

# Myth Meaning on Garuda Pancasila Indonesian State Symbol

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**Abstract**—The myth is one of visual element symbol that textually or conceptually unknown by the society. This article aimed to discuss the meanings of elements through their symbols and concepts and myths. The object of this research is Garuda Pancasila as the Indonesian Country's Symbol. This research went through qualitative study with an analytic descriptive method, with semiotic study approach. A result of this research explained that icons on Indonesian Country's Symbol of Garuda Pancasila have diversities elements on its concepts. This result is based on Indonesian's cosmology myth that explained trees, animals, metals are undivided parts in society's life. Those icons bring vision and mission of The Unitary State of Republic Indonesian (NKRI) to delivered Pancasila as National principle.

**Keywords**—myth; visual symbol; Indonesia

## I. INTRODUCTION

Visual identity is an inseparable part of associations, communities, groups that are not only in a small scope but in state administering institutions, starting from the local government to the central government which is ensured to have a visual identity that is in the form of a symbol. There is an interesting phenomenon in looking at the symbol of government, which is that each region has different characteristics of symbols so that the symbol of government seems to have a dualism function, namely a differentiating function that is also a unifier. The symbol of the Unitary State of the Republic of Indonesia certainly functions not only as a mere visual identity but is one means of unifying the various beliefs, cultures, ideologies, histories that exist in the archipelago, because that is not surprising if the only complex visual identity is especially in conceptuality in it is a message of nationality, history, culture, ideology, and mythology. Because of the complexity, sometimes visual symbols are present in the form and imaginative form of animals, nature, and plants or visualize those considered as rulers in certain ecosystems such as tigers, snakes, and birds or in the form of mountains, hills that are considered as the guards of the universe. Not only represents forms found in nature, but symbols sometimes present in very imaginative visual forms.

The visual identity of Garuda birds as a symbol of the Unitary Republic of Indonesia (NKRI) is a very imaginative form of a symbol, in which there is not only a unifying message of the nation but also a representation of the nation's

culture, beliefs, history, and ideology. The effort to visualize ideology in a symbol is certainly not an easy matter, requiring intelligence and aesthetic experience so that it can become a means of transforming the values and philosophy of the nation so that the visual symbol is present in a flexible form according to the conditions and circumstances of a nation state.

As a visual communication media, of course, symbols are inseparable from the basic elements and concepts of its formation such as history, geographical conditions, culture, myths, and ideology. Myths in symbols are the most interesting elements because they are very subtle and invisible, because of the very subtle representation of myths on symbols such as there is no relation between myths and visual symbols. The representation of myths on symbols is often not directly captured by the mind. The process and experience are the keys to being able to understand, interpret and find it.

In the terminology of mythical modernism, it is a form of understanding of irrationality, because modern myths are very far from being irrational. Johari [1] said that myths not only deal with irrationality because myths based on their characteristics and characteristics can be divided into two, namely primitive myths and modern myths. Through qualitative studies using analytical descriptive method. To study visual symbols used a semiotic approach through interpretation based on the cosmology of the life and culture of the archipelago. Through the process and analysis of the visual symbol of the Garuda Pancasila in the form of icons and symbols such as trees, animals, metals will be obtained the meaning of myth that is in the visual emblem of the Unitary State of the Republic of Indonesia.

## II. THEORETICAL BASIS

### A. Symbols and Characteristics

Based on historical studies that the symbol is present as a sign of the peak of human civilization because the symbol is a form of visualization of the translation of imaginary ideas which are then presented in visual form. Although there is uncertainty about how the emblem may appear and have an influence on human life is primarily concerned with beliefs and ideology.

