia dkk. (2022) In his research, it was found that the main character in the novel, *Rangsang Tuban*, has an *astha brata* leadership style. The theory used by the researcher to analyze the leadership of *Astha Brata* is the theory of Suwardi Endraswara. The difference between this study and the previous research lies in the study used by the researcher, namely, semiotic studies. What is interesting and important to discuss in this study is that all the names of characters and places used by the author are related to water according to the author's characteristics, namely Padmasusastra, which is known to have published four novels with the same characteristics located in names, settings, and plots related to nature. From the background of the problem, two problem formulations can be concluded: (1) How is the relationship between the name, the meaning of the name, and the characters of the character? Moreover, (2) how does the name relate to the story's setting and flow of events? The objectives of this study are (1) to describe the name and meaning of the name with the character; (2) to describe the relationship between the name and

meaning of the character's name and the character's character, the setting of the event and the flow of events in the story. Semiotic research is important in the novel *Rangsang Tuban* to provide a deeper insight into the symbols, meanings, and signs conveyed by Padmasusastra to the readers. By understanding the concept of semiotics in this study, readers can easily understand the hidden messages Padmasusastra conveys.

METHOD

This study uses a semiotics approach. The theory used in this study is semiotic theory, especially structuralism, which uses Charles Sanders Peirce's theory. This research uses an objective approach, which is an approach centered on the literary work itself. This approach examines literary works through intrinsic elements that build literary works, namely the characters, settings, and flow of events in the story. Through this approach, the intrinsic elements of a literary work can also be studied to the maximum (Yanti & Gusriani, 2021). The research method used is qualitative, and discussions are based on literary works. Bado (2021) Qualitative research methods involve data collection and analysis to understand concepts, which tend to be flexible and maintain complex meanings when interpreting the findings data. The qualitative method used in structuralism is a research that focuses on the text itself; the source of text data focuses on the core sourced from the data (Purbani, 2010). The data collection technique of this study is hermeneutic reading techniques. Hermeneutics works in the same way as semiotic structural methods that use structural principles to obtain analysis of data (Supriyanto, 2021). The hermeneutic reading technique obtains meaning by looking for symbol signs. In this case, the resulting symbol is based on the meaning of the character's name in the novel (Tjalau dkk., 2023). The natural data in question is a literary text in the form of a novel entitled *Rangsang Tuban* by Padmasusastra. The data is written in words, phrases, and sentences related to semiotic research elements. The data is the names of characters connected to the character, setting, and flow of events in the novel *Rangsang Tuban* by Padmasusastra. The data source used is the novel *Rangsang Tuban* by Padmasusastra, first printed in January 2013 and published by Pura Pustaka Yogyakarta. The data collection technique is reading and recording to get a narrative unit. The intrinsic analysis techniques and data semiotic analysis techniques carried out are by recording, collecting, selecting, classifying, and making conclusions about the research results with the study of Charles Sanders Peirce's semiotic theory.

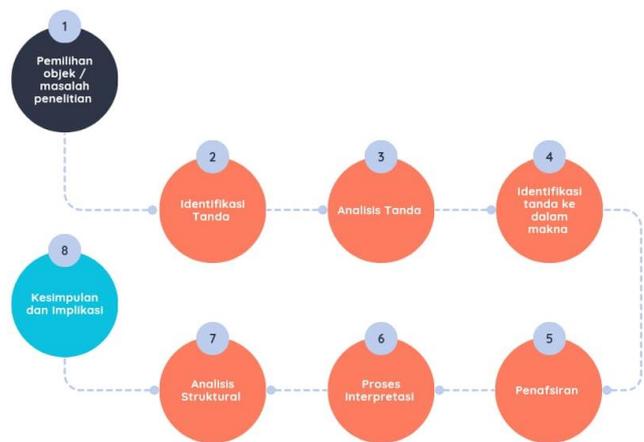


Figure 1. Flow diagram of semiotic research methods

RESULTS AND DISCUSSION

The results of this study are the relationship between signs with Charles Sanders Peirce's semiotic approach, known as the Triadic model, in the form of sign relationships (icons, indexes, and symbols). Icons are marked with the name of a character that means water; the index is marked with characters, the setting of the place, and the symbol is marked with a depiction of the meaning of water in life.

The meaning of the name that describes the character in the novel *Rangsang Tuban*

According to (Baehaqie, 2014) Everything created on earth is created from water. Water is also a staple that is the primary need of every human being. The manifestation in humans is in the form of water that forms the body and the remains that come out of the body. Water, if it is associated with *mutmainnah* lust, is the disposition that emanates from this lust, which is a sense of peace in the heart. From that lust, humans think and desire to gain knowledge. Just like the meaning of the name used by Padmasusastra in the novel, *Rangsang Tuban* refers to the characters in the story. The characters' names are also used as clues or symbols that aim to mark the work of Padmasusastra, convey specific messages, and enrich the researcher's understanding of the characters in them.

