

Semiotics Study of *Wayang* Character Symbols on the Ceiling of Graha Sahid Surakarta

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Abstract

The interior concept of the Graha Sahid Surakarta room is formed from the ceiling. You can see that the character is very strong with wayang characters. The symbolism of wayang figures in interior design can convey a traditional and artistic atmosphere to the room. This research aims to analyze the description of semiotic studies at the level of signifier and signified originating from the wayang characters symbols on the ceiling at Graha Sahid Surakarta.

The data collection method in this article is the documentation method. Researchers also use a data analysis method called the semiotic analysis method. In carrying out semiotic analysis, researchers used the basic theory of Roland Barthes, namely the meaning of signifiers, signifieds, denotations and connotations of the wayang character symbols on the ceiling at Graha Sahid Surakarta.

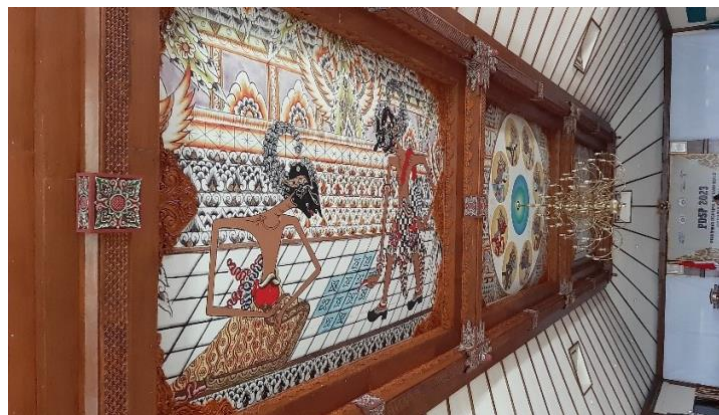
The results of the research show that using Roland Barthes' semiotic theory on the wayang characters symbol on the ceiling at Graha Sahid Surakarta provides a deep understanding of how these symbols influence the perception and experience of space. Semiotic analysis will of course pay attention to how the placement of the selected wayang characters can influence the visual narrative of the room by placing the wayang characters in an order and creating a clear storyline. In interior design, wayang character symbols can provide a special emotional feel for the room's users.

Keywords: Graha Sahid Surakarta, Semiotic analysis, Wayang, Interior

A. Introduction

Graha Sahid Surakarta has distinctive cultural elements with the Sahid Jaya character in the space-forming elements in the form of a ceiling decorated with images of wayang characters. Each character has its own background and meaning and can become certain symbols. To examine these symbols, semiotic studies can be used (Tinarbuko, 2008). Semiotics is the science that studies signs to convey certain information to other people or how to communicate through signs which can play the function of language as a means of communication and can be thought or imagined (De Saussure & Hidayat, 1988). The word semiotics according to Walker (2014) comes from the Greek "Semeion" which means "sign". Signs in the context of semiotics have a broader meaning compared to the everyday meaning of signs. According to Pierce in Walker (2014) a sign is "something" that can replace "someone" or "something else" in a certain capacity.

According to Peirce, semiotics is based on logic, because logic studies how people reason, whereas according to Peirce reasoning is done through signs (Nariyanti et al., 2023). Apart from Pierce and Saussure, there are other researchers in the field of semiotics who develop the relationship between signified and signified. Bonta (1980) developed semiotic research in the field of architecture by modifying the marking relations developed by two previous experts. Bonta (1980) replaced the term sign with an indicator which conceptually has the same function as a sign. An indicator is "something" that shows "something else". Ferdinand de Saussure stated that a sign comes from two things that cannot be separated, namely the signifier and the signified or meaning or connotation. In connection with this pyramid of signs (sign-signifier-signified), Saussure explained that in the context of semiotic theory, it requires a social context with the meaning of a particular sign. So Yasraf's conclusion is based on Saussure's formulation, namely that a sign will have meaning if there is a social agreement between a certain social context and the meaning of a sign. Saussure provides five views in semiotics, namely first, signifier (signifier) and signified (signified); second, form (form) and content (content); third, langue (language) and parole (speech, speech); fourth, synchronic (synchronic) and diachronic (diachronic); and fifth, syntagmatic (syntagmatic) and associative (paradigmatic) (Piliang, 2018).



