SIGN OF GHOST APPEARANCE IN SHORT STORIES IN BATAVIAASCH NIEUWSBLAD (1936-1939): SEMIOTIC ANALYSIS

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ABSTRACT

In 2018-2019 the production of the Indonesian ghost story is much in demand and favored, even in 2020 the ghost content on YouTube is still lively and salable in the Indonesian market. The existence of ghosts cannot be separated from the daily lives of Indonesians. The author is interested in exploring further how the signs of the emergence of a ghostly figure believed by the people in the colonial era. This study uses a descriptive qualitative method with an approach using the analysis of language semiotics from the perspective of Charles Sanders Peirce's semiotics theory. 5 ghost stories published by the Bataviaasch Nieuwsblad newspaper in 1936-1939 were used as corpus. You can see ghost signs that appear using the senses of sight, hearing, touch and smell. No sign was found that uses the sense of taste as a receptor. However, it does not rule out the sense of taste as a receptor to appear in other short stories. There is only one short story that shows that something that is seen by a character is really a ghost that is "n griezelige nacht "Bataviaasch Nieuwsblad Wednesday edition, October 14, 1936.

KEYWORDS: Ghost Stories, Signs of Ghost, Semiotics, Bataviaasch Nieuwsblad, Dutch Indisch 1936-1939.

INTRODUCTION

For the past 10 years, there have been 4 film genres that holds high demand in Indonesia, one of which is the horror genre reaching 44%. This is based on the results of a survey conducted by the Ideosource Film Fund (IFF). Chapman University in Orange, California runs an annual survey that asks people in the United States about their belief in psychics. In 2018, 58 percent of those surveyed agreed with the statement, "Places can be haunted by spirits." And in another survey, conducted by the Pew Research Center in Washington, D.C., one in five Americans said that they had seen or were in the presence of a ghost (Kathryn Hulick 2019).

In 2018-2019 the production of Indonesian ghost stories was in great demand and favored by the Indonesian people, even in 2020 ghost content on YouTube is still lively and salable in the Indonesian market. All varying from fiction / non-fiction books, films, to YouTube content that has
ghost elements in it will attract people's attention. Some of the content is taken from myths / legends, short stories, and even from folklore (folk tales) circulating in Indonesian society.

Horror stories have actually existed since ancient times and then developed as a substantial part of folklore (folklore). A horror story is a story that focuses on creating feelings of fear both orally and in writing. According to dictionary.cambridge.org, an online dictionary, a horror story is "a story in which very frightening and unnatural things happen". A ghost story as listed in dictionary.com is "a tale in which such elements as ghostly visitations and supernatural intervention are used to further the plot and a chilling, suspenseful atmosphere." So ghost stories are a sub-genre of scary stories that create feelings of fear by using ghost elements / characters in them. In addition, in dictionary.cambridge.org a horror story is considered as a "story" which could be a fact, while in dictionary.org a ghost story is described as a "tale" which is of course fabricated and fictional.

Just as literary works are a depiction of people's culture, ghost stories from time to time have always developed and have their own characteristics, especially in terms of marking the appearance of ghosts in the story. As in modern day Indonesia, we often hear ghost stories associated with the colonial times such as ghost stories revealing the Dutch Noni which is famous in several regions to this day and also ghost stories published in the form of books, films and YouTube content by Risa Saraswati seeing that Indonesia was once colonized by the Dutch.

Inevitably, the territorial factor also influences the story. Indonesia as an archipelago consisting inhabitants of various ethnic and cultural backgrounds certainly has a variety of ghost stories. For instance, ghost stories in Java will usually differ from ghost stories in Bali. In Java, ghost stories are usually closely related to Nyi Roro Kidul and other Javanese beliefs, while in Bali, ghosts are associated with the gods in Hindu mythology.

Based on this explanation, the writer is interested in further exploring on how signs of ghostly appearances that the Dutch-language newspaper readers believed in during the colonial era reveal themselves. The research questions in this paper is: What are the signs of the appearance of ghost figures that was believed by the community in the colonial era based on ghost stories in the newspaper published in the Dutch East Indies era in the Dutch language Bataviaasch Nieuwsblad, published in 1936-1939. The lack of information and reviews about ghost stories during the Dutch East Indies has instigated the writer’s interest in making this topic a final paper.

In this study, the corpus used were 5 ghost stories issued in the Bataviaasch Nieuwsblad newspaper published in 1936-1939. The Bataviaasch Nieuwsblad was chosen as the corpus because the newspaper circulated in the core of the Dutch East Indies (Batavia) and contained quite a number of short stories within. The time range was chosen based on the consideration that this period was the end of Dutch authority in the Dutch East Indies before Japan entered the Dutch East Indies territory.

These ghost stories are the short stories published in 1936 entitled "Het spook in de oude bruch" and "'n griezelige nacht", another in 1938 entitled "Roemah Hantoe" (B. Heider) and "Spoken Bestaan Niet" (JOHI), and also in 1939 one entitled "Spookverhaal" (Jan v. Blommestein).

This research is a qualitative descriptive study using the semiotic analysis approach of language from the perspective of Charles Sanders Peirce's semiotic theory because the author wants to illustrate or describe the facts of the signs of ghosts that appear in ghost stories. In a book entitled Moleong (2010: 4) Bogdan, Taylor explains that qualitative research can be considered as "a research procedure
that produces descriptive data in the form of written or spoken words from people and observable behavior”.

