



Symbolism and meaning in city monuments: a semiotic study

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ABSTRACT

Background: Every monument erected has a meaning and symbol. The meaningfulness of a wait is related to its culture. Cultural signs are visualized through symbols in the form of monuments. Cultural meaning through symbols is an integral part of the cultural journey. In the past, the monument was embodied in the form of an inscription attached to a complete unity in the temple building. Today, visualization is symbolized through monuments, either in the form of statues or in the form of other replicas. The monuments that stand in each city are a reflection of cultural meanings and symbols

Purpose: This study aims to read the text of the monument in meaning and symbol.

Design and methods: The research method uses a semiotic approach. Data collection techniques are carried out through literature. Data analysis techniques are carried out through analysis descriptions. The subject of research is several monuments in the city of Cianjur.

Results: The results of the analysis of the monuments in the city of Cianjur show that all existing monuments are symbols of Cianjur as a city producing tauco, a city that has a maos culture, agricultural culture in the form of a pandan wangi monument. The results of the study can be concluded that cultural meanings and symbols can be realized in the form of monuments. It is suggested, the construction of the monument has more aesthetic value, in addition to meaning and symbols.

Keywords: meaning, symbol, monument, Cianjur

Introduction

Agrarian culture is different from marine culture. These cultural differences are also determined demographically and geographically (Liliwari, 2003). Agrarian or agricultural culture is often found in the highlands or mountains, while marine culture is often found by people who live on the coast. Indonesia has a culture both agrarian and marine. Culture is the result of human thinking in accordance with the needs and changes of the times. Culture is defined as the entire system of ideas, actions, and human works in community life that are made human property by learning (Sanjaya & Gandha, 2022). Culture is born not immediately but through the process of learning. The result of the learning process in humans creates a culture to meet the needs of life. C. Kluckhohn quoted by Koentjaraningrat (Koentjaraningrat, 2004) divides cultural elements into seven, namely; 1) language; 2) knowledge systems; 3) social organization; 4) living equipment systems and technology; 5) livelihood system; 6) legion system; and 7) art. These seven elements of culture are part and parcel of human life. These seven elements of culture continue to develop and change according to the needs and demands of the times. These seven elements of culture have the same context from the time of the first man in the world to the present day, which distinguishes only in their kind.

Later culture by J.J Honigmann was divided into three types, namely; 1) ideas, are expressions in the form of ideas, values, norms, and regulations; 2) activity, which is the complexity of actions

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patterned on humans in society; and 3) artifacts, which are objects created by man. These three forms of culture have become an inseparable part of human life until now.

Ideas are the result of a culture that is always alive today. History has given birth to thinkers in accordance with the scientific context possessed. History then records philosophers, psychologists, anthropologists, scientists, and other scientific fields. They put ideas and activities according to the needs and development of the times. Their ideas were then divided into periodizations according to the times.

Monument is one of the ideas of culture owned by the supporting community. The idea is then developed into a symbol that has meaning. The monument that is present in the form of a building, not only as a decoration of the city to add aesthetics, but also an object that has cultural significance. People who see the monument, will easily interpret the culture that developed in the area.

Culture can be manifested or displayed in visual or acutic, both concrete and abstract, containing two fundamental elements (Djelantik, 1999: 18), namely 1). Form is a collection of several basic elements of each art that are combined so that they have meaning, 2). Structure or structure (structure) is an arrangement that refers to how the basic elements of each art are arranged to be tangible. Every culture is the result of meanings and symbols that it wants to convey to its supporting communities.

Saussure as quoted by Piliang (2012) states that there are six principles in semiotics, namely structural principles, unity principles, conventional principles, synchronic principles, representation principles, continuity principles.

Structural principles view sign relations as structural relations, in which signs are seen as a unity between something material. The principle of unity views a sign as an inseparable unity between the concrete or material signifier plane (sound, writing, image, object) and the signifying field (concept, idea, idea, meaning), like two inseparable sides of a coin.

