

INTERPRETING THE MEANINGS OF RICE PLANTS AND STRAW EXHIBITED AT JERAMI FESTIVAL, BANYUMAS DISTRICT

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Abstract. The study of culture regularly becomes an interesting object to be analyzed considering that its scope of study is relatively universal and able to analyze any aspects, either social, political, or economic ones, including in it is the natural phenomena. This article explores the philosophy of rice plant reflected in the character of Puteri Jerami Mas at Jerami Fest event held in Banyumas Regency. By using semiotics which is combined with critical hermeneutic study, this article tries to reveal the philosophical and symbolic meanings found in the rice plant object which are reflected in the character of Puteri Jerami Mas. The results of the discussion conclude that the symbolic meaning obtained from this object is rice as a symbol of success and prosperity, while the philosophical meaning is about the spirit of struggle that every success requires a hard determination. Another meaning revealed here is that behind a person's success, there must be other parties who support him. The positive values obtained from this process of meaning are certainly the right elements to be used as the basis for social life..

Keywords: culture, natural phenomena, rice plant, meanings.

INTRODUCTION

Art performances in the form of festivals can be found in various regions in Indonesia in miscellaneous forms and creativities. Some of them are well known locally, nationally or even at the international level. For example, the Borobudur international festival which presents contemporary musical art performances, or Dieng Culture festival which presents performances of the ruwatan tradition for children with dreadlocked hair as the main tourist attraction (Aji S, 2022), and also the Kasada festival in Tengger mountain area, East Java, which has already been on practice for centuries. Apart from these festivals, there are numerous kinds of shows with festival titles using various media as attractions, such as batik, mask, umbrella, and even culinary festivals. One of the commodities which is quite widely used as a medium for performances is Straw or it is known as Jerami in Bahasa Indonesia. The Jerami Festival is found in several regions in Indonesia, especially in Central Java, namely in Kudus, Banjarnegara, and Banyumas. However, despite using the same object for naming the festival, the concept of each event is different. Kudus Banjarejo Jerami Festival (FJB) is perhaps the most established one when compared to similar Festivals in Banjarnegara and in Banyumas. This is considering that this celebration has become an annual routine activity and has received material and immaterial support from both the community and the local government. This festival presents a variety of artistic attractions which are relatively jaw dropping. starting from the Reog parade of 200 personnels, clown attractions, lion dances, dangdut performances, and even inviting famous stars that of course require a lot of financial support to hold the event. As for the Banjarnegara Jerami Festival in Pucang-Jenggawur village, the concept of the event is similar but with a simpler form, for example by presenting a fashion show using waste materials, drawing contest for kids, and a rengeng rengeng music performance by a local band or from local village. The latest one of similar event is the Banyumas

Jerami Festival which is held in Pangebatan village, Karanglewas. This festival was held for the first time and the concept of the event was to combine theatrical arts in the open field with music and dance by presenting colossal performances in a large field. The performers of this event are some of Banyumas local artists as well as local community people who support this event enthusiastically. The similarity of those three Jerami festivals is that all of them have an exhibition of sculpture creations made of Straw.

Problem Statement

In this article, the object that will be highlighted is the Banyumas Jerami Festival, or better known as the Jerami-Fest, entitled Puteri Jerami Mas. While the main issue to be studied is; What are the hidden meanings revealed from the rice plant in the figure of Princess Jerami Mas at Jerami Fest, Banyumas Regency? To answer this formulation, this discussion will use the study of Roland Barthes Semiotic theory which is combined with Jurgen Habermas' Critical Hermeneutics. These concepts were chosen considering that semiotics as a study of sign is considered to be the proper tool to analyze about the meaning hidden in rice plant both the symbolic and the philosophical ones. While Hermeneutic as a study of interpretation is also appropriate for conducting such this study.