In his book, Nazir (2011: 52) provides an explanation of the descriptive method. The essence being that:

“The descriptive method is a method in examining the status of a group of people, a subject, a set of conditions, a system of thought or a class of events in the present. The purpose of this descriptive research is to present the illustrations, descriptions or portraits systematically as well as show the relationships between the phenomena being investigated.”

Sugiyono (2015: 15) also discusses what is meant by qualitative research in his book, it is as follows:

“The qualitative research method is a research method based on the philosophy of positivism, used to examine the condition of a natural object, (as opposed to an experiment) which positions the researcher as a key instrument, the sampling of data sources is done purposively and snowball, the technique of combination by triangulation, (blending), the data analysis is inductive / qualitative, and the results of qualitative research emphasizes more on meaning rather than generalization.”

The main principles put forward by Peirce are the boundaries of human reason and sign, three-dimensional systems (triadic / trichotomy) and the relativity of the three typologies or taxonomies of signs (icons, indexes and symbols).

The steps taken by the author in order to carry out the research and answer the research questions listed above are: first, determining the topic, problems, research questions, problem boundaries and theory. Then, look for short stories from the ghost genre published in the Bataviaasch Nieuwsblad newspaper published in 1936-1939 with several search keywords such as: “Spookverhaal, Spook, Spoken, Griezelverhaal, Griezelverhalen, Roemah Hantoe, Hantoe, Spookverhalen” and download them from the Delpher.nl page. During the search process, there were indeed many short stories containing these keywords, but only 5 ghost stories match the criteria to be used as a corpus in this paper. The next step is for the writer to determine the right theory and approach to review this topic. After that the author processes the obtained data with the theory and approach that has been determined. In order to support the progress of the research, previous studies that have been similar in several ways were found.

In a thesis written by Daniel Hariman Jacob in 2001 entitled: "Signs and Meanings of Noer's Kapai-kapai, a drama by Arifin C" Jacob describes the signs contained in the text of the Kapai-Kapai drama and interpreted these signs through semiotics. The signs found were divided into 3 categories: Index, Icons and Symbols. Jacob used C.S. Pierce's semiotic perspective. This study unravels the fact that the signs and meanings which appears in the texts, function as a construction of the world.

Next, Chusnul Chotimah in her thesis (2014) entitled: "The Scary Story of Abdullah Harahap" proves that a novel is considered a scary story through an analysis of its intrinsic elements and structure. This thesis also discusses a little about scary stories in general. Similar research is found in the thesis by Rita Agustina (1995) "L'elixir de longue vie by Balzac as a scary story”.

A research written by M. Iskandarsyah. (2012) entitled "Red Ghosts: Regarding a Cultural Construction and Function Analysis in Interpreting the Legendary Story of the UI Campus’s Supernatural World" reviewed a folklore of the Red Ghost and revealed meaning according to the
perspective of UI’s society. This research leans more on anthropology and psychology. Through this scientific writing, it is explained that this red ghost story is directly related to the functions behind the story. These functions then give meaning to previous experiences and make attempts to build a story that is either similar or different, thereby creating several variations on each story told by the informants.

The thesis entitled "Islamic Symbols and Signs in a Collection of Fairy Tales by Naema Tahir Groenkapje en de Bekeerde wolf" compiled by Bunga Riska Nizam in 2010 analyzed the signs and meanings of Islamic signs that appear in a collection of tales in Dutch. Nizam in this study uses the semiotic theory proposed by C.S. Peirce. The result of this research is that there are quite a lot of Islamic signs in this collection of tales by Naema Tahir. Some of them are the number 99 which in Islam refers to the holy attributes of Allah, but in the novel it is used to depict the concept of the perfection of a task (stirring the perfume 99 times).

Several previous studies have found that some of them have similarities in terms of the theory used and the genre of literary works analyzed, but this paper discusses how signs appear and what they mean in ghost stories published in newspapers in the colonial era. This study uses the semiotic theory proposed by C.S. Peirce in search of meaning in signs. This paper also acknowledges and classifies the signs found into several categories. Apart from that, readers can briefly understand the ghost stories used as a corpus in this paper.

MARKINGS AND 1936-1939 GHOST STORIES AT BATAVIAASCH NIEUWSBLAD

Short stories became one of the columns that were frequently printed in newspapers published during the Dutch East Indies period. One of them is in the Bataviaasch Nieuwsblad newspaper. The ghost story itself is found in several different storylines. Ghost stories are also found published in Kindercourant van het Bataviaasch Nieuwsblad. Through the selected corpus, the ghost stories are then analyzed with Peirce's theory of signs starting from how, what, and symbolization of the uncovered signs.

The study of signs is called semiotics. Daniel Chandler in his book: Semiotics the basics 3rd edition published in 2017 said signs are all meaningful phenomena (both words and images). When something is interpreted thus, it is treated as a sign. Signs are the base for mediation and communication. The task of semiotic experts is to study how meaning is made and how reality is represented (and indeed constructed) through signs and sign systems. One scientist who plays an important role and has a leading theory is Charles Sanders Peirce.

As Daniel Chandler points out in the same book, Charles Sanders Peirce was an American pragmatic philosopher and logician who in the late 1860s had begun to formulate his own sign model. He called his model the word "semiotic" and the taxonomy of signs. In contrast to Saussure's dyadic model of linguistic signs, Peirce proposes a triadic model (three parts) which consists of the following:
1. Representamen: the form taken by the sign - 'sign vehicle'.
2. Object: something that a reference points to, or what it represents.
3. Interpretant: the effect produced by the sign or understanding that forms it.

Umberto Eco in his book *A Theory of Semiotics* says that Interpretant is not the same as interpreter. Interpretant is something that guarantees the validity of the sign, even if there is no interpreter (68: 1976).