To understand what a symbol can be observed according to its understanding, characteristics, and form so that we can understand it more holistically so that it gives rise to an understanding of the notion of symbols as a sign and sign of the presence of an ideology. Literally, a symbol can be interpreted as everything that can be a marker both in textual and conceptual terms. Or can it be said as a visual expression that arises from images in order to realize the interests of ideology? Zihari explained in Johari said that [1]:

*The symbol has two meanings, namely symbols that have a primary and secondary understanding (polysemous), namely as a substitute for expressions taken from imagery/images, abstract ideas or depicted in forms that cannot be touched by the five senses such as lions that have information written as an animal has a brave understanding. Then there is also a symbol called symbolism this symbol has a role to give birth to meanings related to objects in the real or magical world that bring our imagination to the realm of thought, meaning the emphasis on symbolism lies in the structure underlying the thinking of a physical object as a symbol.*

Dillistone gives a broader understanding of the symbols expressed that symbols are not only about form or visual, language can also be categorized as a symbol when it has a symbolic nature. He said that [2]:

*Symbol or emblem is a word or an image or a concept of a general nature and can be perceived by the senses ... all kinds of movements and activities of the body also has a symbolic meaning. Slaughtering animals, giving, the process of cooking ways to eat and drink dancing, and acting all of them can function as symbols. Everything is related to the structure of society ... symbols are closely related to social cohesion and transformational social.*

Dillistone provides that symbols have a broad enough scope of understanding symbols are not only a visual form but emphasize values and concepts that are able to provide characteristics or markers of various elements not only sound, motion and visual but environmental conditions and geographical functions, for example, water is often considered a symbol of fertility and purity [2]. However, there is something that needs to be understood to understand the symbol, not just understanding the form and visual, but the values and messages contained therein. In fact, not only the environment and the contents of the symbol are present against the background of belief, that belief is why many symbols or symbols of Religion emerge.

More specifically the symbol is explained by Kusrianto symbol is a medium that represents a group or a particular institution with functions and objectives as an identity that marks the State or kingdom with the contents of values as the basis and guidelines for groups or nations [3]. Then this opinion was confirmed by Rustan that the symbol is a visual identity, a symbol formed from the association of signs that contain certain intentions and objectives, in which the message has the content of a group, organization or institution [4].

According to Johari, symbols are emblem, signs, traits, identities, both physical and non-physical, with message content, ideology, thoughts, ideas, concepts and are forms of

cultural representation that function as a unifying tool in a group or institution [1].

This opinion certainly reinforces the old opinion expressed by Richard in Dilistone according to him, the symbol has the contents of thoughts, concepts, ideas and very important meanings besides the symbol also serves as a tool that can mediate the philosophy and ideology of a country [2].

### *B. Symbols and Myths*

The myth is one of the elements of formation or formation of a symbol, why is that because conceptually symbol is a medium conveying messages where history, concepts, ideas, ideas, ideologies are supported by myths. Mutakin in Johari says the myths that exist in the community are part of a symbol because that myth (imaginary and empirical) can provide answers to symptoms and natural phenomena [1].

Myth is a story that gives a certain direction and direction to society, how should humans in society behave ... myth is a way of life for people who believe ... myths are the official teachings of the authorities towards the guidelines and direction of society based on what the truth has happened. Once a regime is in power, a historical revision of the nation is held ... which is beneficial for the ruling regime. Historical books, biographies of figures, films, literary comics can all be filled with myths [5].

Myths and symbols are both oppositional cannot be separated, like two sides of a coin complementary to become a whole unit. This is also what strengthens each symbols, of course, there are forming elements including myths. Forming elements on the symbol as said by Dillistone that elements and references do not only cover concepts, but things that are imaginary or transcendent have greater space, grand, absolute and universal, which underlies the existence of a strong relationship between myths and symbols so that it can be ascertained that the creation of symbols will always be related to myths, even the deeper icons, and signs on the symbol will give birth to new myths that refer to history, geographical conditions, philosophy, culture, and ideology [2].

### *C. Coat of Arms in Indonesia*

Symbols in Indonesia, in general, are very strong with both factual and transcendental beliefs, of course, this view is very reasonable because Indonesian society is a religious society rooted in customs and culture as evidenced by the diversity of religions and beliefs in each ethnic group.