Shri Narendra Prabu Sindhupathi

"Kontabing kaprawiran, kasudiran sarta kawegiganing pasang gelar wau, adamel mirising para ratu ingkang dereng sami kawengku ing jajahanipun Nagari Tuban " (Padmasusastra, 2013: 1) .

"His heroism, courage, and shrewdness in applying war tactics are so famous that they make the kings whom the Tuban datulaya has

not ruled feel afraid." (Padmasusastra, 2013: 128).

Sindupati, *sindu* in Javanese means water. From this quote, Prabu Sindupati has a character that is described as water. What is reflected in the philosophy is that "the heavier the water flows, the better it will be. Water also always flows into the empty crevices." From this philosophy, it can be concluded that his persistence and courage led him to success. He became very famous and succeeded in leading Kedaton Tuban at that time. In the research that has been conducted by Isrofi (2015) Sri Narendra Prabu Sindupati has a good, clever, and confident leadership character.

Raden Warihkusuma

" *Salebeting galhipun sang prabu, kamokalaken raden Warihkusuma dedeya tedhaking kusuma Katitik saking alusing bebudenipun. Wicaksana, berbudi bawa lekšana Mumpuni kasagedanipun dhateng wewadining tulis. Sarehning wonten perlunipun, ing atasing sariranipun sang prabu kedah nguningani aluraning leluhuripun sang pangeran Raden Warihkusuma kadangu, "Warihkusuma, aja adadekake kageting atinira Ingsun kepengin sumurup wong atuwanika kang yoga marang sira. Awit nalika sira ing sun dangu asal kamulanira....."*(Padmasusastra, 2013: 26).

"Inggang Sinuwun considered it impossible if the Warihkusuma raden was not a descendant of nobles. This can be seen from his subtle culture, wisdom, loyalty to his ability, and mastery of the books' secrets. Inggang Sinuwun felt the need to know clearly about the ancestral line of Raden Warihkusuma, so at one point, he asked, "Warihkusuma, do not be surprised. I want to know who your father is because when I asked you, you were only....."(Padmasusastra, 2013: 153).

" *Rawuhipun ing taman kapethukaken sang pangeran sarta lajeng gapyuk arerangkulan, sami angrentahaken waspa. Kyai patih matur, "Kanjeng Pangeran inggang alus ing budi, inggang angegungaken paramarta, inggang saged angecani manahipun tiyang alit, inggang wicaksana berbudi. Ing mangke panjenengan paduka kula angkat dados susuhunanipun tiyang-tiyang ing nagari Tuban. Lajeng paduka tampeni sapunika kalayan panuwun ageng yen karaton wau peparinganipun rama paduka sang prabu*

Sindupati inggang....."(Padmasusastra, 2013: 57).

"Upon arrival at the park, they were greeted by Kanjeng Pangeran, then hugged each other and shed tears together. Kanjeng Rekyana Patih said, "Kanjeng Kanjeng is a gentle Prince who prioritizes justice, can understand the people's feelings, and is wise and virtuous. Now, my majesty has been appointed as a worshiper of the people of Tuban. Accept it right now, because this great request is based on the reason that this kedaton is a gift from the Inggang Rama Ike..." (Padmasusastra, 2013: 185).

Warihkusuma, *warih* in Javanese means water. From these two quotes, it illustrates that Raden Warihkusuma has the character of being wise, humble, determined, and loyal. From its character, it can be likened to water that teaches the value of humility. Although water is important for life, it never boasts; it always occupies space without ever feeling more than everything. The water also quickly recovers after receiving a shock, so it can be said that Raden Warihkusuma remains sincere even though he received such a tough test. Water also always flows downwards in the story of Raden Warihkusuma, a figure who is just and not crazy with power and always devotes himself to the people in Kedaton Tuban. This is in line with research from Isrofi (2015) and Amalia dkk., (2022) Raden Warihkusuma's character was kind, caring, loyal, and wise in his leadership when replacing his younger brother, Raden Warsakusuma.

Endang Wresti

" *Punaginipun sang dewi, "Samangsa sang prabu celak, amesthi rinangsang ing patrem." Parekan sampun wonten inggang atur uninga, ing tekadipun sang ayu"* (Padmasusastra, 2013: 18).

"Endang Wresti's determination, "If Kanjeng Sinuwun approaches, it will be a pram," said the determination of the Kanjeng Mas Rara Dewi as told by a female servant" (Padmasusastra, 2013: 144).

" *Sang nata uninga tansah winawas ing sang putri. rumaos kapadhan ing karsa, supe bilih sang retina taksih angasta patrem ligan. Salebeting sang putri rinangkul, sarwi binantalan ing asta tengen, sang prabu dipun suduk ing patrem Kenging kekulunging manah terus ing walikat. Seda, boten mawi sesambat. Kasumerepan ing pawongan cethi*

ingkang jagi pasareyan, sami ajrit karuna" (Padmasusastra, 2013: 19).