The conventional principle views semiotics as a structural relationship between a signifier and a signifier, in this case relying heavily on the so-called convention of social agreement about language (sign and meaning) between language communication.

The synchronic principle is a fixation on structural relations, placing structural semiotics as a tendency to synchronic studies, namely the study of signs as fixed systems in the context of time that are considered constant, stable, and unchanging. The representative principle views structural semiotics as a sign that represents a reality, which is its reference or reference. The principle of continuity is a continuous time relation in language, in which various acts of language use always continuously refer to a system or structure that never changes.

Language can be divided into two, namely verbal language and nonverbal language. Nonverbal language sometimes provides more extensive and in-depth information than verbal language. Building in the form of a monument, is one of the nonverbal languages that has extensive and in-depth information. One monument can tell the variety of cultures that develop in the supporting community.

Hanix Ammaria wrote an article under the title "Communication and Culture." This article talks about how to communicate with people who belong to different cultures. There is an interesting thing written in this article, namely cultural communication that is carried out verbally and nonverbally. Verbal language is done through words, while nonverbal language is done using limb movements or other symbols.

The monument built is a visual language to the community, either as a supporter of its culture, or other cultures. Tugu is a form of intercultural communication in the community. Wahidah Suryani, wrote an article entitled "Intercultural Communication: Sharing Culture Sharing Meaning," Communication between different cultures can be done well if both parties receive benefits from the goodness of communicating. This kind of communication can happen if everyone who communicates can accept differences with an open and sincere heart. Differences are seen as part of the cultural richness in life. Every difference is a gift in life to be able to fill each other. This concept is the main basis for communication with different cultures.

Djelantik (1999) explains the meaning of symbols as a marker of a statement about something in a form that contains meaning in accordance with that statement. A symbol consists of an iconic symbol, that is, a form of a symbol that is very similar to what was intended. For example: + signs

on traffic signs indicating crossroads. Non-iconic symbols are symbols whose form is very different from the intended message, but the symbol has been agreed upon by all parties concerned.

Tugu is a building as a sign and meaning, but it must also have aesthetics. The monument built in the middle of the city without aesthetics does not reflect the culture of the supporting community. Aesthetics are important for a monument, so it is not only present in the form of buildings.

Art is the result of human culture which is an expression of experience in the beauty or aesthetic experience of humans. According to Djelantik (1999), the starting point of human aesthetic experience lies in sensory observation, especially in the senses of sight (visual) and / or hearing (acustis, auditive). The series of events in the process of beautiful pleasure is described as follows: 1) sensation or sensing comes from the word sense (English) which means taste, is a stimulus from outside that is captured by the eyes and ears so as to cause a kind of vibration received by the eyes and ears.

As a result of the vibration, a biological process of a biochemical nature occurs. In this case the sensation received is not yet memorable, meaning that it is not yet meaningful or does not have any meaning, only then after the new sensation is associated with the previous experience can be taken meaning from that sensation; 2) Perception and Impression. Perception is the stage at which the sensation has been effective. Perception drives the process of associations and other mechanisms such as comparison, differentiation, analogy, synthesis. All of which produce a broader and deeper understanding and become a belief called impression; Emotions are feelings that need to be evoked and must be present to be able to enjoy art and beauty, and are feelings (for example: sad, happy, etc.) that can be controlled. Without emotion there can be no enjoyment of art.

The beauty that exists in art and the beauty of nature can be enjoyed only by humans who can be emotional, that is, whose feelings can be aroused; 4) Interpretation concerns the activity of the thinking power due to impressions that enter the realm of consciousness, interpretation is an active function of the human intellect which together with emotions produces a deeper understanding of what is perceived; 5) Appreciation is the function of the human intellect to contemplate the understanding of what has been interpreted, and to examine its truth and meaning. This activity of the intellect is called the objectification of the events taking place.

Methods

This study aims to read the monument semiotically. The data collection technique uses a monument located in the city of Cianjur. Data analysis techniques use semiotics. The subject of research is several monuments located in the city of Cianjur. These steps can be seen in the following image.

