

STUDY OF THE APPLICATION GARUDA PANCASILA SYMBOL ON THE FLAGS AND BANNERS ORNAMENTS OF INDONESIA INDEPENDENCE DAY CELEBRATION

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Abstract. Approaching the Independence Day of the Republic Indonesia, the phenomenon of selling banners, flags and various other complementary decorations for Independence Day celebration arise. The interesting thing about this phenomenon is the emergence of a new phenomenon where the use of Garuda Pancasila symbol as decoration of aesthetic elements on banners and flag. However, the use of Garuda Pancasila symbol is often followed by other additional decorative elements that overlap or even change the original character of the symbol. This study aims to collect the application of Garuda Pancasila logo and the decorations used, compile the phenomenology and analyze from the point of view of visual communication design, especially semiotics which is based on visual, semantic, syntactic and pragmatic analysis. The final goal of this research is to provide input to the government to provide clear rules and Design Ethics on the proper and correct use or application of the Garuda Pancasila symbol.

Keywords: Garuda Pancasila; Symbol; Semiotics; Indonesia Independence Day; Design Ethics

Abstrak. Setiap menjelang perayaan Hari Ulang Tahun Kemerdekaan Republik Indonesia, muncul fenomena maraknya penjual bendera, umbul-umbul dan hiasan yang berjualan di pinggir jalan-jalan protokol. Para penjual umbul-umbul tersebut membuat beragam variasi dan berusaha untuk menampilkan desain yang paling menarik, menurut pandangan mereka. Umbul-umbul dan bendera tersebut biasanya akan dipasang menjadi hiasan di jalan-jalan, ataupun penghias gedung, atau gerbang / pintu suatu wilayah. Hal yang menarik adalah, muncul fenomena, yaitu penambahan lambang Garuda Pancasila sebagai elemen estetik dan hiasan tambahan pada bendera. Aplikasi tambahan pada kain tersebut biasanya dibuat dengan metoda cetak saring (sablon). Selanjutnya keberadaan lambang tersebut juga diikuti oleh hiasan-hiasan tambahan yang bertumpang tindih, bahkan kadang nampak merubah karakter asli dan wibawa lambang Garuda Pancasila. Penelitian ini berusaha mengumpulkan aplikasi burung garuda serta dekorasi yang digunakan pada hiasan bendera dan umbul-umbul, menyusun fenomenologinya dan menganalisisnya menggunakan analisa visual, semantik, sintaktik dan pragmatic. Pada akhirnya hasil penelitian ini diharapkan dapat memberi masukan kepada pemerintah untuk memberi aturan yang jelas mengenai Etika Desain untuk penggunaan aplikasi lambang Garuda Pancasila yang baik dan benar.

Kata Kunci : Garuda Pancasila; Symbol; Semiotics; Peringatan Kemerdekaan, Etika Desain

Introduction

Garuda Pancasila is the symbol of the Republic Indonesia with the motto 'Bhinneka Tunggal Ika' which means 'full of diversity but still unite as one identity' written on the ribbon that is gripped by the two legs of Garuda. In the form of a Garuda, the head turned straight to the right when it viewed from Garuda's point of view on the logo, there is a shield shaped like a heart which is wrapped around Garuda's neck using a chain and contains the five symbols of Pancasila as the basis of the country fundamental aspect. Another interesting thing about this Garuda symbol is that there is a symbol for the proclamation of Indonesia's independence day, which is on August 17, 1945 that represented by the number of feathers on each wing as many as 17 strands, the number of feathers on the tail as many as 8, the number of feathers below. 19 pieces of shield or at the base of the tail and 45 hairs on the neck (Figure 1).



Figure 1 Pancasila Symbol

The use of Garuda Pancasila symbol as a state symbol was first inaugurated at the cabinet meeting of the Republic Indonesia on February 11, 1950. As a state symbol, Garuda Pancasila is specifically regulated for its use by the Government Regulation No. 43/1958 which then rearranged the details and description specifically in government Law No. 24 of 2009. In this regulation, the exact proportion and size of the Garuda Pancasila symbol and the procedure for its use are listed. This arrangement is of course intended so that as a symbol of the state, Garuda Pancasila can appear authoritative and represent the state entity. In subsequent developments, although there are clear rules regarding the proper usage procedures and rules of proportion, the phenomenon of a strong sense ownership of the state symbol often appears at the level of the community's cultural tradition (vernacular).