"Seeing that the Kanjeng Mas Rara Dewi always looked at her, Kanjeng Sinuwun felt that she had won the heart and forgot that the Kanjeng Mas Rara Dewi was still holding the patram. When the Kanjeng Mas Rara Dewi was hugged and bandaged with her hands, she stabbed her sir right in the heart, penetrated to the back, and immediately died without complaining. The incident was seen by the female servants who kept the bed, and they cried and screamed" (Padmasusastra, 2013: 146).

Wresti in Javanese means water. From the quote above, the character of Endang *Wresti* is likened to calm and gentle water, but he has great power behind that. Even though she is a woman who looks fragile, it turns out that with the determination she already has, she can kill Raden Warsakusuma with her father. From the explanation of the novel excerpt and research from Isrofi (2015) Proves that Endang *Wresti* is so loyal to Raden Warihkusuma that he dares to take a courageous action to kill Raden Warsakusuma.

Raden Warsakusuma

"*Sang putri lajeng agancaraken lelampahanipun, wiwit pepacangan kaliyan sang pangeran Warihkusuma saking karsanipun ingkang eyang sang wiku. Sarta sampun aprasetyan kaliyan upata, sineksen ing dewa ingkang linuwih. Wusana rinisak dening sang prabu kanthi ambeging raseksa, agora godha nyimpang saking kautaman ngagem tindak nistha, meksa tiyang lumuh*" (Padmasusastra, 2013: 20).

"Sang Kanjeng Mas Rara Dewi then explained her history since she was engaged to Kanjeng Prince Warihkusuma at the pastor's will. Also, the mutual statement is accompanied by an oath, witnessed by the noble god. But in the end, all his plans were ruined by Kanjeng Sinuwun, who had a gigantic disposition, seduced him blindly, deviated from virtue, used a nihilistic way, forced people who were not willing to love him" (Padmasusastra, 2013: 147).

Warsakusuma, *warsa* in Javanese means water. However, from the above quote, the character of Raden Warsakusuma is not like the meaning of water in his philosophy, he uses his power to get what he wants. He was also a king with a vista disposition and liked being forceful. The character is the opposite of water that never forces

itself, namely by slowly eroding something. Water teaches us not always to impose our will on others, which is very different from the character of Raden Warihkusuma. This is in line with the explanation that has been given in the study Isrofi (2015) Namely the character of Raden Warsakusuma, who is envious, spiteful, evil, grumpy, and a liar.

Prabu Hertambang

"*Sang nata midhanget aturipun sang pangeran Warihkusuma kamiwelasen. Barebes waspanipun. Jog, tumedhak saking pinarakan angrangkul dhateng sang pangeran sarwi angandika, "Pangeran, kang kaya sira patut oleh piwales saka ratu akng wicaksana anulungi kasrakatira saka pepesthening dewa kang wus sira sandhang. Sanadyan ingsun ora kalebu wewilanganing ratu utama, nanging wenang uga mitulungi marang sira, mentase saka ing kapananira. Saiki sira sinebuta ing akeh aran pangeran maneh, kalawan kaurmatan pantesing pangeran putraning ratu. Sarta kalawan wewenang lan kamurahaningsun."* (Padmasusastra, 2013: 28).

"Hearing Raden Warihkusuma's story, his eyes filled with tears because he was moved and pitied. He immediately got off his seat and hugged Kanjeng Prince. He said, "Kanjeng Prince, this person who suffers like you deserves compensation from a wise king as a relief for your misery from the fate of the god you have suffered. Although I am not one of the main kings, it is appropriate to help you escape suffering. Now, I hope you will be willing to accept the title of Kanjeng Prince from the public with the respect that a Kanjeng Prince, the son of a king, by my authority and generosity." (Padmasusastra, 2013: 155).

Hertambang, *her* in Javanese means water. From the quote above, it can be concluded that Prabu Hertambang's character is like to help others. Like the philosophy of water that always fills empty spaces, the metaphor is reflected in his character, which is to be socially spirited, no matter who he helps. He continues to help others who are in need and are in trouble.

Kanjeng Rekyana Patih Toyamarta

"*Kyai patih ewa ing galih. Anginggihi dhawuhipun sang prabu, kaliyan angangen-angen punapa ingkang badhe linampahan, lajeng matur, "Gusti, kados prayogi raka paduka dipun sedani wonten ing wana supados boten kadenangan ing para abdi*

kathah. Ical suwuripun, wantala paduka kolu nyedani sadherek. Kawula piyambak ingkang badhe anglampahi dhawuh paduka wau." (Padmasusastra, 2013: 14).

"Kanjeng Rekyana Patih felt unhappy. He agreed to the king's order while thinking about what he should do and worshipped, "Gusti, it would be better if your brother was killed in the forest so the people would not know it. The good thing is that you will not be proclaimed as a king who kills his brother until his heart kills. I am the one who will carry out His Majesty's orders." (Padmasusastra, 2013: 140).

Toyamarta, *toya* in Javanese means water. Patih Toyamarta's character is likened to water that never forces, as evidenced by the quote above. Patih Toyamarta always acts and makes decisions with a mature mind and is not in a hurry. He always prioritized Sinuwun's orders but thought about reciprocity for what he did, even by tricking Raden Warsakusuma. According to Isrofi (2015) Kanjeng Rekyana Patih has a good, wise, and responsible character in his duties as the patih of the king.