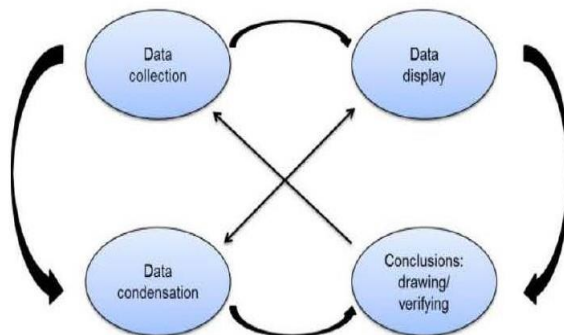


Figure 1. data analysis procedure (source: Miles, M. B., Huberman, A. M., & Saldaña, J. (2014). *Qualitative data analysis: A methods sourcebook* (Third edition). SAGE Publications, Inc.

Findings & Discussion

The reading through the monument is related to language. Language is not only a means of communication, but also serves to explain the meaning and symbols on an object, in this

case a monument. Objects will have no meaning if they are not read their meanings and symbols. The reading of the monument text can be done using a scientific approach to the current language context or known as postmodern. In postmodern times, the reading of monument texts can be done based on concepts and theories developed by experts or experts, especially in the fields of language and culture. The reading emphasizes both concepts because they relate to monuments or immovable objects that are the result of human culture. The monument is a representative of the culture where the monument was built.

Derrida Deconstructs

Derrida's ideas are inherently connected to language. Derrida viewed language as a system of signifiers (symbols) that derive meaning through the internal context of language through "differences," which have linguistic meaning, rather than images or representations with the reality of the world. Derrida's thought is known as deconstruction. This thinking deals with binary opposition, metaphysics, postphenomenology, postmodern semiotics, pluralism and multiculturalism, relativity, tolerance and denialism. These aspects become an in-depth study of Derrida's deconstruction based on postmodernism. Deconstruction no longer talks about structuralism, but follows postmodernism, becoming poststructuralism. This is then the equality between poststructuralism and postmodernism.

Derrida tried to re-read Marx's thought from a different point of view, especially the postmodernist way of thinking. Marx's current thinking is the era of consumer society, meaning a society that is more concerned with being a consumer. This happens because of the propaganda of the capitalists against the products produced. The world becomes a simulacra, a world full of imagery. The world is like a cinema screen, not reflecting the real conditions.

Derrida's Deconstruction reads that today's culture does not or does not reflect the real condition. This may happen to monuments in the city of Cianjur, especially the Pandan Wangi monument which represents as a producer of Pandan Wangi type rice. The growth and development of industry in Cianjur has narrowed agricultural land. Rice productivity is declining every year, while the need for rice staples continues to increase along with the increase in population. The Wangi Pandan Monument may no longer be a symbol of the Pandan Wangi rice producing area. The center of the agricultural industry may also shift into an industrial center.

Metanarasi Lyord

Language is also a concept of postmodernist thought also practiced by Lyord. French postmodernist thinkers reject the notion of science, especially objective-universal, socio-cultural science for a variety of different reasons. Marx is a figure who has become a lot of reference to postmodernism. Lyotard tried to break out of Marx's concept with the perspective of poststructuralism and postmodernism from metanarrative.

Lyord then introduced the concept from big narrative to small narrative. At the level of this concept, he referred to it as scientific legitimacy and practical legitimacy. Scientific knowledge is then divided into two, namely positivist knowledge and narrative knowledge. Lyord's thinking about modern and modernism are cultural and epistemological concepts that are both concerned with cultural order and experience.

Cultural order can disappear without a trace if the environment that underpins that culture has been lost. The epistemology of the monument will still have meaning if the culture of the surrounding environment provides an adequate ecosystem for the preservation. Taucu monument, for example, will be a memory if the availability of soybeans is insufficient,

either produced by the local environment, or exported. Soybeans are the staple ingredient in making tauco.