Approaching the celebration of the Independence Day of the Republic of Indonesia on August 17, there is a phenomenon of installing banners and flags to decorate roads and buildings in the form of red and white cloth flags according to the colors of the Republic Indonesia flag (Figures). In subsequent developments, the red and white fabrics no longer appeared plain, but were decorated with the symbol of the Pancasila Garuda emblem.



Figure 2 Banners to decorate the celebration of the Independence Day of the Republic of Indonesia

Then, a new phenomenon emerged in where the Garuda Pancasila symbol did not appear as a whole but had shifted with additional decorative elements in the form of decorations in the form of floral motifs, the addition of flags, stars, emblems, and so on (Figure 3). As a whole statement in this study means appear discrepancies compare with the original form.



Figure 3 The symbol of Garuda Pancasila which has been appeared with added various decorative elements

In this study, data collection was carried out for one month, in the period of time from June to August 2020. Approximately 20 photos of the types of banners and decorations that were collected and grouped into 7 types that are similar to each other. The research was carried out with a semiotic approach, specifically visual semiotics and using a visual analysis of Semantics, Syntactics and Pragmatics.

Literature Review

History of Garuda Pancasila symbol

Looking back at the history of Garuda for Indonesian people, the figure of Garuda bird itself has been known by the public long before it was used as a national symbol or even before the Indonesian state was founded around the time of the Hindu and Buddhist kingdoms through puppet stories (Hidayat, 2008). Garuda often appears in various stories of the archipelago. In many stories Garuda symbolizes virtue, knowledge, strength, courage, loyalty, and discipline, one of which is as told in the Adiparwa book. Long before Garuda became the national symbol of Indonesia, the use of the Garuda emblem had already been done by King Airlangga of the Kahuripan kingdom. Garuda's noble position in the Indonesian tradition since ancient times has made Garuda a symbol of the Indonesian National which later became the embodiment of the Pancasila ideology.

Entering the era of Indonesia as an independence country, precisely on January 10, 1950 a technical committee was formed under the name of the National Badge Committee which was assigned by President Soekarno to plan, design and formulate a picture of the state symbol. In the implementation, Minister Priyono held a contest which later selected the two best designs for the state symbol by Sultan Hamid II and M. Yamin. In the next process, Sultan Hamid II's draft was accepted by the government and the DPR. The selected draft was still being improved and developed until finally the final form of the Garuda Pancasila symbol became the same as it is today.



Figure 4 The symbol of Garuda Pancasila development process

The meaning and details contained in the symbol of the Garuda Pancasila State is as follows:

1. **The Garuda bird** symbolizes strength and dynamic movement, which can be seen from its expanding wings which also symbolize dynamics and enthusiasm to uphold the good name of the nation.
2. **The main color of the Garuda Bird**, which is golden yellow, symbolizes greatness and noble character.
3. **The shape of the shield** on the Garuda body symbolizes struggle and protection.

Garuda has a beak, wings, tail and claws which symbolize strength and development power.

The number of feathers on the Garuda Pancasila symbolizes the day of the proclamation of Indonesia's independence on August 17, 1945, namely with the following perincial;

- 17 feathers on each wing,
- 8 hairs on the tail,
- 19 hairs under the shield or at the base of the tail, and
- 45 hairs on the neck.

Regulations for the Use of Garuda Pancasila Symbol

The use of the Garuda Pancasila symbol has been regulated by the government through the Law of the Republic of Indonesia, to be precise in Law no. 24 of 2009 concerning the flag, language and national symbols, as well as the national anthem. In the law, apart from containing related explanations as content, there is also a special attachment that contains the correct proportions for the use of the Garuda Pancasila emblem (Figure 5).