Previous Study

There are some studies concerning hermeneutics and semiotics analysis which were previously done. Among of those are the study of Interpreting Alquran entitled Analisis konsep hermeneutika dalam Tafsir Alqur'an (Muchtari, 2016). In this study, Muchtar employed hermeneutics as a method of interpretation. It was used not only for analyzing the text, but also for trying to explore the content of its literal sense. Hermeneutics attempted to dig meaning by considering the horizons surrounding the text, either the horizon of the authors, the readers, as well as the horizon of the text itself. This method then led to the deconstruction of the concept of revelation which protected lafadz (Pronunciation) and the meaning.

As for the example of previous study using the concepts of semiotics is it entitled Analisis semiotika Roland Barthes pada Film 3 Dara. (Riwu & Pujiati, 2018). This study tried to reveal the connotative and denotative meanings portrayed in the characters of the movie. The finding then revealed that the meaning of denotation and connotation in this film gives us an understanding that it is important to be polite and respect not only to a woman but also to anyone. It is due to the fact that whatever we propagate in this world, either the in the way we speak or communicate to others, or in the way we perform good or bad attitudes towards others, those things will return back to ourselves one day. Furthermore, the allegory to be concluded from this study is when some of the characters (Affandy, Jay, and Richard) visited a psychologist who claimed that they had Gender Diasphora Syndrome. It is a sort of symptom that indicates a man deliberately shows a change in his attitude and behavior as a woman. This is interesting because this study was able to reveal something unpredictable before. The other previous study using Semiotics is entitled Analisis semiotika Roland Barthes, Konsep Kekerasan Dalam Film The Raid 2, Berandal (Nasirin & Pitaloka, 2022). The results of this study showed that the forms of violence found included verbal violence, physical violence and characteristics of psychological violence. This form of violence is found in seven film scenes. The concept of violence has a meaning as a solution in solving problems, especially to gain power and fight over women.

This study is the different from the previous studies as it will collaborate the semiotics and hermeneutics concept to analyze the meanings of one natural object which is the rice plant. The results of this analysis are aimed at revealing the symbolic as well as the philosophical meaning of the plant. If the previous studies formerly mentioned mostly used films as the object and focused more on literature matter, this study examine it from the cultural studies point of view.

Hermeneutics and Semiotics

The concept of semiotics used in this analysis employs the semiotics theory of Roland Barthes that focuses on connotative and denotative meaning, while the hermeneutics concept being used as the tool here is the notion which was enlightened by Jurgen Habermas. It is opted for the reason that it is focusing on analyzing the harmonization between nature and the meaning of human

freedom. In this point, Habermas' hermeneutics cannot be separated from the concepts of understanding (*verstehen*) and Explaining (*eklarung*) as previously raised by Wilhem (Dilthey, 1996). The two terms become more meaningful considering that *verstehen's* focus is more on issues related to human sciences, while *eklarung's* focus seeks to explain issues related to natural sciences.

Hermeneutics

Hermeneutics, which was firstly introduced by Max Horkheimer, initially only referred specifically to the Frankfurt School tradition. Along with the development of social science, the connotative meaning of the terminology has more broadly developed, including in the discussion of tradition. In his various works, it can be said that Habermas rarely or almost never discusses hermeneutics in a definitive sense as a whole, both in terms of hermeneutics as a science and as a single idea. However, if we interpret hermeneutics as a method or art of understanding the meaning of communication using both linguistic and non-linguistic symbols, then Habermas' way of interpreting a phenomenon can be said to have a unique idea. This is due to the unique because Habermas brings a characteristic that is typical of the Frankfurt school, namely critical theory. Besides that, it should also be remembered that Habermas is a philosopher who seeks to collaborate the dimensions of theory and practice through a hermeneutic perspective, so it is quite logical that the result of this act of collaboration gave rise to the term Habermas with the concept of critical-communicative hermeneutics. Thus, the concept of Habermas's Hermeneutics can be categorized as critical hermeneutics.