![Figure 1](image)

**Figure 1**

Peirce’s model as a semiotic triangle. (Source: Daniel Chandler, *Semiotics the basics* Ed. 3. 2017. Figure 1.7)

In accordance with the concept of sign signification put forward by Peirce, here is an example of a Peircean sign model table that can be used to facilitate the description of signs of ghost appearance found in 5 ghost short stories published in 1936-1939 in the Dutch language newspaper Bataviaasch Nieuwsblad.

**Table 1**

Example of sign analysis using the Peircean sign model.

<table>
<thead>
<tr>
<th>Sign Hearing</th>
<th>Context within short story (Representamen)</th>
<th>Object</th>
<th>Interpretation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hearing</td>
<td><em>Het gekletter van de pannen en de vensters klonk als het slepen van oude verroeste kettingen over een natten vloer in een bedompten kelder. (SBN)</em></td>
<td>Rattling sound in the silence</td>
<td>A haunting and chilling situation.</td>
</tr>
</tbody>
</table>
In the table above, it can be seen that the sign of the appearance of a ghost in the ghost short story "Spooked Bestaan Niet" is a sound. Sound according to KBBI is a vibration that travels through the air or other media and can be heard when it reaches the ear of a person or animal: light travels faster than sound.

In a general context the representamen of the sound of an object moved unintentionally by the wind is a clamor of noise that portrays how strong the wind is blowing. These sounds then create a sensory knowledge indicating that the castle that night has become chillingly scary, spooky and haunted. If the same thing had happened in a different setting, not in an old castle in the middle of a storm when several people were recounting ghost stories to each other, the noise created by the wind blowing against the pots and windows in that way would certainly not constitute an interpretation of a spooky and haunted atmosphere.

All five short stories contain scary elements and each have a sign that serves as a marker for ghosts. The signs found are classified into 4 categories, namely hearing, feeling, sight and smell. These four senses are used to detect signs of ghost appearance since the sense of taste is not found in ghost stories to indicate the appearance of ghosts. The sign is then analyzed using the semiotic theory of Charles S. Pierce.

These four categories can be recognized as the sensory knowledge (Perceptual), which is a type of science that involves various organs of the body (external senses and brain) which corresponds to and leads to the secondary sensory qualities such as; color, sound, smell, etc., as well as primary sensory qualities, such as; shape, size, light, movement, taste, feeling, and others that have a spatio-temporal nature in other words are limited by space and time (Suriasumantri, 1998).

In this case, the sense’ knowledge leads to numerous impressions received by the limited, particular and various human sense organs. As a result, sensory stimulation (sensation) received by the brain produces a sensory image as a form of conscious experience. This relies on human memory and imagination which functions to maximize the results of sensation or sensory vision which are dissected and arrange them so that they become whole. The estimative senses connect sensations with all living beings who possess and utilize their senses, and lead to the cognitive knowledge or understanding stage (A. Watloly).

Sensory knowledge is something that is obtained with the help of external sensory organs (Suriasumantri, 1998). An example is when a person sees and feels objects through the sense organs, and these objects are received by the brain through the sense of sight, then that will shape our knowledge.

To facilitate the analysis process, a table was created containing: short story title, short story publication year and short story abbreviation.
In the five short ghost stories of the Dutch East Indies here used as the research corpus, there are several fragments of the stories that contain signs of the appearance of ghosts. The following is an analysis of the ghost signs in the 5 short ghost stories of the Dutch East Indies, divided based on the outward senses, namely hearing, touch, sight and smell. Signs that are captured by the sense of taste are not found in the corpus.

Table 3 which is a table of an example analysis of ghost appearance signs using the Peircean sign model. The data that have been grouped in the table are then analyzed by describing the findings with the following examples:

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1 Indonesian titling of the short story was a free translation by the author.
Table 3

Classification of signs of ghostly appearance.

<table>
<thead>
<tr>
<th>Group of Signs</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>SOB</td>
</tr>
<tr>
<td>Hearing</td>
<td>-</td>
</tr>
<tr>
<td>Touch</td>
<td>-</td>
</tr>
<tr>
<td>Sight</td>
<td>-</td>
</tr>
<tr>
<td>Smell</td>
<td>-</td>
</tr>
</tbody>
</table>

GHOST STORIES IN KINDERCOURANT

Of the five ghost stories that were used as a corpus in this writing, two of them were published in Kindercourant (a newspaper intended for children). The two ghost stories are titled "Het spook in de oude brucht" 1936 and "Spoken Bestaan Niet" JOHI - 1938. The short story entitled "Het spook in de oude brucht" which will then be shortened to SOB was published in Kindercourant van het Bataviaasch Nieuwsblad on the day Saturday, August 15, 1936. This short story tells the story of a small group of schoolchildren trying to prove a statement by one of their classmates. A child named Karel who claims to have seen a ghost in an old castle near his village, according to the title in Dutch "Het spook in de oude brucht" which in Indonesian means "ghost in an old castle".

One day, the class gets a history lesson from a teacher who confirms that ghosts are just fairy tales and are never real. A boy named Karel confessed and shared with his classmates what he saw in the old castle. The children in their class were instantly scared. After returning from school, one of the children named Peter invited his friends to prove for themselves whether the ghosts in the castle really existed or not. Arriving at the castle, they were terrified, but in the end it was proven that the ghost did not exist, but only a stick of wood, a rope and a white cloth that was hung by the owner of an apple tree so that the fruit would not be stolen.