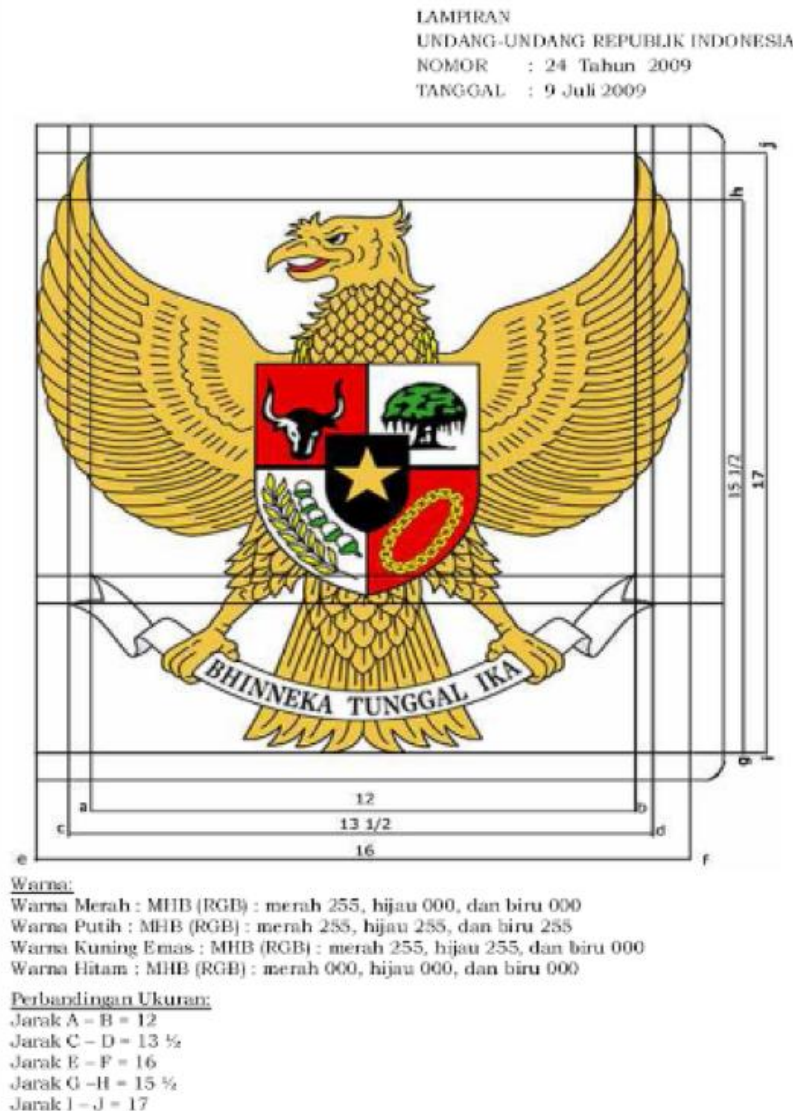


Figure 5 Special attachment related with the correct proportions for the use of Garuda Pancasila emblem

As for the specific section that discusses the symbol of the Garuda Pancasila symbol, it is in Law no. 24 of 2009, chapter IV that contains three parts, and articles 46 to 57. The discussion regarding the use of the state symbol, specifically discussed in the second part, articles 51 to 56. In connection with the context of using the state symbol as decoration at the celebration of Independence Day, it is in accordance with the content of article 52, point f where the state symbol can be used for organizing official events. It is further clarified later in article 54 point 4 which reads that the State symbol used in organizing official events as referred to in article 52, point f is installed at the gate and / or other appropriate buildings. The discussion regarding the regulation of prohibitions and the threat of punishment for errors in the use of the National Emblem is in the third part of article 57.

Method

This study will use semiotics approach, specifically visual semiotics considering Garuda Pancasila is a symbol of the state, which in visual communication is a form of non-verbal communication or communication without words and also because it is a work of art refer to the semiotics definition by Richard Rudner (Beardsley & Schueller, 1967, p. 93-94). Specific method used in this study is a visual analysis method in the form of semantic, syntactic and pragmatic analysis by Charles Morris. The semantic, syntactic and pragmatic analysis that mentioned will be described as follows:

1. **Semantic** is the relationship between signs and the objects they designate. Designate is the meaning of signs before they are used in certain speeches. In the semantic principle, meaning is divided into two types which are denotative and connotative.
2. **Syntactic** is a formal relationship between one note and other signs. In other words, because these formal relations are rules that control derivation and interpretation. It is ruled by the variables and constants.
3. **Pragmatic** is the relationship between signs and interpreters or their users. Pragmatics specifically deals with aspects of communication, especially the situational functions that underlie speech. It is always concerned with technical and practical related things.