When it is viewed from this critical perspective, Gadamer's dialogical hermeneutics, according to Habermas, is considered to lack critical social awareness. If for Gadamer, understanding is preceded by pre-judgment, then for Habermas, understanding is preceded by interests. What determines the limitation of understanding is social interest which involves the power interests of people who study it and especially interpreter communities who are involved in an interpretation interest. This kind of hermeneutics emphasizes the critical reflection of individuals who interpret it and rejects the presence of prejudice and tradition. Therefore, to understand a text or phenomenon, an interpreter or interpreter is expected to be able to take a distance or step outside of tradition and prejudice. Only with this action can hermeneutics carry out the task of developing a universal communicative society. Furthermore, methodologically, Habermas's critical hermeneutics was built to answer the claim that any form of interpretation will inevitably lead to biases and elements of political, economic, social interests, that also include class, ethnic and gender strata biases. The consequence of using this method is that we must be curious and alert, or in other words we must be critical, of the forms of interpretation or knowledge or jargons used in science and religion) (Attamimi, 2015) In relation to the interaction between humans and nature, Habermas highlights that humans and nature are not symmetrical because in their interactions humans are on the active side while nature is placed in a passive position. In other words, humans control nature, while to create a good communication requires a symmetrical or reciprocal communication. With a dialectical combination between explanation and understanding, Habermas seeks to unite subjectivity and objectivity, the active and the passive, the authentic and the acculturative. In this case, when viewed from a scientific point of view, Habermas makes efforts to ground meaning so that it will be more straightforwardly understood by the human brain, while from a philosophical perspective. Habermas attempts to carry out a dialogue of meaning between (impure) philosophical language and pure language.

Semiotics

As has been known universally, In the matter of social interaction, the semiotic theory focuses on the methods of structuring and operating the symbols system; in this case, it is in the ways symbol systems are structured and in how those systems are operationalized (Yakin & Totu, 2014). Nevertheless, semiology which was primarily introduced by Saussure, is furtherly defined as the science of signs. Semiotics does not talk about how the true cases happened in the world, instead, it helps to interconnect the possibility of the infinite number of anthropology studies by signifying and interpreting the signifier. The semiotics theory elaborated how to indicate the sign and analyze the symbolism context based on the object of the research. For instance, the signifier

found in the object of the research is corn starch. This sign is then interpreted and signified as a non-verbal sign of Poverty when it is scrutinized from the view of Indonesian common staple food. The consumption of corn starch then is interpreted as the way people find other alternatives of food consumption which is less expensive than rice. However, this interpretation would probably be different when it is used as the tool for analyzing about the people on diet. People who consume it would possibly be labelled as someone who is creative in finding alternative food to help them accelerate the effort of losing weight. Thus, from the illustration of interpreting corn starch as an object of analysis, it can be said that semiotics is the important way to identify the signifier to find its signified referent.

The further order of signification of semiotics includes denotation and connotation meaning as being introduced by Roland Barthes. Denotation meaning leads to the context of dictionary meaning, while connotation meaning relates to the interpretation which elaborates the second meaning constructed from cultural and personal experience. These structural properties are kinds of sign or object in research which then can be recognized by the easiest way before we identify the form and types of the sign. According to Sebeok (2001), all signs own such predictable properties which are relatively proficient to be encoded by humans. To support Saussure's theory, (Sebeok, 2001) and (Berger, 2004) elucidated more about the two principal references: (a) denotation is the primary concept of the general situation in which the sign aims to the denotated referent. Yet, the denotated referent (denotatum) can't be referred to as a specific thing in the world, it is rather more referred as a prototypical group or concern of something. On the other hand, denotation refers to the literal or explicit meanings of words and phenomena (Berger, 2004); (b) in human semiosis, Connotation is a sign which can be extended freely to encompass other kinds of referents that appear to have something in common with the denotatum. It is then which is known as connotation, while the new referents are known as connotata (Sebeok, 2001). In addition, Berger (2004) claimed a great deal of media analysis. It comprises discovering the connotations of objects and symbolic phenomena and binding these meanings to social, cultural, ideological, and other concerns.