Cauto in Johari said a characteristic of primitive Indonesian society was those who viewed the magical cosmos. Believing there is a reciprocal relationship between humans and the universe. Because of that many cultural symbols/artifacts are found and are considered to have magical/mystical powers [1].

Since the colonial 17th century has brought a symbol that functions as an identity marker of territory, but gradually there has been a polarization of the function of a symbol, not only as an identity but also as an entity for colonized groups. During colonialism, in general, the important regions in the archipelago had visual symbols that were almost the same, this was that one of the symbolic functions of the period was a

marker of colonial-controlled areas. The visual emblem in the form of a picture of two lions facing each other while holding a crowned king's shield. The symbol appears with great precision between the emblem of the Surabaya, Bandung and Medan regions which distinguishes only the image printed on the shield. The symbol used during colonialism lasted until finally in 1945 the archipelago liberated itself by the name of Indonesia. Not long since the formation of the State of Indonesia five years later 1950 Indonesia only had the symbol of the State that is in the form of a Garuda bird which is a symbol of visualization of the ideology of the State. With the creation of the Garuda symbol this encouraged regions that initially used the colonial heritage symbol and then changed it with a visual symbol of the new area that is valid until now.

### III. METHOD

Because the object of research is a visual form of the symbol of course very closely related to the culture of society. Based on several considerations, the method used in this study is ethnographic with a semiotic approach, namely the collection of data extracted from such figures, cultural, historical, geo-cultural, philosophical and other sources of information that are considered relevant to the topic of research. Then all data obtained in surgery through a mythical/mythological approach so that it can find the value of the object of research. Piliang [6] said that ethnography aims to understand meaning as understood by the community or community (figure) The meaning in question is certainly different from the context of the meaning that exists in semiotics or hermeneutics because in ethnography the data is obtained from informants (figures, experts, experts, community) then said Willis in Piliang that ethnography researches in the real environment, not in the laboratory and frees itself from existing claims of theory [6].

After the data is collected then through the mythical data approach in the analysis, which is to describe all data obtained based on the opinion of the source/informant then the data is used in analyzing and reading visual phenomena and texts on objects. *That a text is any phenomenon that generates meaning through signifying* [7].

*that text is any phenomenon that produces meaning through the practice of marking.*

According to Bogdan in Sugiyono, qualitative research is more descriptive, the collected data are in the form of words or images so that they do not emphasize numbers [8]. The research steps are as follows:

- Study literature, web, journals, seminars, public lectures, interviews with community leaders, and related agencies.
- Conducting intensive surveys, recording everything that happens in the field while carrying out a reflective analysis of all information and data/documents obtained.
- Inductive analysis of facts found later constructed into a theory that constructs or refutes assumptions.

#### A. Strategy

The study focused on the visual symbol of the Unitary State of the Republic of Indonesia. Stake said in Creswell that cases are limited by time and activity, gathering complete information using various procedures for collecting data based on a predetermined time [9].

The analysis was carried out based on data extracted through the participants' informants. Then the data is processed and delivered with descriptive qualitative analysis with a mythical approach. By processing, interpreting, interpreting data related to the object of research is expected to be able to explore the contents and values of the objects based on informants and other data, because myths generally are directly related to the community and geographical conditions, thus exposing substance on the object of study.

#### B. Source Data

Data collection is based on informants said Sarwono, data in qualitative research can be divided into two, namely secondary data and primary data. Secondary data is data that is already available while primary data is data that we only get from the original or first source. The sources referred to in this study are all information in the form of informants or digital and print media, as well as all documents obtained from interviews, seminars, talk shows, newspapers, news and everything related to the object of research [10].

#### C. Data Analysis and Objects

In accordance with the research strategy, data analysis is done by collecting open data both secondary and primary data, namely data based on general questions and analysis of information from participants. Furthermore, the data is processed through ethnographic methods with a mythical approach, namely primitive myths and modern myths by interpreting, seeing and correlating icons and codes on visual symbols.