Narrative knowledge about tauco will disappear if cultural actors cannot maintain the culinary culture. In culture, enculturation is a necessity in order to remain sustainable. There is a regeneration of culinary culture, from upstream to downstream. Soybean farming culture should be an indispensable part of the life of its supporting communities. The governance of tauco production as a culinary culture is passed down from generation to generation. Cultural decline in the next generation is one way of preserving culinary culture in the form of tauco.

Foucault Epistemologists

Thought through the language used by Foucault also describes the close relationship between power and knowledge, which cannot be separated from the episteme configuration, as a system of thought. There is a relationship between episteme and discourse, because the episteme used will determine the discourse. Episteme can also be said to be epistemology, which is a discussion of the origin, source, scope, value, validity, and truth of knowledge (Kollosche, 2015). There are some basic assumptions based on Foucault's thinking. Science is not value-free, science is influenced by power, socio-politics, and other forms of discourse in episteme. Research conducted on aspects of psychology, sexuality, prison, and madness are instruments used to oppose rationalists and the hegemony of modern thought. Foucault believed foundations were important and necessary in scientific thinking, but not universal but tailored to needs. Epistemology is the basic framework for understanding science today.

Rorty Analytics and Linguistics

Knowledge about science during postmodernism continue to develop and give birth to figures according to their era. Rorty is one of the figures of postmodernism. Rorty, like other figures, began his interest in science from analytic philosophy and linguistics. Language became a buzzword of analytic philosophy and linguistics. The role of language is central to postmodern thought. Rorty thinks a little differently from other postmodern thinkers, especially the subjects used. Rorty prefers local, ethnocentric, and contextual aspects. The choice of subject as a frame of mind because it relates to the context of language. Language is influenced by its socio-cultural context, values, worldview, beliefs, and ideals.

Rorty offered new forms by developing a sensitivity to various forms of life and art as an alternative to the search for objects of analytic philosophy. In this context it accepts the existence of conventional truths that scientists, religions, artists, and physicists are not considered more rational and scientific or truer than others. This can happen because there is a relationship between rationality and language. Rationality is not seen universally and equally.

Rationality differs from one another, according to the context. Language is ethnocentric, so every culture has a different language. Rorty views philosophy as literary criticism in a different form as a conversation in the lives of people who are constantly thinking. Rorty's thought gave strong support to the development of civil rights, and democracy in the information age, postmodern, openness, and the era of the global conversation of mankind. This is the contribution of thought that Rorty has given.

The culture that develops and grows in Cianjur will disappear if comprehensive and sustainable preservation is not carried out. Agricultural culture, culinary culture, culture of religiosity through reading in accordance with the religion and beliefs of the community. Maos monument, Fragrant Panda monument, Tauco monument, are symbols of Cianjur culture that has grown hundreds of years ago. This culture has become the ecosystem of life of the supporting community.

Language has an important position because it is tasked with explaining the meaning and symbols on the monument. The use of language as an explanatory instrument to society will have continuity beyond the limits of time and time. Explanation of the meaning and symbols on the monument can be done by analyzing the suitability of the meaning and symbol of the monument in the past, present, and future lives of the community.

The culture, embodied in the form of a monument, should be readable beyond its time. This has the same position as inscriptions in the past. The monument that was built is often related to the world of politics and power so that at one time it can be torn down and eliminated replaced with a new monument. The new monument will be a problem if it does not reflect the culture of the supporting community.

Sundanese Tritangtu

Each ethnicity or tribe has different values. In Cianjur society as part of Sundanese culture, of course it has cultural values called Tritangtu. Sundanese people have a philosophy of determination, speech, lampah. Determination relates to the realm of ideas. Speech is related to thinking. Lampah is related to deeds. These three philosophies are a whole and complementary whole. This is in line with Sumardjo's statement (2011) which states that tritangtu is the philosophy of Sundanese society and culture, which in Java is called Intention, Practice, Speech, Lampah, Silih Asih, Silih Asuh, Rishis, Queen, Rama, Will, Mind, and Deed, is a permanent pattern of three relationships that holds meaning in Sundanese culture . Tritangtu as a cultural product is the result of thought that comes from cognitive abilities. Thus, philosophy in the form of determination, speech, and lampah is not something abstract but something rational.