Kanjeng Kyai Ageng Wulusan

"Gentos kacariyos, ing padhukuhan Sumbereja. Kyai Ageng Wulusan mentas kadhatengan sayid saking Arab anama Seh Jumadilkobra bin Mohamad Dahus, medharaken sakathahing ngelmi saraking rasul Kayi Ageng Wulusan kalandhah kawruhipun lajeng ageguru. Malah lajeng tinetesan ing ngelmi kasampurnan panunggaling kawula gusti, sumerep ing sangkan paran." (Padmasusastra, 2013: 61-62).

"Now it is told that in the village of Sumbereja Kanjeng Kyai Ageng Wulusan, a sayid from an Arab country named Sheikh Jumadilkobra bin Mohammad Dahus has just arrived, explaining all knowledge according to the religion of the Prophet. Kanjeng Kyai Ageng Wulusan studied with him because he was desperate to debate knowledge. Furthermore, he was taught the knowledge of perfection about the manunguna of Kawula Gusti so that he knew the origin and purpose." (Padmasusastra, 2013: 190).

"Saking sengsemipun lajeng tilar agaminipun Buda. Dalah kadang warga sarta rencangipun sadaya, sami manjing agami Islam. Nadegaken bar jumungah, adamel masjid ageng. Surambinipun panjang, tepang kaliyan griya pawestren." (Padmasusastra, 2013: 62).

"Because of his interest in new knowledge, Kanjeng Kyai Ageng Wulusan left Buddhism, including his family and all friends who had embraced Islam. They established Friday prayers and built a large mosque. The porch is long until it is connected to the house occupied by women." (Padmasusastra, 2013: 190-191).

Wulusan in Javanese means the flow of water. From the quote above, it can be concluded that Kyai Wulusan has a character likened to water flowing from a high place to a low place and water always looking for a gap. To this quote, Kyai Wulusan continuously learns and multiplies his knowledge by studying with Sheikh Jumadilkobra and trying to prosper the people around him by building mosques and langars. He is also not arrogant and satisfied with his knowledge, even though he always teaches his knowledge to the people around him.

Raden Udakawimba

"Raden Udakawimba mangsuli, "Kula lare saking nagari Tuban, nama kula pun Udakawimba. Pisowan kula badhe adherek ngaos wonten ing riki." (Padmasusastra, 2013: 63).

"The one who was asked answered, "I am from the Datulaya of Tuban, my name is Udakawimba. I came here to study studying here." (Padmasusastra, 2013: 192).

"Raden Udakawimba rintan dalu wonten ngarsanipun kyai Ageng Wulusan. Winelek ing pamulang. Sadaya piwulang kacakup, boten wonten ingkang kecer. Sanget leganing galhipun Kyai Ageng Wulusan, pikantuk murid landhep manahipun. Raden Udakawimba tumunten badhe katetesan ngelmi sajati. Raden Udakawimba boten mawi semang-semang adherek karsanipun Kyai Ageng Wulusan." (Padmasusastra, 2013: 65).

"Day and night, Raden Mas Udakawimba always faces Kanjeng Kyai Ageng Wulusan, crammed with lessons. All the lessons covered are not scattered. Kanjeng Kyai Ageng Wulusan felt very satisfied with getting a brilliant student. Raden Mas Udakawimba will soon be given true knowledge. Without hesitation, Raden Mas Udakawimba obeyed Kanjeng Kyai Ageng Wulusan's wishes" (Padmasusastra, 2013: 194).

Udakawimba, *udaka* which means water. The quote above proves that the character of Raden

Udakawimba is likened to water that constantly flows from a high place to a low place. Raden Udakawimba, from childhood, was always crammed with knowledge by Patih Toyamarta until he was a teenager. He ran away to Kyai Wulusan's place to study more religious knowledge. From that incident, it can be seen that he is not quickly satisfied with the knowledge he has and always wants to learn and learn. The character of Raden

Udakawimba has also been explained in research conducted by Isrofi (2015) and (Amalia dkk., 2022) Who said that the character of Raden Udakawimba is clever, hardworking, intelligent, and responsible, as he is, and his leadership style plans carefully from every thought so that he can provide a better life than before to his people.