Although this short story ends with a strong message that the ghost does not exist, this story is categorized as a ghost story because there is an element of chilling suspense that evokes the reader’s feeling of fear.

The story contains a description of the children’s fear in the class after being told about a ghost in an old castle that was seen by a child. They felt goosebumps and observed the class because they were afraid that there are ghosts in the class. And when they saw the slightest moving shadow, they held their breath in fear.

The atmosphere was described as dark and tense illuminated only by the moonlight. The sound of trees rustling through the wind and also the hoots of owls frightened them so that some of them decided to go home even though they had not yet arrived at their destination, the old castle. The
characters felt a cold sweat caused by fear. The noises made by the bushes rubbing against each other made them think that the ghost of the old castle was so close, right behind them.

The second short story "Spoken Bestaan Niet" which would later be shortened to SBN was published in Kindercourant van het Bataviaasch Nieuwsblad on Wednesday, October 26, 1938. This ghost story is a short story for children about a group of people as they were staying overnight in an old castle during a storm. They talked about many things until the topic of their conversation led to the ghost story in the castle. At first they weren't afraid, but then someone among them came up with an idea for a game to show that he really wasn't afraid of ghosts. He finally decided to sleep in the castle's attic room. Another character, feeling annoyed at this character’s act of pretentious bravery, decides to plot a scenario to scare him while he was sleeping.

The next morning while they were eating breakfast, they talked about what happened the night before. The man who slept in the attic confessed that his friends' plan worked because he was so frightened when the door to his room opened and a figure entered his room. They made fun of each other at breakfast. Then, one of them who was assigned that night to be the pretended "ghost" came to the dining table. He shared that the night's plans had failed because the alarm he had set did not go off and he didn't wake up in the middle of the night to carry out the plan of his supposedly pretense to be a "ghost".

The two stories above, apart from being both published in children's newspapers, also have several other similarities so that the authors group them into one discussion chapter. What is quite obvious is how at the end of the ghost story, the ghost does not appear and things that are considered signs of the appearance of a ghost are actually repudiated with something that is an actual reality.

For more details regarding the signs that appear in the two ghost stories in the Kindercourant in Bataviaasch Nieuwsblad, the following table has been compiled.

### Table 4

<table>
<thead>
<tr>
<th>Hearing (ears)</th>
<th>Context in story (Representamen)</th>
<th>Object</th>
<th>Interpretation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>&quot;Het bos, de heesters, - alles kraakte&quot; (SOB)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Het gekletter van de pannen en de vensters klonk als het</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
sleepen van oude verroeste kettingen over een natten vloer in een bedompten kelder. Het gieren van den wind was als het zuchten van gepijnigde gevangenen.” (SBN)

Table 5
Signs through sense of touch in the short story SOB and SBN.

<table>
<thead>
<tr>
<th>Sense of touch (skin)</th>
<th>Context in story (Representamen)</th>
<th>Object</th>
<th>Interpretation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Physical contact with something</td>
<td>“tastte de wind langs de ramen” (SBN)</td>
<td>The wind and touch</td>
<td>A sighting of supernatural beings or ghost, an apparition.</td>
</tr>
<tr>
<td></td>
<td>“Wij voelden een koude rilling over onze rug lopen” (SOB)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sweating</td>
<td>“Het koude angstzweet brak ons uit” (SOB)</td>
<td>Cold sweat</td>
<td>There is a ghost or spiritual entity nearby</td>
</tr>
</tbody>
</table>

Table 6
Signs through sense of sight in the short story SOB and SBN.

<table>
<thead>
<tr>
<th>Sense of sight (eyes)</th>
<th>Context in story (Representamen)</th>
<th>Object</th>
<th>Interpretation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Catch sight of something unnatural, and an object of some kind</td>
<td>“toen de deur open ging” (SBN)</td>
<td>An apparition, darkness and a neglected, decayed object</td>
<td>Ghosts and haunted spaces</td>
</tr>
<tr>
<td></td>
<td>“Intussen was het reeds geheel donker geworden. Slechts de maan verlichtte het landschap en de</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
In the SOB ghost story, the stirring noises in the silence heard by the characters and through the gushing air is immediately disputed of its supernaturalness in the story and explained that they are all natural sounds (birds, grass, tree branches) rubbing against each other. In the SBN ghost story, signs of the ghostly appearance are also felt by the characters' senses of sight, touch and hearing. Just like in SOB, the signs are then explained that it is the prank of his friends who pretended to be a ghost to scare a character.

In table 4, it can be seen that the signs in the SOB and SBN short stories through sense of hearing are represented by loud noises that are suddenly caught by the characters' senses of hearing. These voices then lead to an interpretation that the noise heard by the characters in a quiet situation is a sign of poltergeist activity.

Through table 5, signs through sense of touch in short stories SOB and SBN appear when the characters feel the wind, the body's sudden reaction in sweating and the feel of goosebumps. Then in table 6 the signs that are captured by the physical senses are in the form of a human-like apparition without the character knowing for sure who that figure is, and also from frightening and strange abandoned objects. These things build the interpretation that here somewhere exists a ghost.

There are not many markers for the senses found in the ghost stories for children and they are not as gripping as in other ghost stories. Apart from its function to entertain and increase reading enthusiasm, these stories were made to teach Dutch-speaking Dutch East Indies children to be braver and not to believe in supernatural things that might have been a common subject in the Dutch East Indies at that time.