Gambar 1
Tokoh wayang pada plafon Graha Sahid Surakarta
(Sumber: dokumentasi penulis)

Semiotic studies of wayang character symbols in the context of interior design involve analysis of how these symbols are understood and felt by room users. Aspects that need to be considered in involving symbols in interior design are first, the symbolic meaning of wayang figures applied to space-forming elements, especially the ceiling area, has a deep meaning in Indonesian culture. The presence of images of wayang characters is able

to evoke special emotions in space users, namely inviting space users to experience the storyline of wayang characters which are applied to most of the ceiling area. Second, cultural relevance, namely the characters in wayang have strong cultural associations with stories and traditional values. The use of these symbols in interior design can arouse a sense of pride in culture and national identity. Third, visual aesthetics, namely wayang characters often have unique and distinctive designs with easily recognizable facial features, costumes and attributes so that space users can be involved in the traditional atmosphere of the indoor wayang world. The presence of these elements can create an attractive and charming visual aesthetic. Fourth, interaction with space users, namely the use of wayang characters in interior design can influence interaction and communication between space users by presenting recognizable characters that can trigger conversation and reflection on cultural values that are highly upheld. Fifth, the identity and personality of a space: the choice of wayang characters applied to one of the elements that make up a space can reflect the identity and personality of a space. A space filled with symbols from wayang characters can convey an impression of the interests or values valued by the owner or designer. Sixth, emotional impact: wayang characters can also have an emotional influence on a room with the presence of heroic figures who can create a strong and brave impression or antagonistic characters who can convey a sense of tension in the room. Seventh, cultural and social context. When using wayang figures in interior design, it is important to consider the cultural and social context. Some figures may have different meanings depending on the context and understanding this context can deepen the meaning conveyed in that space.

In semiotics, there are the concepts of denotation (literal meaning) and connotation (hidden or related meaning). By selected design elements such as certain colors, textures, or shapes, designers can create connotations that lead to certain emotional reactions from the room's users (Berna et al., 2024). In this case, the wayang images are symbols of the wayang storyline which are applied to the ceiling design of Graha Sahid Surakarta.

B. Method

The research method used in this research is a qualitative descriptive research method. This research describes in detail based on data obtained descriptively qualitatively. The subject of this research is the signs on the ceiling in the Graha Sahid Surakarta room. Every sign contained in the Graha Sahid Surakarta space has a meaning

that can be researched and conveyed to readers and the message that the sign maker wants to convey can be studied.

Data collection methods for this research use: observation, documentation, field notes, and so on. Researchers are the main actors in collecting data. The data analysis method in this research uses theoretical triangulation. This means that the author uses various theories to analyze the data obtained. This research uses semiotic theory in analyzing data obtained from the signs in the Graha Sahid Surakarta space. The aspects that will be studied use Roland Barthes (2007) analytical framework approach, namely signification, namely signifiers, signifieds, denotations and connotations in messages conveyed by indoor sign makers to users of the Graha Sahid Surakarta space.

1. Result and Discussion

The character of Graha Sahid Surakarta's space lies in the wayang character symbols on the ceiling. A symbol is a sign that represents its object through agreement or consent in a specific context (Rahmadillah & Laksono, 2023). These symbols are depicted on a large cloth framed with wooden carvings around it, successfully giving a cultural touch to the concept of space by providing a wayang story above the heads of the space users. The research results from this journal contain descriptions contained in research data originating from symbols or signs found in the Graha Sahid Surakarta space. Applying Barthes' ideas to interior design, namely how spaces and objects in them communicate with their occupants (Holloway & Humphreys, 2019). Symbolic concept or sign: Barthes distinguishes between "denotation" (literal meaning) and "connotation" (deeper or hidden meaning) regarding symbols. In interior design, it means understanding how physical or architectural objects (displays) give the impression of certain meanings or emotions (connotations) (Sobur, 2009). The choice of wayang figures on the ceiling of Graha Sahid Surakarta has an implied meaning that conveys a certain mood or style. Mythology (Barthes) states that Indonesian culture is full of myths that influence the way humans understand the world around them. In the context of interior design it can mean that the design has a more symbolic or narrative meaning. The application of wayang figures on the ceiling can activate certain myths and stories related to wayang stories of that era. Breaking down structure, Barthes suggested breaking down cultural structures to understand how meaning is built. In the interior design of Graha Sahid Surakarta, it means breaking down the components of the room by