Semiotics analysis helps those elements which have a message and meaning to be communicated well for the audience. The elements are important and stick in the line of semiotics theory applications to help in studying the meaning of the signs that might come from any living and non-living things found in nature. Even though part of the object might be clearly described explicitly -so we could find it consciously; unconsciously- there are a lot of messages and meanings that might not reach the audience without further analysis or interpretation. To apply semiotics theory in analysing either cultural, social or natural phenomena, it is necessary to see the two important elements to study that are very close to cultural and social phenomena in the movie. Therefore, in the semiotics analysis of natural phenomena, the elements are supporting the finding of the study. In his theory, Barthes developed semiotics into two levels of signification, namely denotation and connotation. The word connotation comes from the Latin *connotare*, "becomes meaning" and refers to cultural signs that are separated/different from words (and other forms of communication). Roland Barthes, a leading semiotician from France in his book *Mythologies* (1972) describes the cultural connotations of various aspects of everyday French life, such as steaks and frites, detergents, citron cars and wrestling. According to him, the aim is to bring the world about "what-happened-without-saying" and show the connotation of that world and more broadly, its ideological basis. Barthes also sees another aspect of sign, namely "myth" which signifies a society. "Myth" according to Barthes lies at the second level of signification, so after a sign-signifier-signified system is formed, the sign will become a new signifier which then has a second signification and forms a new sign. So, when a sign that has a connotative meaning then develops into a denotative meaning, then the denotative meaning will become a myth.

RESEARCH METHOD

In studying a phenomenon, the right method is needed in order to get results that are in accordance with the objectives that have been formulated. This is based on the understanding that method is the main way for researchers to achieve goals and determine answers to the problems

posed (Arikunto, 2019) Meanwhile, according to (Santoso, 2005) The research method is a way of seeking truth and principles of natural, social, cultural, community or humanitarian phenomena, based on the relevant scientific disciplines. Method also explains the steps taken in analyzing a research object. In this research, the focus of the research is to interpret the philosophy of the rice plant in the character of Puteri Jerami mas at Jerami Fest in Pangebatan-Karanglewas Village, Banyumas Regency.

This research is qualitative descriptive research as the analysis is carried out to provide a description of symbols in context of finding the meaning of rice plant in Jerami Festival. To analyze this phenomenon, the concept of semiotics and Hermeneutics are used. This is done considering that semiotics is part of a study which concerns with signs while hermeneutics is part of the study of science which covers various aspects, including historical aspects, study content, and discourse analysis (Atabik, 2013). These two concepts are collaborated in this research based on some considerations. From the semiotics side, to apply semiotics theory in analysing either cultural, social or natural phenomena, it is necessary to see the two important elements to study that are very close to cultural and social phenomena of the object. Therefore, in the semiotics analysis of natural phenomena, the elements are supporting the finding of the study. While, from the hermeneutics side, one of the concepts of critical hermeneutics by Jurgen Habermas will be used in this study.

In analyzing the data, Barthes' semiology theory is employed to analyze the sign of rice plant, what and how sign signifies, what signs are communicating, and also how meaning is produced in the object of the research. The analysis process is done to find out the meaning of denotation, connotation in the form of symbolic and philosophical meaning of rice plant based on Barthes' Order of Signification theory. In addition, to complement the data, Hermeneutics concept is also used to reveal the meaning of sign from rice plant, particularly the straw (Jerami) to find out the hidden moral message from the event.