A GHOST STORY WITHOUT A GHOST

Apart from the 2 short stories that have been previously discussed, there are 2 other short stories from the corpus which also do not show the reality of the existence of ghosts in the story. Both of these short stories were not part of the Kindercourant. The first story is "Roemah Hantoe" B. Heider - 1938. This short story was published in the Bataviaasch Nieuwsblad on the Friday, 21 October 1938, Ochtendblad edition. This short story tells the story of a haunted house and a traveler named Jan who wants to prove that there is no such thing as a "ghost" and that the "haunted house" is just a factitious, man-made prank.

With bravado and courage, he gathered several people to come to the haunted house and enter it at night, but no one dared. Finally he decided to enter the house alone while several others held guard outside the haunted house. He sounded a whistle as a symbol that all was well. Suddenly the whistle was not heard within 1 or 2 minutes. Several of the people who stood guard outside the house then
came in to check on Jan's condition. Jan was found unconscious. Jan's impression of the haunted house later changed after he himself experienced the horror that took place inside the house.

At first Jan didn't feel anything when he entered the house. Instead, he considered the inside of the house boring because the lower part of the house only contained empty rooms with bare walls. However, when he entered a room that was said to have been the site of the murders in question, he began to feel unnatural things that gave him the fright.

In the story, Jan went through a monologue after regaining consciousness, recounting the things that happened in the haunted house until he became unconscious. In this fragment of the story, it is told that he felt strange things such as something that made the lamp he was holding fall, cold air coming from every direction as he entered the room, the sound of screams, and blows from all directions.

The second short story is "Spookverhaal" Jan v. Blommestein -1939. This ghost story was published in the Bataviaasch Nieuwsblad on Saturday, March 14, 1939. This short story for children is about a child and his cousin who slept in one room and suddenly his cousin asks “do you believe in ghosts?”. The question terrified the ‘I’ character. He tried not to imagine ghosts and told himself that he was not afraid, but it didn't work. He then became unable to sleep.

Suddenly in the midst if him trying to sleep, he saw a shadow of someone softly opening the door to his room, and approaching his bed. He was already very scared and his eyes would not shut. As the figure that he thought was a ghost got closer to his bed, he shouted very loudly. However, the figure only turned out to be his cousin who was also getting ready for bed.

Fragments of the story are then grouped to see more clearly how the signs appear in the ghost story for the general audience (not children)

Table 7

<table>
<thead>
<tr>
<th>Hearing (ears)</th>
<th>Context in story (Representamen)</th>
<th>Object</th>
<th>Interpretation</th>
</tr>
</thead>
</table>
| A scraping sound and sound of a gecko | “achter het huis begon een tokeh te roepen, tokeh, ‘tokeh, tokeh.’” *(RH)*
            | “een afschuwelijk gekrijsch maakte me halfdol van angst” *(RH)* | A screeching sound of objects and a gecko. | Spooky and suspenseful chilling ambience showing signs of poltergeist activity. |
Table 8
Signs through sense of smell in the short story RH

<table>
<thead>
<tr>
<th>Smell (nose)</th>
<th>Context in story (Representamen)</th>
<th>Object</th>
<th>Interpretation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pungnant smell of flowers</td>
<td>“de katja-piring geurde zwaar” (RH)</td>
<td>Aroma of seemingly jasmine flower</td>
<td>Spooky place</td>
</tr>
</tbody>
</table>

Table 9
Signs through sense of touch in the short story RH and SV

<table>
<thead>
<tr>
<th>Sense of touch (skin)</th>
<th>Context in story (Representamen)</th>
<th>Object</th>
<th>Interpretation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Physical contact with something</td>
<td>“(..) Iets sloeg me de lamp uit mijn handen “ (RH)</td>
<td>Gust of air (wind), touch, and even blows.</td>
<td>Direct physical contact with the ghost</td>
</tr>
<tr>
<td></td>
<td>Van alle kanten kreeg ik stompen en slagen.” (RH)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>“mijn hals met een echten dolk bevoelde” (SV)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>“Het was windstil en broeierig heet,” (RH)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sweating</td>
<td>“het angstzweet me uitbrak” (RH)</td>
<td>Cold sweat</td>
<td>Existance of apparition or ghost.</td>
</tr>
</tbody>
</table>
Table 10

Signs through sense of sight in the short story RH and SV.

<table>
<thead>
<tr>
<th>Sense of sight (eyes)</th>
<th>Context in story (Representamen)</th>
<th>Object</th>
<th>Interpretation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Catch sight of something unnatural, and of a strange and neglected object.</td>
<td>“Terwijl ik zo slapeloos in bed lag, zag ik opeens de deur opengaen en kwam er een gedaante de kamer in.” (SV) <code>hoe ’t spook op m’n bed toekwam”</code> (SV)</td>
<td>Seemingly human form and items such as flowers, or an abandoned and unkept nearly broken down fence or a house.</td>
<td>An apparition.</td>
</tr>
<tr>
<td></td>
<td>“De bloemen leken onnatuurlijk, als van witte was, in het koude licht; de gevel zag er in het halfdonker, <code>met zijn gesloten luiken, als zoovele blinde oogen, naargeestig uit.(...)”</code> (RH)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>“Een verroest ijzeren hek met (...) geheele erf was dicht begroeid met alang-alang en maakte, met het vervallen, verveloze huis met de gesloten en scheefgezakte luiken, een naargeestigen indruk.” (RH)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
From the four tables above, it can be seen that the signs appearing in these two short stories are more numerous and varied than the signs that appear in the ghost stories found in Kindercourant. In the RH story, there are 4 signs that are captured by the senses of smell, touch, sight and hearing and in SV there are the senses of touch, sight and hearing. Not only that the signs that appear such as physical contact, goosebumps, unnatural sounds, but seeing figures and even smelling fragrances help build a more tense and suspenseful atmosphere than the previous two stories, that makes it feel more real and terrifying.