Table 1. Peirce's Semiotic Analysis of the Names and Characters of the *Novel Rangsang Tuban*

No.	Icon	Index	Symbol
1.	Sri Narendra Prabu Sindupati	His persistence and courage led him to success, so he became very famous and succeeded in leading Kedaton Tuban at that time.	It has a character that is depicted as water. What is reflected in the philosophy is that "the heavier the water flows, the better it will be. Water also always flows into the empty crevices."
2.	Raden Warihkusuma	Having a wise, humble, determined, and loyal character, remaining sincere even though they receive such a tough test. He is also described as a fair figure who is not really into power and always devotes himself to the people in Kedaton Tuban.	From its character, it can be likened to water that teaches the value of humility. Although water is important for life, it never boasts; it always occupies space without ever feeling more than everything. Water also quickly recovers after receiving a shock. Water also always flows downwards.
3.	Endang Wresti	Even though she is a woman who looks fragile, it turns out that with the determination she already has, she can kill Raden Warsakusuma with her heart.	It is likened to calm and gentle water, but it has great power behind it.
4.	Raden Warsakusuma	He uses his power to get what he wants. He is also a king who has a nista character and likes to force	The character is the opposite of water that never forces itself, namely by slowly eroding something. Water teaches us not always to enforce the will of others, which is very different from the character of Raden Warsakusuma.
5.	Prabu Hertambang	His character likes to help others, is social, and does not care who he helps. He continues to help others who are in need and are in trouble.	Like the philosophy of water that always fills empty spaces, the metaphor is reflected in its character.
6.	Kanjeng Rekyana Patih Toyamarta	Always act and make decisions with a very mature mind and not in a hurry	Patih Toyamarta's character is likened to water that never forces
7.	Kanjeng Kyai Ageng Wulusan	He was never arrogant and was satisfied with his knowledge, even always teaching his knowledge to the people around him.	It is likened to water flowing from a high to a low place, always looking for a gap.
8.	Raden Udakawimba	He is not quickly satisfied with the knowledge he has and always wants to learn and learn.	It is likened to water that constantly flows from a high to a low place.

The meaning of the character's name that describes the setting of the story in the novel *Rangsang Tuban*

The names that describe the story's setting in this novel refer to where the character lives. The names given by Padmasusastra in the novel also

provide clues to researchers about the characteristics, settings, and events related to the place. Apart from being a background marker of the place where the name is given, it also describes the

atmosphere and description of the setting of the place.

Kyai Umbul Mudal

"Tindakipun sang pangeran kaliyan ingkang rayi sang Prabu dhateng ing redi Mudal, adamel horeging tetiyang sapraja. Sami kapiluyu tumut adherekaken dhateng ing redi, ngiras ningali. Sakathahing bala abalabar, ngantos angebeki papan. Sanadyan ing jurang-jurang, kebak tiyang. Ing Mudal, kawutahan tiyang sapraja, kados nagari dadakan." (Padmasusastra, 2013: 4-5).

"The departure of Kanjeng Pangeran with his rayimas to Mount Mudal shocked the people of the whole country. They were moved to accompany the group to the mountain while watching the ceremony. All the people flocked to fill the place. Even the ravines were full of people. Mount Mudal suddenly became crowded like a country due to the arrival of people from all over the country." (Padmasusastra, 2013: 131).

The quote above illustrates that Kyai Umbul Mudal was given because Kyai Umbul Mudal came from Mount Mudal. The name is a background marker if it has a semiotic relationship.

Kanjeng Mas Ayu Rara Sendang

"Tak jenengake Kanjeng Mas Ayu Rara Sendhang bae becik. Wong olehku ana ing banyu." (Padmasusastra, 2013: 47).

"I named Kanjeng Mas Ayu Rara Sendang, which is good because I found her in the water." (Padmasusastra, 2013: 174)

"Rara Sendhang ingupakara sarta sinesepan dhateng Nyai Buyut Wulusan ing Sumbereja. Dumlundhung, kalis ing sesakit. Enggal ageng kados dinusan toga gege. Agengipun Rara Sendhang kalawun-lawun." (Padmasusastra, 2013: 47).

"Kanjeng Mas Ayu Rara Sendang was raised by Kanjeng Nyai Buyut Wulusan in the village and is breastfed by Sumbereja. The child grew up quickly and never got sick. The growth is like being bathed in gege water, so Kanjeng Mas Ayu Rara Sendang's growth is extraordinary." (Padmasusastra, 2013: 174-175).

The two quotes above state that the name Sendang given by Kyai Ageng Wulusan to the child he found is a sign between the event's name and setting, namely in the river (water). The growth of Rara Sendang is likened to bathing with gege water

(water left overnight in the open and exposed to sunlight in the morning but only until eight in the morning). In the *bedhak*, *sinten gege water is used for bathing, which intends to bring the fragrance of the family name and help people live straight and clean lives*. So, it is explained in the story that the growth of the baby is extraordinary.

Kyai Ageng Wulusan

"Suraminipun panjang, tepang kaliyan griya pawestren. Kiwa tengening masjis kinubengan toya balumbang. Sirahing toya saking lambunging argi gumrojog anjog ing parang pepongol. Sela-liman ingkang abambing celak jurang sirung, lajeng tinambong ing tambak sela-tala. Luber mili ageng ing lelekeh ereng-erenging ardi." (Padmasusastra, 2013: 62).

"On the left and right of the mosque is surrounded by a pond. The water source is taken from the mountainside that flows to the protruding rocks, namely the elephant rocks that protrude close to the steep ravine, then dammed with rocks, until it overflows and flows in the village on the mountainside." (Padmasusastra, 2013: 191).