considering how these components interact to create an overall meaning by placing the wayang character lines on the ceiling influencing the visual narrative of the space and the user's experience of enjoying the decorative touch of the wayang characters above them. Furthermore, Barthes' theory also explains the interaction between the reader and the text. Barthes talks about how readers or viewers are actively involved in understanding texts and culture (Sugihartati, 2017). In the context of interior design, namely how the space user interacts with the space, in this case the story implied by the wayang characters on the ceiling of Graha Sahid Surakarta, then the space user fills in and interprets the wayang symbols according to their needs and experiences while in the room. The mastery of symbols in Barthes' theory emphasizes the importance of symbols in society and how certain groups use them to gain more power and legitimacy. In interior design, namely considering how visual symbols are used in space to convey messages or emphasize certain identities, such as the storyline of the wayang characters found in three different parts of the ceiling of Graha Sahid Surakarta.

Three parts with wayang character symbols as follows:

1.1 Bima and Arjuna



Gambar 2

Bagian bingkai pertama: tokoh wayang Bima dan Arjuna
(Sumber: dokumentasi penulis)

Bima (Werkudara) was the son of King Hastina Prabu Pandudewanata and Dewi Kunthi (Basoeki Abdullah Museum, 2016). Bima has a role in the epic Mahabharata as one of the 5 Pandhawa knights who has a very high level of honesty. Werkudara's character has the principle that good will be rewarded with good and those who do evil

will certainly be rewarded with evil, without discrimination. Werkudara is a symbol of strength. When it was still in the form of a wrapper, it was able to destroy the Kauravas who wanted to disturb it. Bratasena's form changes to Werkudara's form during the play Dewa Ruci. Not only external strength, but also inner strength that will not waver when you have the intention of studying with the Resi Durna. Even though all his siblings disagreed, even his mother Dewi Kunthi forbade it, Werkudara still held firm in his stance. Entering the ocean, which many people think is a stupid act, turns out Werkudara gained the knowledge of kasampurnan, and as a sign of someone who has been able to master the knowledge of kasampurnan, his hair was originally loose in a coiled supit urang. In Baratayuda Werkudara has succeeded in killing thousands of enemy soldiers, many of his Kaurava brothers died by him, Dushasana's body was destroyed for the sake of an oath from the Goddess Draupadi who wanted to wash her hair with Dushasana's blood. Duryudana was destroyed with his weapon Gada Rujakpolo.

Arjuna (Janaka) is the third Pandava knight in the Mahabharata story who is a favorite character of the Javanese (Rina et al., 2017, hal. 44). Arjuna is characterized as a superior knight who is good at fighting, never stops seeking knowledge, is weak and soft-hearted, is good at speaking, and has many wives (Seftianingsih et al., 2024). The name Arjuna appears in traditional ceremonies carried out by the Javanese coastal Islamic community along with the names of figures in the holy book Al-Qur'an (Syam, 2005). Woodward (2004) also wrote that Arjuna was considered the ideal representation of a soldier by Javanese society. Even though Arjuna experienced several defeats or died, he was always revived in the story until it was time for him to die together with the other Pandavas. In picture 01, Arjuna is depicted manekung (manambah kang linangkung) to Bima. It can also be described as a student being given advice by his teacher, where Bima is Arjuna's older brother.