Even so, the ending of the story in these two short stories also dismiss the argument on the existence of ghosts, almost similar to the 2 stories in Kindercourant. In SV the figure who is considered as ghost was the character's friend, while in RH the ghost that the characters fear is actually just an old house that collapses and injures one of the characters. So it can be said that RH and SV were also created not only for reading entertainment, but also to show that the readers of the Dutch language newspapers were more rational and did not believe in ghosts.

GHOSTS IN REALITY

The short story "'n griezelige nacht" is the only short story made into a corpus which shows that the ghost is real in the story. This story was published in the Bataviaasch Nieuwsblad on Wednesday, October 14, 1936. This short story tells of a letter read by the “I” character, in the old library at his house. The letter contains a story of a predecessor of the character 'I' who visited the house of a relative who was a nobleman and stayed at this nobleman’s manor.

The person in the letter tells of how he went and found the attic seeing that he was not afraid of ghosts. However, when he was staying there, he did see a ghost of a woman, white and beautiful with glaring eyes. He immediately had fainted when he saw the beautiful woman's ghost. In a later letter, it was explained that the ghost was the daughter of the nobleman who had committed suicide due to mental sickness. The factor that makes this story even more creepy is that it does not contain the date the letter was written, but instead the date of death.

In this story the suspenseful atmosphere was built from the beginning of the story. Staging a person in a large library, alone, in the middle of the night, with only a small lamp as lighting. He turned to the pages from his ancestors. Most of the people who wrote on those sheets of paper were dead. Not long after, he found a letter that caught his attention. In the letter, the writer begins the story by conveying the reason for which the letter was written was as recommended by his doctor, then he tells of his terrible experience meeting a white female ghost in the house of a nobleman.

Signs of the apparition of the ghost begans when he was alone in the attic. He, who was initially confident that he wasn't afraid of ghosts, began to hear disturbing noises coming from an undetermined direction. He then heard the sound of footsteps slowly approaching his room.

In the story, it is explained that the letter writer saw the ghostly white apparition of a young woman. He also explained what took place when the white female ghost appeared. The ghost would give a shrilled and chilling laughter as reaching for the neck of the character who saw the ghost. The character would then returned to bed in a weakly state and only regain consciousness the next day.
### Table 11
Signs through sense of touch in the short story GRN.

<table>
<thead>
<tr>
<th>Sense of touch (skin)</th>
<th>Context in story (Representamen)</th>
<th>Object</th>
<th>Interpretation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Physical contact with something</td>
<td>“Ik grijp toe.” (GRN)</td>
<td>The choking hands of the ghost</td>
<td>A direct physical contact between the character in play and the ghost</td>
</tr>
</tbody>
</table>

### Table 12
Signs through sense of hearing in the short story GRN.

<table>
<thead>
<tr>
<th>Sense of hearing (ears)</th>
<th>Context in story (Representamen)</th>
<th>Object</th>
<th>Interpretation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sounds of knocking and screeching</td>
<td>met spanning naar meerdere geluiden (GRN)[\footnote{Translation: Met spanning naar meerdere geluiden}]</td>
<td>Disturbing sounds in the silence with no known explanation.</td>
<td>A spooky and chilling suspenseful ambience give signs of poltergeist activity.</td>
</tr>
<tr>
<td></td>
<td>weer zacht-glijdende voetstappen (GRN)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A chilling and screeching shout</td>
<td>“Nog een afschuwelijke kreet” (GRN)</td>
<td>A screech</td>
<td>A spooky and chilling suspenseful ambience give signs of poltergeist activity.</td>
</tr>
<tr>
<td>Deadly silence</td>
<td>“t Is doodstil om mij” (GRN)</td>
<td>Silence in the night</td>
<td>Spooky and suspenseful ambience</td>
</tr>
</tbody>
</table>
Table 13
Signs through sense of sight in the short story GRN.

<table>
<thead>
<tr>
<th>Sense of sight (eyes)</th>
<th>Context in story (Representamen)</th>
<th>Object</th>
<th>Interpretation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Catch sight of something unnatural, and of a strange and neglected object.</td>
<td>“staat witte gestalte, een zeer jonge vrouw, die mij met een vertrokken gezichtsuitdrukking en wijd open gespalkte ogen aanstaart” (GRN)</td>
<td>A beautiful figure of a woman</td>
<td>Direct visual encounter with the ghost.</td>
</tr>
</tbody>
</table>

Of the five corpuses, this is the only ghost story that shows evidence of a real ghost. With closer inspection, the signs that appear in this story do create suspense and a more tense atmosphere unlike the previous four stories, even though highlighting only the senses of sight, touch and hearing to be used as receptors.

With each sign that appears, the story gradually shows that the ghost really exist. Beginning with the silence of the night making for a tense and chilling atmosphere, then sounds of footsteps that can be heard approaching the bedroom where the character was sleeping, until the moment where the character sees with his own eyes, the ghostly figure of a youthful white woman, hears the woman's shrilling scream, till the moment he lies rigid in a strangle and limp after the choking was over. The existence of this story in the Bataviaasch Nieuwsblad newspaper seems to indicate that there are still readers of this Dutch-language newspaper who enjoy ghost stories with apparitions that actually appear in the stories. In addition, it is also possible that stories like these are intended for indigenous people who at that time were able to enjoy Dutch language newspapers.