RESULT AND ANALYSIS

1.1 An Overview Jerami-Fest Banyumas

The initial idea of holding the Jerami Fest in Pangebatan Karanglewas Banyumas village was to find an event that could be used as an arena for artists in the Banyumas area to express their creativity which seemed to have been imprisoned during the large-scale social restriction (PSBB) period during the pandemic in 2020 to mid-2022. Once the physical distancing policy has been relaxed and it is possible for the society to hold events in the open space that attract a large number of people to watch, this activity is then immediately held. The choice of phrasing for Jerami-Fest event, if explored more deeply, is actually a manifestation of political economy in this era of globalization where we must be keen on reading any situation to get the attention of the people who enjoy this kind of attraction. Here the use of a foreign term which is actually an articulation of the "Straw festival" is chosen because the use of the Straw festival itself is commonly used in several areas that have similar festivals. The use of a foreign language structure here is to accommodate the attention of visitors who come from millennials group because when it is using the standard term "Straw festival", there is a worry that it won't be attractive nor commercially marketable to be promoted to all groups of society. The festival, which was initiated by wayang cumplung artist Titut Edi Purwanto or better known as Abah Titut, was held on Sunday, September 18, 2022 at Pagebatan Village Field, Karang Lewas District.

One of the core events of this festival is a theatrical art performance entitled Puteri Jerami Mas which will be the object of this research. If it is studied in the perspective of Hermeneutics, Puteri Jerami Mas has a hidden meaning that is quite philosophical when associated with social life in the wider community, especially the people of Banyumas. The use of hermeneutics is considered to be appropriate bearing in mind that hermeneutics is a process of decomposition that moves from the visible content and meaning to the latent and hidden meanings (Palmer, 2005). Titut said that the basic concept of this activity was to read natural phenomena that existed and were expressed in a performance, so that the character

Putri Jerami Mas was created. This character was played by a female student from a private university in Purwokerto. The choice of straw as part of nature which will be explored for its philosophical and symbolic meaning is because straw is part of rice which is a staple food in Indonesia and is a symbol of a commodity needed by almost everyone in Indonesian society.

1.2 Philosophical and Symbolic Meanings of Rice Plants in The Character of Puteri Jerami Mas

Denotatively; When it is regarded from its history; in Indonesian view, particularly in Javanese culture Dewi Sri is a mythological figure who symbolizes the Goddess of prosperity and symbolized by rice. Moreover, Dewi Sri is also known as the goddess of rice which also means the goddess of fertility and the goddess of beauty. Connotatively, it is common in life that something beautiful and valuable needs to be looked after and to be cared about. The action of Banyumas people to protect a valuable thing from any unexpected or bad attacks can be seen from the activities of farmers who put up scarecrows, or in Banyumas terms, better known as "memedi sawah" to protect the rice from birds, or other pests. When it is interpreted by the concept of hermeneutics, the scarecrow which is created by arranging a bunch of dry straws (the rice stalks) into an appearance of human being symbolizes the protection from one person to another. Memedi sawah as the protector is made of straws or rice stalks to protect the rice field from dangers which are symbolized by birds or pests trying to destroy the existence of the rice. This phenomenon is interpreted that to protect each other is something must be performed in human social interaction. It is not only the superior who can protect the inferior ones, but, on the contrary, the inferior class can also protect the superior ones with their own style of protection. It is represented by the existence of the scarecrow as the symbol of the inferior class that protect the superior class which is represented by rice plant that is about to be harvested. The rice stalks being used to create the scarecrow are those which are normally ended in the incinerator could be acted as the protector of rice as a commodity that could make money from it. The unique thing as the core of hermeneutics interpretation based on Habermas' concept is that something that seems useless (straw waste) is in fact the protector of something valuable (rice). Hence, the philosophical meaning that can be interpreted from this phenomenon is that we are not supposed to judge people only from the visible performance. Instead, we have to view them from the equal perspectives as we never know the inner potential of each individual. Everybody has the equal opportunity in life to show their potential. In short, we have to respect each other

The activity of creating memedi sawah itself is actually a manifestation of artistic creations created by farmers. Farmers' creativity is contained in the creation of the characters they make, through the sounds they create to repel pests, and also through the design or architecture of the memes they make. This philosophically symbolizes the farmer's love for valuable objects in the form of rice incarnated by Dewi Sri. The external meaning that can be revealed from it is only in the form of memedi sawah placed in a rice field. However, this has a latent meaning which is quite broad in scope. Farmers do everything in their power to be able to protect the rice from disturbances both from inside and outside part of the field, even to the point of having to give up their precious works of art called "memedi" which literally in Javanese means "demon" (a scary thing). Making memedi sawah, one of the materials for which is straw, is also a symbol that farmers want to take advantage of all the potential that exists in rice plants, even including the straw so that it does not end up in the incinerator or rots since it is just piled up. This phenomenon can be interpreted as a saying that this is a form of art which is read as one of the art events occurred in the agricultural world.