### IV. RESULTS AND DISCUSSION

In accordance with the research strategy, data analysis is done by collecting open data both secondary and primary data, namely data based on general questions and analysis of information from participants. Furthermore, the data is processed through ethnographic methods with a mythical approach, namely primitive myths and modern myths by interpreting, seeing and correlating icons and codes on visual symbols. The symbol is a message, an encoding related to anything, not only related to the universe such as mountains, water, and other natural phenomena, but it is related to social phenomena of society such as capital, capital, and social media. The symbol is a coding, a message that is encoded and agreed upon by the social environment of the community. In semiotics it is said that the symbol can be said to be a sign because it has a network that cannot be separated from the others (symbol elements) which is a binary opposition such as two sides on a piece of paper, as well as the visual existence and message, both have reciprocal relationships, have connotative meaning and denotative.

Interpreting and interpreting visual and non-visual elements can be determined from the signs and icons found on the visual symbol of the area. The elements are as follows:

- Ideology
- Natural and geographical potential
- Heroic history
- Culture, myths, and beliefs
- Shape
- Motto



Source: [www.indonesia.go.id](http://www.indonesia.go.id)

Fig. 1. Visual meaning of the Garuda Pancasila Sila symbol in the system of government of the Unitary Republic of Indonesia.

The star symbol which has five angles symbolizes the first principle of Pancasila, which is Godhead. The star symbolizes a light, like the light emitted by God to every human being. The star symbol is also interpreted as a light to illuminate the five Basic Bases (Preamble of the Constitution '45 paragraph 4), the Nature of the Five States (opening of the Constitution '45 paragraph 2), and five state goals (Opening of the Constitution '46 paragraph 4). While the black background shows the color of nature and implies that thanks to God's grace are the source of everything.

The chain symbolizes the second principle of Pancasila, namely Fair and Civilized Humanity. The chain consists of rectangular chains and interrelated circles in a circle. The rectangular chain symbolizes the male, while the circle symbolizes the female. Linking links also symbolize that every human being, male and female, needs each other and needs to unite so that they become strong like a chain.

The banyan tree symbolizes the third principle, namely Indonesian Unity. The banyan tree symbolizes a large tree that can be used by many people as a shelter below. This represents the State of Indonesia which is the shelter of all the people of Indonesia. The banyan tree also has tendrils and roots that spread in all directions. This represents the diversity of ethnic groups that are united in Indonesia.

The head of the bull symbolizes the fourth principle of the Pancasila, namely the People Led by the Wisdom of Wisdom in Representative Consultation. The bull's head symbolizes

gathering social animals, as well as deliberations where people must gather to discuss something.

Rice and cotton symbolize the five precepts of the Pancasila, namely Social Justice for the entire Indonesian people. Rice and cotton can represent the fifth principle, because rice and cotton are the basic needs of every human being, namely food and clothing, as the main condition for achieving prosperity. That is in accordance with the main purpose of the fifth precept.

## V. CONCLUSION

The icon on the symbol cannot be separated from its meaning and meaning, Lambang Garuda Panca Sila has provided an overview and representation of the Unitary State of the Republic of Indonesia from ideology, history, religion and beliefs, slogans, and even mythology. All show diversity, to Bhineka where the visual element is not found in the Symbols of other countries in the world. The myth of eagle has become an iconic nation that brings the spirit of unity and unity to uphold the Pancasila. The symbol of Garuda teaches how we as the Indonesian nation must have a love for the homeland, love diversity, unite in diversity is the goal of the formation of the Unitary State of the Republic of Indonesia.

The issue of Nationalism through visual state symbols can be answered, by understanding the meaning of the community symbol can at least reflect itself through the visual emblem of his country. The big problem when we as citizens then never know and do not want to understand the symbol of the country, since then nationalism will not be present in us. To what extent do we understand the symbol of the state, understand the symbol of the state in which there is the Pancasila constitution as the basis of the philosophy of the Indonesian nation, and carry out all the messages in it will greatly determine the value of nationalism that exists in Indonesian society.

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