SIGNS OF GHOST APPEARANCE IN DUTCH INDIES SHORT STORIES

In the five short stories of the ghosts of the Dutch East Indies which were used as the research corpus, there are several fragments of stories that contain signs of ghostly appearance. The gripping elements in ghost stories are constructed by presenting sensory markers in an effort to make the reader feel the tense atmosphere when reading the story, which is why sense markers are important to discuss in ghost stories. The following is an analysis of the ghost signs in the 5 short stories of the Dutch East Indies ghosts, divided based on the physical outward senses, namely hearing, touch, sight and smell.

The signs of ghost appearance which are described by the sense of hearing appear in four short stories of ghosts, namely GRN, RH, SBN and SOB. These signs do not appear in the same variety, but
can be divided into 2 categories, namely: the sound of knockings and scraping and shuffling in the short stories of GRN, SBN and SOB, and the sounds of screams and animals in the short stories of GRN and RH.

Knocking sounds originating from unknown sources have been extensively described in scientific writing, especially in connection with investigations in the realm of recurrent spontaneous psychokinesis (RSPK) and Spiritualist-type Sitter Groups (Roll, 1976 and Pearsall, 1972). The phenomenon has been described in cases lasting hundreds of years and varies from slight tapping, scratching, a "saw" sound to a moderately strong banging sound. SSR studies, often referred to as poltergeist activity, show that as many as 50% of all cases include the production of knock sounds, often accompanied by other phenomena such as object movement, sparkling effects, cold winds and messy bed sheets (Gauld & Cornell, 1979).

In a general context, the representamen of the sound produced by an object moving without any human interference but by wind, animal movement and footsteps without any clear explanation of its source is the creation of a spooky atmosphere that portrays how strong the wind is blowing and how tense and suspenseful the atmosphere.

The sound of the gekho has long been used as a marker for the arrival of a ghost, which is believed by the Indonesian people since ancient times. If someone hears a gekho, it is believed that the person is surrounded by spirits. This means that the sound of gekho is believed by the Indonesian people to indicate poltergeist activity.

The sounds then create sensory knowledge in the human brain that when you hear such sounds somewhere, that place is scary, spooky and haunted. If the same thing happened in a different atmosphere, it certainly would not form a spooky and haunted atmosphere.

Signs of ghost appearance depicted by the sense of touch appear in four short stories of ghosts, namely SV, RH, SBN and SOB. These signs do not appear in the same variety, but can be divided into 3 categories, namely: gusts of wind as found in RH, SBN and SOB short stories. Sweating as is found in the short stories SV and RH, and physical contact with something or unknown figure that is found in SOB and RH short stories.

Goosebumps in KBBI is described as an adjective of feeling afraid of something, terrified and creepy. This feeling arises after the characters in the short story feel a gust of wind on their nape or body. So it can be said that goosebumps are a form of reaction that arises in people developing from the contact of their sensory attributes with things such as the wind, the unknown, and the sweat forming. Goosebumps in KBBI are explained as feelings of fear associated with the supranatural. "Adjective: feeling the hair at the nape rise from fear and so on; horrified; scary: he ~ hearing the sound of the creature" (https://kbbi.kemdikbud.go.id/entri/merinding).

As reported in Scientificamerican.com7 in the article "BIOLOGY: Why do humans get" goosebumps "when they are cold, or under any other circumstances?" published on September 1, 2003, according to George A. Bubenik, a physiologist and Zoologist at a University in Ontario (Guelph University) goosebumps is a physiological phenomenon that has existed in animal ancestors and was inherited to us. This phenomenon is beneficial for them but does not help us much. Goosebumps are small bumps on the skin that resemble the skin of a bird after the hair is removed. These bumps are caused by the mini muscles attached to each hair that contract after stimulation.
This reaction occurs as an involuntary release of a stress hormone called adrenaline. In animals, this hormone is released when the animal is cold or faced with stressful situations, preparing the animal for flight or fighting reactions. In humans, adrenaline is often released when we feel cold or afraid, but also when we are stressed and feel strong emotions, such as anger or excitement. Other signs of adrenaline release include tears, sweaty palms, trembling hands, increased blood pressure, a racing heart or a feeling of discomfort in the stomach.

In a general context, the representamen of the human sense of touch which are depicted in the short stories as goosebumps, cold sweat and the feel of having goosebumps indicating to the human sensory knowledge that the atmosphere at that time is spooky and haunted. This makes the three signs mentioned above serve as a sign that there are spirits or ghosts around.

The signs of the appearance of ghosts depicted through the sense of sight appear in four ghost short stories, namely GRN, SV, RH, and SOB. In the short stories SV, SOB and GRN the characters involved narrating what they saw, namely an unnatural figure of a shadow in the darkness that made him afraid. In RH's short story, things seen and used as signs of ghosts appearing are objects that seem unkempt and abandoned like an old house.

Psychologically, Wilson and Barber (1983) coined the term "fantasy-prone personality" to refer to a small group of people (about 4% of the population) who fantasize most of the time. They fully see, hear and touch what they imagine. Its basic feature is deep involvement in fantasy, that is, the habitual capacity to delay the observation of reality, unlike the momentary capacity exhibited by absorption. The men studied by Wilson and Barber reported a high incidence of various psychic experiences, including apparitions.

The problem is that some participants have visual fantasies with only their eyes closed; thus, they cannot perceive apparitions, which by definition require that one's eyes be open. In two studies (Council & Huff, 1990; Myers & Austrin, 1985), strong correlations were found between propensity for fantasy and absorption, and both correlated significantly with measures of psychic experience including sightings.