Result and Discussion

This section will discuss the images that have been collected for one month which is from June to August 2020. Approximately 20 photos of the types of banners and decorations were collected, and 7 (seven) images were selected which were considered representative. The discussion is described in table 1.

Table 1 Semiotics analytic of the Garuda Pancasila pictures that have been collected in June to August 2020 period of time.

Pictures	Semantic	Syntactic	Pragmatic
	Denotative: Does not appear in its entirety because there are parts that have changed (head, ribbons on legs)	Constant: The form of the Garuda Pancasila symbol (wings, shields, grips of the legs and tail) and the use of the Red-White color.	Banner; Banner Cloth; Four-color screen printing; Tied to bamboo and tied to the fence; Clearly visible when the banners are flying in a certain distance of view which tends to be close; Prone to weather, theft & vandalism;
	Small, framed in circles, too many colors and looks not the main element. The red and white colors contained in the circle are also disproportionate as they do not represent the Indonesian flag.	Variable: The head and is framed in a circle "Red-White", something that is not common and seems to dwarf the	

Connotative:
The Garuda Pancasila symbol seems "imprisoned".

The Red-White background in the circle can be considered that the "symbol display" and the BTI is Indonesia too.

symbol. The use of green in banners is also like the Italian flag, but it may also want to give a meaning to Indonesian people who are predominantly Muslim.



Denotative:
Does not appear in its entirety because there are parts that have changed (head, hair number at the base of the tail, ribbons on legs)

the addition of decorative ornaments that tend to stick or even have a shape that resembles a state symbol can be interpreted arbitrarily, may be added subtracted (improvised).

Connotative:
Garuda Pancasila looks festive, which may give a figurative meaning as a joy to welcome the Indonesian Independence Day, which is usually full of festival events.

Constant:
The form of the Garuda Pancasila symbol (wings, shields, grips of the legs and tail) and the use of gold and the Red-White colors.

Variable:
The number of ornamental elements that are integrated with the Garuda Pancasila, so that it seems not the original symbol of the Republic of Indonesia.

Satin;
Five-color screen printing; Tied to the fence or the edge of the roof of the building; Symbol s look fuzzy, especially over a certain distance; Prone to weather;

 	Denotative: Does not appear in its entirety because there are parts that have changed (head, hair number at the base of the tail, ribbons on legs) As something sacred and upheld but lies immersed in a semi-circular red filled with several decorative ornaments. In addition of decorative ornaments that tend to stick or even have a shape that resembles a state symbol can be interpreted arbitrarily, may be added subtracted (improvised). Connotative: Idem.	Constant: Idem. Variable: The number of ornamental elements that are integrated with the Garuda Pancasila, the placement of decorative ornaments that are almost the same as the wings so that it seems as part of the symbol. Idem.
 	Denotative: Does not appear in its entirety because there are parts that have changed (head, hair number at the base of the tail, ribbons on legs) The writing containing the proclamation and the addition of a flag ornament on the back further emphasizes the very strong state identity of the Indonesian republic. Connotative: Garuda Pancasila looks very nationalist and	Constant: Idem. Variable: The number of repetitions of red and white use in almost the same symbol and there are proclamation texts that are neither functionally nor aesthetically effective. Banner; Banner Cloth; Fire-color screen printing; Tied to bamboo and tied to the fence; Clearly visible when the banners are flying in a certain distance of view which tends to be close; Prone to weather, theft & vandalism;

	upholds the name of Indonesia with its repeated use of red and white.		
 	Denotative: Does not appear in its entirety because there are parts that have changed (head, hair number at the base of the tail, ribbons on legs) The existence of the Indonesian dirgahayu writing directly shows the celebration event. The addition of the two red-white flags shows the identity of the country, namely Indonesia which is not only symbolized by the state symbol but also with the national flag. Connotative: Garuda Pancasila looks very nationalist and upholds the name of Indonesia with the use of an additional ornament in the form of two flags.	Constant: Idem. Variable: The distinguishing element is the addition of an ornament in the form of two red and white flags on the back. In addition, there is also an article on the Indonesian Independence Day that shows directly the celebration that was being held at that time. The addition of ornaments that are not too many but large enough on the back also makes it look as if it is part of the national emblem.	Satin; Five-color screen printing; Tied to the fence or the edge of the roof of the building; Symbol s look fuzzy, especially over a certain distance; Prone to weather;
 	Denotative: Does not appear in its entirety because there are parts that have changed (head, hair number at the base of the tail, ribbons on legs) The addition of a flag ornament on the back that follows the shape of the wings further emphasizes the state identity of	Constant: Idem. Variable: The distinguishing element is the number of ornamental ornaments that are integrated with the Garuda Pancasila Bird, so that it seems not a symbol of	Idem.