"Sinusuk kangge margining toya ngalempak lajeng angoncori tetaneman ing asrama. Wonten ingkang kasudhet malebet ing capuri masjid, anjog ing ing balumbang. Toyanipun mili akimplah-kimplah, adamel sengsemipun para ingkang sami sembahyang dhateng masjid." (Padmasusastra, 2013: 62).

"The flowing water is made into a single channel, then flows towards the plants around the dormitory. A dissected part flows from the mosque fence to the pond. The water flows fast and large, pleasant for those who want to pray to the mosque." (Padmasusastra, 2013: 191).

"Gentos kacariyos, lampahipun Raden Udakawimba turut benawi dumugi ing dhukuh Sumbereja. Ngongkang benawi, ngengkeraken redi. Kiwa tengenipun pasabinan eloh toya pating creweh." (Padmasusastra, 2013: 63).

"Now it is retold the journey of Raden Mas Udakawimba along the river, finally reaching the village of Sumbereja. The village faces the river with its back to the mountain. There are fertile rice fields on the village's left and right. Water flows everywhere." (Padmasusastra, 2013: 191-192).

The quote states the relationship between *Wulusan's name* sign and the sign, namely the background of the event named Sumbereja. The name *Wulusan* in Javanese means flow of water. This proves that Kyai Ageng Wulusan's village is very fertile, and water flows everywhere rapidly.

Table 2. Peirce's Semiotic Analysis on the Meaning of Names and Places in the *Novel Rangsang Tuban*

No.	Icon	Index	Symbol
1.	Kyai Umbul Mudal	Mount Mudal	Mudal's name shows that the figure is a figure from Mount Mudal
2.	Kanjeng Mas Ayu Rara Sendang	River	The name Sendang describes it as being found in a river, and its growth is likened to bathing in gege water.
3.	Kyai Ageng Wulusan	A figure who lives in an area called Sumbereja. Wulusan is likened to a stream of water.	This symbolizes that Kyai Ageng Wulusan's village is very fertile, and water flows everywhere in a torrent.

The meaning is related to the water used in the flow of events in the novel *Rangsang Tuban*.

"Sasampuning mateng dhateng wewadi pamasanging gelar sarta sampun samekta, punapadene sasampunipun kagalih kawawi lumawan mengsah prajurit ing Tuban, Raden Udakawimba lajeng adhedhawuh ngluruk dhateng nagari Tuban."(Padmasusastra, 2013: 100).

"After being mature in terms of war tactics and ready and able to fight the Tuban army, Raden Mas Udakawimba gave the order to go to the battlefield in the Tuban datulaya. He became the Senapati, leading the ranks. The courage of all his soldiers peaked, and he felt happy. The departing line flocked endlessly like water coming out of a dam. Bubbling as if about to sweep the Tuban datulaya quickly." (Padmasusastra, 2013: 229).

"Raden Udakawimba lajeng malik gelar jurang gempal, lajeng perang brubuh. Bala ing Tuban ingkang minangka toya, mili dhateng ing jejurang, sirna larut tanpa lari. Makaten

upaminipun bala ing Tuban, kalebet ing gelar tanpa budi."(Padmasusastra, 2013: 102)

"Raden Mas Udakawimba cleverly changed the formation of his army to Gempal Abyss, then carried out a massive attack. The Tuban army, which resembles water (according to its formation), flowed into the abyss and became extinct without remaining. That is the analogy, the situation of the Tuban soldiers being trapped helplessly and then surrendering." (Padmasusastra, 2013: 232).

From this quote, the meaning of water is used as a title of war or a tactic used by Raden Udakawimba in the formation of his troops. Gempal Gorge is a sign of an army that resembles water flowing into the abyss.

Table 3. Peirce's Semiotic Analysis on the Meaning of Water about the Plot of the *Novel Rangsang Tuban*

No.	Icon	Index	Symbol
1.	Jurang Gempal	The title of war or strategy used by Raden Udakawimba in the formation of his troops	It symbolizes an army that resembles water flowing into a ravine.

CONCLUSION

Three points of discussion were produced based on the analysis of the novel *Rangsang Tuban* by Padmasusastra, published in 2013, which was studied using Charles Sanders Peirce's semiotic theory. *First*, in the meaning of the name that describes the character in this novel, eight icons, indexes, and symbols are found. These signs are scattered on the characters' names, which, if interpreted in Javanese, mean water and the depiction of their characters in the story. The name and depiction of the character are associated with the casting of the meaning of water in human life. The characters depicted in the novel include persistence, courage, wisdom, humility, and helpfulness. *Second*, in the meaning of the character's name, which describes the setting where the story in this novel is located, three icons, indexes, and symbols are found. The background in question depicts where the event occurred: Mount Mudal, the River, and Sumbereja. The sign appears on the name of the character, which is connected to the setting of the place and symbolizes the origin of the names of the characters given by the author. *Third*, the meaning is related to water, and the author uses it in narrating the flow of events in this novel, producing an icon, an index, and a symbol. This sign appears in the name of the strategy used

in the story, depicting that the given formation is symbolized like water flowing into a ravine. All of Padmasusastra's essays hold much hidden semiotic wealth. Apart from these findings, this is important so that readers are more interested in reading the novel *Rangsang Tuban*. The theoretical implications of this research are to refer to the concepts of semiotic theory itself and to develop the theory of signs and the meaning of signs in the novel *Rangsang Tuban*. Meanwhile, the practical implications of this study are understanding, application, and use for real life by involving the sign system as a reference.