Kalberg (in Ritzer, 2014) divides rationality into three, namely practical rationality, theoretical rationality, and substantive rationality. In the practical rationality type, that is, a way of life that views and values worldly activities related to purely pragmatic and egoistic individual interests. Theoretical rationality is the cognitive attempt to master realities through increasingly abstract concepts rather than through action. On rationality this includes cognitive processes such as logical deduction, induction, casual attribution, and the like. Substantive rationality is organizing actions directly into patterns through sets of values.

The values of knowledge in the livelihood system of the indigenous people of Ciptagelar who adhere to the tritangtu philosophy have similarities with this rationality pattern. Practical rationality is the embodiment of determination, that is, the underlying values of the purpose of life of a society. Rituals from planting rice to harvest are completed, life values that are believed to be able to provide life in harmony and harmony between humans and nature. Theoretical rationality has something in common with speech, which is an attempt at how knowledge of values is learned and passed down from generation to generation.

Through cognitive processes, internalization occurs in the form of relationships between knowledge, values, and existing reality. Substantive rationality is the embodiment of lampah, which is to make determination and speak in accordance with the values believed to be true. Thus, it can be said that the Sundanese philosophy of life, namely determination, speech, and lampah rationality can be accepted in people's lives as guidelines for daily action and behavior.

There is a fundamental difference between communities with agricultural livelihoods and fishermen. The theory of cultural patterns can also be called the theory of cultural configuration (Capp, 2022). Benedict had applied this theory to the farming community of the Zuni people of New Mexico. Their livelihood is agriculture with a culture characterized by traits of introversion, rapid and restraint. This is different from the Kwakiutle people who work as fishermen. The culture in this society is extrovet, spendthrift, likes to show off

wealth and likes liquor. Livelihood systems form different cultural patterns. Benedict in his research also touched on the Gestalt theory. This theory is closely related to the interaction between humans and their environment.

Gestalt is a school of psychology that studies the mental activity of human interaction with their environment. Gestalt is a nativistic theory that the organization of mental activity makes individuals interact with the environment in distinctive ways. Gestalt has the main characteristic of learning through insight strategies (Köhler, 1947). In the Ciptagelar community, the community learns through insight, namely learning through inspiration or phenomena, in this case the natural environment. The people of Ciptagelar believe that living in unity with nature can give blessings and happiness. Nature is not corrupted but preserved according to its nature. This is one of the rice harvest periods in the Ciptagelar community only once a year.

This choice is based on the rationality of the cycle of pests, especially rats and leafhoppers that often attack rice plants. Soil fertility will also be maintained because in six months rice straw will rot mixed with soil into natural fertilizer.

Gestalt psychology deals not only with how knowledge is acquired but also the source of knowledge itself. Gestalt psychology tends to the concept of figure and ground. The relationship between the figure and the background also affects the way we perceive, learn and think (Leahey, 2003). The reading on the monument in the city of Cianjur certainly emphasizes more on the cultural setting, while the figure emphasizes more on work or type of livelihood as a chicken porridge seller, farmer, or chicken farmer.

Conclusion

The results of the analysis of the monuments in the city of Cianjur, it can be concluded that all monuments have meanings and cultural symbols of Cianjur. The meaning and symbol of the monument is done by naming the monument in accordance with Cianjur culture, such as Tauco monument, Pandan Wangi monument, Bubur Ayam monument, Chicken monument. These monuments reflect the culture of the Cianjur people related to the seven elements of culture.

Acknowledgment

I hereby warrant that I am submitting my original work, that I have the rights in the work, that I am submitting the work for first publication in this journal and that it is not being considered for publication elsewhere and has not already been published elsewhere.

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