The next question is, why does the memedi sawah only set up when the rice is about to turn yellow? The answer probably is because in that season, there was already an attraction or allure by rice that began to appear, or in Banyumas terms it was called 'mrocot' (like a mother who is expecting a baby). Many people will show their happy face when they see rice that has started to brown with a golden green color. If it studied from the perspectives of semiotics of color, green symbolizes prosperity and fertility while gold symbolizes wealth. The meaning that emerges from these two colors is good/virtuous. Therefore, people must

start making *memedi sawah* to keep those good things in order that they can be maintained properly, it can also be revealed that the *memedi sawah* was created not only to protect rice, but also to indicate that happiness is about to come. The hidden meaning expressed in Jerami Fest performance is that the *memedi sawah* also warns farmers that behind the *mrocot* rice there is actually a golden straw princess who is full of both symbolic and philosophical meanings. In line with Habermas' concept in interpreting such phenomenon, it can be said that it has a unique idea, the type of meaning in the figure of Putri Jerami Mas is also unique and seems to be out of ideas being prejudiced as a tradition. Here the figure of the Putri Jerami Mas appears as a figure who unites the authentic sides with the acculturative ones. The authentic marker, namely the drooping grains of rice in Banyumas society, is often connoted with the condition of *meteng* (being pregnant/pregnancy) in humans. Such condition of being pregnant or expecting a baby for many people is presumed as a happy period of waiting for the birth of our next generation. However, a unique thing emerges in the philosophy of rice where the condition is contrary to the general phenomenon. In normal cycle, it is signed to be being pregnant first and then giving birth. The rice growth cycle shows the opposite trend, in Banyumas language, people often call it "*manak disit tembe meteng*" or it is giving birth first before being pregnant. Certainly, that is a phenomenon which is impossible to occur in the rules of normal reproduction. This can be proven by looking at the process of growing rice from the process of *tandur* or planting process. In general, rice is planted by sticking two to three seeds into each clump, from each stalk of rice, within fifteen days later, then new seeds grow (give birth) and within twenty days later the number will again be increasing until it reaches about thirty stalks. In one cluster (in Banyumas language '*sedapur*'), only then will the rice plants grow bigger and in time will come to the *mrocot* period or the rice grains will come out of the straw. This phenomenon that commonly occurs in the rice growth cycle is described in a dialogue at the Putri Jerami Mas theatrical performance

"lagi ngapa siki parine kang?"
"wis mulai meteng, Alhamdulillah....."
"Iha wis manak kok ndadak meteng?"
"Iha iya, mbok nyenengi banget.. wis slamet..terus mrocot"

{how is your rice (progress) now }
{Thanks God, it is started to be "pregnant"}
{How come? It has given birth already, hasn't it?}
{Yes, it has. Isn't it so amusing? Having it safe, and then being pregnant }