	the Indonesian republic but there are too many repetitions Connotative: Garuda Pancasila looks very nationalist and upholds the name of Indonesia with its repeated use of red and white.	the Republic of Indonesia. In addition, the placement of decorative ornaments that are almost the same as the wings and red and white on the back also makes it look as if they are part of the national emblem.	
 	Denotative: Idem. Connotative: Garuda Pancasila looks very nationalist and upholds the name of Indonesia with its repeated use of red and white and Indonesia written on the bottom of the symbol.	Constant: Idem. Variable: The distinguishing element is the number of ornamental ornaments that are integrated with the Garuda Pancasila Bird and Indonesian word at the bottom of the symbol makes it look as if they are part of the national emblem.	Idem.

Based on the description of the table above, it can be seen that semantically the state symbol in the decoration of the Independence Day celebration is not presented in its entirety because of several different forms, such as ribbons on the 'Bhinneka Tunggal Ika' and the head and parts that need more attention if seen in detail such as the number of certain parts of the symbol. Other than that. The number of additional ornamental ornaments that show nationalist values or highly uphold national identity and which indicate celebrations or festivals. What is very unfortunate is that the ornamental ornaments tend to stick to the national emblem which makes it seem like part of the state's symbol.

Then, based on the constant syntactic analysis, the state symbol consistently uses the right color which at first glance resembles the original but consistently has an unsuitable shape such as on the head, base of tail and ribbons of the unified diversity. In addition, the use of additional decorative ornaments in red and white colors or related to the Indonesian national flag and ornamental floral ornaments also tends to be used. The part that distinguishes each image is the number and combination of ornaments used.

Then pragmatically, decorations tend to be printed on cloth and use the five-colors screen printing technique of gold, yellow, green, blue, black and red. Installation is done outside the room by being tied to a fence or building and is prone to weather.

Conclusion

From the study of the application Garuda Pancasila symbol on the flag ornament and banners for celebration of August 17 in the period of July 20th, 2018 - August 20th, 2018, the following conclusions can be drawn as follows:

1. As a symbol of the state, Garuda Pancasila symbol should be presented as a whole and show commanding or prestigious, so that it has meaning and authority that still represents the Indonesia entity. As part of the vernacular design, the phenomenon is very interesting.
2. When observed in more detail, it founded similar fallacy shape of Garuda Pancasila symbol especially on the head of Garuda and the Bhinneka Tunggal Ika ribbon as well as the use of additional colors that are not much different in the 'symbols', so it is pointed out that the party that added the 'ornament' to the Garuda Pancasila symbol on the flag and banners for celebration of August 17th in the period of July 20th, 2018 - August 20th, 2018 was produced by the same individual, party or institution.
3. Refer to the Law No. 24 of 2009 concerning the Flag, Language and National Symbols and the National Anthem. The state symbol used is already appropriate in the context of use at official events but still contradicts with the rules of section three regarding the prohibition, especially in article 57 point 2 which concerns the inconsistency of shape, colour and size comparison.
4. It is not enough to just ruled by law, it must be made standard regulations for use in public areas with good visual communication standards (a more detailed guideline for the use of the National Symbol) and access to the Garuda Pancasila emblem officially in order to avoid any discrepancies mentioned in Law no. 24 of 2009 in particular article 57 point 2.
5. Recommended section that need to be added or developed further consider the existing rules are specific color options that can be added in the design that involving Garuda Pancasila symbol including the percentage and placement options, details related shape, form or object of ornaments that can be added including its amount and placement, and also more details description of do's and dont's related with the design.
6. A socialization to the wider community related with the procedures for using the State Symbol, as well as clear and firm sanctions for the makers and users. So that the use of the state symbol is not considered trivial and can maintain its sacred value contained.

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