REFERENCE

- Agustina, Q. A. (2013). Etika Dan Estetika Dalam Novel Rangsang Tuban Karya. *Jurnal Pendidikan, Bahasa, Sastra, dan Budaya Jawa Universitas Muhammadiyah Purworejo*, 03(03), 41–46.
- Amalia, I. R., Sulaksono, D., Kurwidaria, F., Maret, U. S., Maret, U. S., & Maret, U. S. (2022). *Sabdastra : Jurnal Pendidikan Bahasa Jawa Gaya Kepemimpinan Astha Brata Pada Tokoh Utama*. 6(2), 170–182.
- Ambarini, & Umaya, N. M. (2012). *Semiotika : Teori dan Aplikasi Pada Karya Sastra* (Cetakan I). IKIP PGRI Semarang Press.
- Arifin, M. Z. (2019). Nilai moral karya sastra sebagai alternatif pendidikan karakter (Novel Amuk Wisanggeni karya Suwito Sarjono). *Literasi: Jurnal Bahasa dan Sastra Indonesia serta Pembelajarannya*, 3 (1), 30–40.
- Bado, B. (2021). Model Pendekatan Kualitatif: Telaah Dalam Metode Penelitian Ilmiah. In *Pengantar Metode Kualitatif*.
- Baehaqie, I. (2014). Jenang Mancawarna Sebagai Simbol Multikulturalisme Masyarakat Jawa. *Komunitas*, 6(1), 180–188. <https://doi.org/10.15294/komunitas.v6i1.2953>
- Islamati, K. D., Juidah, I., & Bahri, S. (2023). *Semiotika Charles Sanders Pierce Dalam Novel Merpati Biru Karya Achmad Munif*. 8(2), 464–474.
- Isrofi, N. (2015). Analisis Struktural Novel Rangsang Tuban Karya Padmasusastra dan Pembelajarannya di SMA. *Jurnal Program Studi Pendidikan Bahasa dan Sastra Jawa*, 06(05), 52–57.
- Klaudia, N. (2021). Analisis Struktural Semiotik Dalam Novel “Melted” Karya Mayang Aeni. *Jurnal Skripsi*, 3. <https://ejournal.unsrat.ac.id/index.php/jefs/article/view/35191>
- Kurniawan, R. T. (2014). Kajian Sosiologi dalam Novel Rangsang Tuban Karya Padmasusastra. (*Rangsang Tuban*, 2013: 11), 04, 29–34. [http://repository.umpwr.ac.id:8080/handle/123456789/2314%0Ahttp://repository.umpwr.ac.id:8080/bitstream/handle/123456789/2314/112160531-Riyan Tri Kuniawan.pdf?sequence=1](http://repository.umpwr.ac.id:8080/handle/123456789/2314%0Ahttp://repository.umpwr.ac.id:8080/bitstream/handle/123456789/2314/112160531-Riyan%20Tri%20Kuniawan.pdf?sequence=1)
- Lestari, Y. S., & RI, P. N. (2011). *Rangsang Tuban*. Yayasan Sastra Lestari. http://www.sastra.org/katalog/judul?ti_id=516
- Majid, A. (2020). Representasi Sosial dalam Film “Surat Kecil Untuk Tuhan” (Kajian Semiotika dan Sosiologi Sastra). *Diskursus: Jurnal Pendidikan Bahasa Indonesia*, 2(02), 101. <https://doi.org/10.30998/diskursus.v2i02.6668>
- Manshur, F. M. (2019). Kajian Teori Formalisme Dan Strukturalisme. *Sasda: Gajah Mada Journal of Humanities*, 3(1), 79. <https://doi.org/10.22146/sasdayajournal.43888>
- Nurgiyantoro, B. (2013). *Teori Pengkajian Fiksi*. Gajah Mada University Press.
- Nurgiyantoro, B. (2018). *Teori Pengkajian Fiksi*. Gajah Mada University Press.
- Nurwahidah, N., Daeng, K., & Aj, A. (2021). Relasi Tanda pada Karakter Tokoh dalam Novel Rara Mendut Karya Y.B Mangunwijaya dan Kontribusinya Terhadap Pembelajaran Sastra di Sekolah Menengah Atas. *Jurnal Kependidikan: Jurnal Hasil Penelitian dan Kajian Kepustakaan di Bidang Pendidikan, Pengajaran dan Pembelajaran*, 7(3), 740. <https://doi.org/10.33394/jk.v7i3.3826>
- Padmasusastra. (2013). *Rangsang Tuban*. Pura Pustaka Yogyakarta.
- Peirce, C. S. (1931). *Semiotics* (Vol. 8). Translation José Teixeira Coelho Netto.
- Prabowo, D. P., Widati, S., & Rahayu, P. (2015). *Ensiklopedia Sastra Jawa*. Kementerian Pendidikan dan Kebudayaan Badan Pengembangan dan Pembinaan Bahasa Balai Bahasa Provinsi Daerah Istimewa Yogyakarta.
- Priyatmoko, H., Yasmiran, T., Mawardi, B., & Wibowo, D. P. (2020). *Ki Padmasusastra Tiyang Mardika Ingkang Marsudi Kasusastran Jawi*. bukuKatta.
- Pudjiastuti, S. R. (2023). *BHINEKA TUNGGAL IKA BERBASIS KEARIFAN LOKAL* (Cet. I). Gemala.
- Purbani, W. (2010). Metode penelitian sastra. *Jurnal Universitas Negeri Yogyakarta*, 1–13. <http://staffnew.uny.ac.id/upload/131874171/pengabdian/metode-penelitian-susastra.pdf>
- Putra, R. W., & Darmoko. (2020). Nilai Spiritual Pengembangan Pangeran Warih Kusuma dalam Novel Rangsang Tuban Karya Padmasusastra. *Kawruh: Journal of Language Education, Literature, and Local Culture*, 2, 106–126.
- Rokhim, M. N., & Zustiyantoro, D. (2022). Kepribadian Sambangseta Dalam Cerkak “Nyaur Taun” Karya Purwadmadi: Kajian Psikologi Analitik C.G. Jung. *Sinistra: Prosiding Seminar Nasional Bahasa, Seni, dan Sastra*, 1, 30–43.
- Saputri, L. C., & Laeliah, Y. N. (2020). Nilai Pendidikan Karakter pada Novel Perahu Kertas Karya Dewi Lestari. *Klitika: Jurnal Ilmiah Pendidikan Bahasa dan Sastra Indonesia*, 2(2), 1–13.
- Supriyanto, T. (2021). *Metodologi Penelitian Sastra* (Cetakan I). UNNES Press.
- Syarif, N. A., Tang, M. R., & Usman, U. (2021). Idealisasi Nilai Pendidikan Lingkungan dalam Novel Anak Rantau (Kajian Ekokritik). *Jurnal Kependidikan: Jurnal Hasil Penelitian dan Kajian Kepustakaan di Bidang Pendidikan, Pengajaran dan Pembelajaran*, 7(2), 306. <https://doi.org/10.33394/jk.v7i2.3735>
- Tjalau, C. A., Gazali, I., & Sarif, S. (2023). Pembacaan Heuristik dan Hermeneutik Ferdinand De