From this conversation, it can be revealed which one that will bear a baby (give birth) and which one is symbolized as being pregnant or expecting a baby. In this case, the figure of giving birth is represented by the Putri Jerami Mas while the pregnant one is Dewi Sri represented by the grains of rice. There is an implied philosophical meaning here, namely the passion or struggle to achieve success. The manifestation that is stated in everyday life is that people will usually feel very happy when they achieve success, which is represented by the success of the plant when it starts to sprout. However, to reach this stage, People must go through challenges that are sometimes not easy and must be smart in responding to every possible condition that may arise by anticipating a bad situation, for example by fertilizing rice to prevent pests from arriving, or by dealing with problems that have already occurred even though preventive measures have been taken. A success will not be possible if there is no struggle. This is symbolized by straw or rice stalk that support the grain which connotes enthusiasm, and rice which connotes success. In relation to the lives of farmers, the presence of rice grains makes farmers more eager to protect their rice from all disturbances because success is in sight or about to come, explicitly, when the harvest season arrives. To save the grains of rice, the farmer will "*ngancani karo memedi sawah*" (accompanying the grains using a scarecrow) made of straw. It means that will become Dewi Sri's companion. In addition, another meaning that can be studied from the existence of straw as a support for rice

grains is "behind one's success there must be another party that supports him". The grain of rice which is a symbol of success will never exist without straw. Here the straw figure is not visible, but it has a significant role in supporting the success of the rice grains to be seen and enjoyed by others. That way, the thing that can also be learned is, never be big-headed with what we have and never forget anything that has sustained our success. That way, the value of appreciation or respect for others will be maintained, because no matter how small a person's role is in our success, their existence is pivotal, because if one of the supporting elements is missing or uprooted, then that success will not be optimum.

The next fact is the value, joy or happiness felt by someone when the rice is ready to be harvested or picked. People welcome it with joy by releasing the yellow grains of rice from the stalks (straw). Dewi Sri, The goddess of rice, will come to earth and celebrate it in the form of joy with the people, while the Puteri Jerami Mas does not go out with the farmers but will return to the ground with the mud to re-fertilize the soil so that it can give birth and bear other Dewi Sris to come in such lovely event. This activity was held as a form of gratitude for the harvest that had been completed. Puteri Jerami Mas re-appears after the harvest season as an expression of gratitude. Back to nature with the straw to the soil and ground.

The media in this show uses straw (and rice) grows rice, as a support for stalks and grains of rice. This is the hidden meaning that people never know to increase the straw in value. As an analogy, it uses a figure of Hero which is famous in Indonesia. It is Pangeran Diponegoro. However, not many people know who is the one behind the fame of Pangeran Diponegoro? The answer is, it is "Kyai Mojo" his spiritual mentor. There are only very few people who know who Kyai Mojo is, but almost everybody knows Prince Diponegoro. It is similar with the mater of Dewi Sri and Puteri Jerami Mas. Most Indonesian people know Dewi Sri, but what about the one behind Dewi Sri? People rarely know that it is Puteri Jerami Mas (imaginary character shown in this festival). The idea of choosing the character of Putri Jerami Emas came from two objects, namely straw and gold. Straw represents an object that is less desirable to many people while gold represents something that almost everyone desires to have. The idea of naming this character is also a form of distraction (allure). Gold is described as grains of rice that are united in the body of Puteri Jerami Mas. She is the princess who grows the grains of rice into a very extraordinary value.

To sum up, Puteri Jerami Mas' appearance at this festival attracted considerable public interest. Apart from entertaining the visitors, this festival also educates the public about positive values in people's lives, both the values that appear concretely and the values that are implied in it.

CONCLUSION

It is interesting to study about sign and also to interpret an object that results in revealing or finding another meaning of certain objects. In this study, Memedi Sawah or the scarecrow and the character of Puteri Jerami Mas are examined as the object to be observed. The concepts of Semiotics and Hermeneutics as the sciences are the proper tool to be used as they are not only focused on the study of static texts or language as a structure and meaning, but they also describe the use of language or text in the whole of human life. In the discussion, the concepts of cultural theory appreciate things beyond language, namely the relationship between society or individuals with others, in this case, nature. Rice plants which are parts of nature, are interpreted by the emergence of positive values that can be used as guidelines for humans in interacting, both with nature and with fellow humans themselves. Values that can be learned from rice plants here include the value of respecting each other as well as fighting spirit and also appreciation or respect for those who support the achievement of one's success. In other words, success will be achieved if there is a hard work and collaboration with all parties involved in it.

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