The impact of external stimulation on hallucinations can also be understood in terms of the source monitoring hypothesis. In conditions where external stimulation is degraded (either by sensory restriction or by white noise), individuals tend to adopt more liberal criteria to assume that the events they feel are real and are therefore more likely to misinterpret internally generated thoughts to external sources (Bentall, 2000). The impact of stress and emotional stimulation on hallucinations can be understood if it is assumed that the cognitive operations involved in monitoring the source, as in other cognitive operations, are disturbed by emotional stimulation.

The meaning contained in the signs of the appearance of ghosts through the sense of sight, both figures and objects that are considered ghosts in these three short stories is scientifically considered hallucinations. Either because of the low power of reality control and physical condition that is exhausted. Even experts also explain that external stimulation plays a big role in a person's visual fantasies. It was like a dark room, alone, silent and the rumors someone had heard about a place. Therefore, visual hallucinations emerge that make the human brain think irrationally and think that fantasies are real. In this case the figures and objects seen by the characters create sensory knowledge that these are ghosts or spirits.
According to Alodoc, hallucinations of the taste buds also exist, but in the 5 short stories analyzed, the sense of taste was not found as a marker of ghosts. “Taste hallucinations (gustatory) involve the sense of taste which causes a person to feel the sensation that something eaten or drunk has a strange taste. For example, someone complains about continually tasting or tasting metallic flavors. This type of hallucination is one of the symptoms that often occurs in people with epilepsy.” (https://www.alodokter.com: Knowing the Causes of Hallucinations and Their Types). For example, drinking wine but what tastes on the tongue like blood, or in ancient ghost stories usually eating something disgusting but tastes good on the tongue and so on. However, this sign with the sense of taste is not found in the corpus used in writing.

The signs of ghost appearance which are described by the sense of smell only appear in RH short stories. The characters smell the scent of the flowers, and moreover accompanied by the sound of the gekko. The pungent fragrance is caused by gardenias (a type of jasmine) in Indonesian.

Kathleen Bainbridge and group from the Epidemiology and Biostatistics Program at the NIH-based National Institute of Deafness and Other Communication Disorders (NIDCD) looked at the prevalence of phantom smells, referring to smells that are believed to be present when they are not. The result of the study was that about 6.5 percent, or 1 in 15 Americans, experienced some form of these mild hallucinations. The large study involved more than 7,000 subjects, all over the age of 40.

Although the exact cause behind a phantom smell - also known as phantosmia - is not fully known, the authors believe that defining the parameters of what the smell actually is will be a starting point for future research efforts. In Indonesia itself, there are still many people who believe that fragrances such as incense, frankincense, and the scent of certain flowers (jasmine, ylang, and gardenias) can be a sign that there is poltergeist activity. Like ghost stories in Indonesia in general, the fragrance of jasmine is associated with ghosts. A pugnent scent gives indication that the ghost has appeared, seemingly so close that it is quite overpowering.

In RH's short story, the sudden pungent scent of gardenia represents the sensory meaning that the spooky house the characters visit is indeed haunted. Smelling scents or fragrances and then taking them as signs of the appearance of ghosts psychologically and physically can be said to be hallucinations that affect the function of the human sense organ in this case, the nose.

CONCLUSIONS AND SUGGESTIONS FOR FURTHER RESEARCH

The conclusions obtained from the results of the analysis on the writing with the corpuses used are signs of ghosts that were found using the human senses as receptors, namely the senses of sight, hearing, touch and smell. There were no signs that used the sense of taste as receptors for the appearance of ghosts in the short stories. However, the author cannot conclude that the sense of taste cannot be used as a marker for ghosts in the story because it might be found in other ghost stories. The five senses can certainly be used as receptors for meaning marks in representing the appearance of ghosts.

In addition, the authors also found that the signs of ghost appearances contained in the short stories in Kindercourant "Het spook in de oude bruch" and "Spoken Bestaan Niet" (JOHI) did not create a tense atmosphere when read by a general reader, but quite tense for children. These two stories
for children confirm that the ghost does not exist through the stories that are told. In the ghost stories not included in Kindercourant, two of them, namely "Roemah Hantoe" (B. Heider) and "Spookverhaal" (Jan v. Blommestein) also do not prove the existence of ghosts in the story. However, the atmosphere that was built was more tense and suspenseful.

When conducting this research, the writer found an interesting point to be investigated further, namely the characteristics of the five short stories that have common similarities. The five short stories that are used as corpus in this paper mostly end with the explanation that things that are considered ghosts by the characters are not actually ghosts. The markers that lead to the appearance of ghosts do not always confirm the presence of a ghost in the short story. There is only 1 short story which indicates towards the vision seen by the story’s character as a real apparition, a ghost, namely "'n griezelige nacht" on the Wednesday edition of Bataviaasch Nieuwsblad, October 14, 1936. In this story, the atmosphere is built with the effect to escalate with suspense up till the end of the story.

Another interesting thing to acknowledge is that the GRN story does not use Indonesian places (the Dutch East Indies at that time), no figures are described as indigenous and even the ghost figures seen by the letter writer was also a white female ghost (western women). The author sees this phenomenon as a sign that actually the readers of the Bataviaasch Nieuwsblad newspaper, who are predominantly Dutch, also like ghost stories as entertainment and light reading even though they claim to be a rational-minded nation and do not believe in ghosts.

Perhaps this can be further investigated. Ghost stories as a means or media for the propaganda of the Dutch government who were westerners and believed that ghosts did not exist.

REFERENCES


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