- Saussure Symbol Ketimpangan Gender Dalam Novel Perempuan di Titik Nol. *Assuthur: Jurnal Pendidikan Bahasa Arab*, 2(1), 41.
- Wibowo, P. A. W. (2015). A Stylistic Study on the Literary Works of Ki Padmasusastra Holistic Critique Perspective. *International Journal of Language and Linguistics*, 2(5), 139–150.
- Wibowo, P. A. W. (2016). Pandangan Multikultural Ki Padmasusastra Melalui Empat Karya Sastranya. *URNAL IKADBUDI*, 5(12).
- Wibowo, P. A. W. (2017). Pandangan Hidup Dan Sistem Pengetahuan Lokal Masyarakat Jawa di Balik Ekspresi Gaya Bahasa dalam Empat Karya Sastra Ki Padmasusastra. *Lokabasa*, 1(8).
- Wibowo, P. A. W. (2018). Cerminan Penguatan Kearifan Bahasa Jawa dalam Karya-Karya Sastra Ki Padmasusastra. *Fbps - Universitas Pgris Semarang*, 1982, 337–344.
<http://prosiding.upgris.ac.id/index.php/pbsd18/pbsd2018/paper/view/2409>
- Yanti, Z. P., & Gusriani, A. (2021). Analisis Novel Guru Aini Karya Andre Hirata Dengan Pendekatan Objektif. *Basastra*, 10(2), 166.
<https://doi.org/10.24114/bss.v10i2.26822>
- Zaimar, O. K. S. (2008). *Semiotik dan penerapannya dalam karya sastra*. Pusat Bahasa Departemen Pendidikan Nasional.
- Zustiyantoro, D. (2015). Kritik dan Pitutur dalam Cerita “Ngempet” Karya Suparto Brata: Kajian Semiotik. *Indonesia Local Wisdom For Universal Character Building Conference, 2011*, 159–170.
<https://zenodo.org/record/4436051>
- Zustiyantoro, D., Widodo, W., Safitri, R. N., & Wahyuni, M. (2020). Pengembangan Novelet Berbahasa Jawa Bertema Sejarah Semarang untuk Pembelajaran Sastra Jawa SMA/Sederajat. *Piwulang: Jurnal Pendidikan Bahasa Jawa*, 8(2), 134–147.
<https://doi.org/10.15294/piwulang.v8i2.42672>