1.2 Dewa Hastabrata



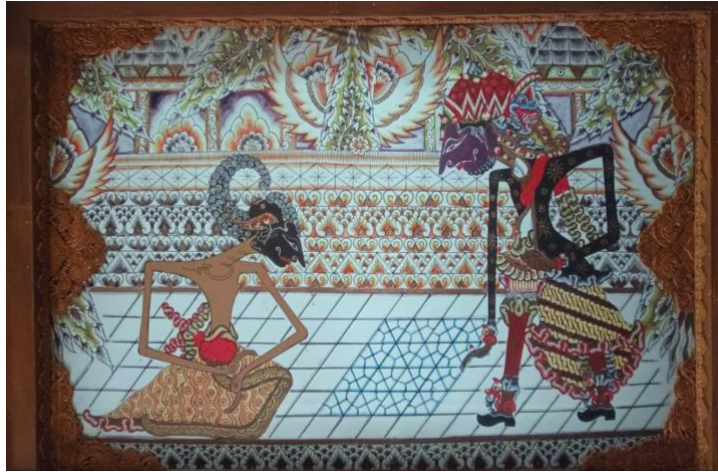
Gambar 3

Bagian bingkai pertama: tokoh wayang Bima dan Arjuna
(Sumber: dokumentasi penulis)

Power is something that most humans desire. Power confers honor or prestige. On the other hand, power also always demands responsibility. This is where power becomes difficult. Because, power cannot be seen as just a stage on which the holder of power can appear to show off his greatness. Power must basically provide benefits to the society it leads. The power possessed by leaders must be used to provide welfare. Figure 02 is a symbol of the god Hastabrata which is the 8 qualities that a leader must have. Surya (Sun), which means a leader must be able to provide motivation, spirit, life force, and give strength to all the subordinates he leads.

Candra (Moon), which means every leader must be able to please, attract hearts and give light in the darkness to all the subordinates he leads. Kartika (Bintang), which means a leader can give instructions, provide direction and guidance so that his subordinates are able to complete their tasks well. Bayu (Wind), which means every leader can act carefully and thoroughly and not hesitate to go directly into the community to find out the real conditions. Geni (Fire), which means a leader must be able to act like fire, meaning he must be firm and fair without discrimination. Apart from being firm, a leader must have consistent principles and be able to restrain emotions or control himself. Banyu (Water), which means having a broad, even view, being able, being able to accept various kinds of problems and not being able to show favoritism or hatred towards any group. Apart from that, a leader must have a big soul, that is, be willing to forgive other people's mistakes. Bawana (Earth and Everything in It), which means that a leader must be like the earth, namely being steadfast and always able to give grace to anyone who has made a contribution to the homeland and nation. Mendhung, which means that a leader must be able to act like a cloud, that is, he must be able to maintain his authority by acting honestly, openly and everything in his program can benefit his subordinates and others.

1.3 Begawan Kesawasidi and Arjuna



Gambar 4

Bagian bingkai pertama: tokoh wayang Bima dan Arjuna
(Sumber: dokumentasi penulis)

Begawan Kesawasidi, who lives in the Argajati hermitage, was one of Arjuna's teachers when he tried to gain the knowledge of Wahyu Makutarama's kautaman. In the story of Wahyu Makutarama, it is explained that King Suyudana (Doryudana) sent Adipati Karna, Patih Sengkuni and the Kurawa to Mount Kutharungu or Swelagiri Hermitage. He got the idea in his dream that whoever could have Makuta Sri Batararama, he would become powerful, and would bring down the kings of the Land of Java. Meanwhile on the Pandava side, Arjuna was also looking for Makutharama who was accompanied by the Punakawan. On his way to Kutarungu, he was confronted by giants who disturbed him. But in the end, Arjuna was able to defeat them. Luckily for Arjuna, when he arrived at Swelagiri, Panembahan Kesawasidi had finished meditating and had just given advice to Anoman, who he considered a little presumptuous in carrying out his duties. Anoman was then ordered to go to Kendhalisada to meditate and ask forgiveness for his mistakes. Arjuna then met with Kesawasidi, and explained the purpose of his arrival. Begawan Kesawasidi explained that in fact Makutharama was not an item, but knowledge of the perfect king's character or the teachings of Astabrata. Begawan Kesawasidi then conveyed Astabrata's teachings to Arjuna.

<i>Object</i>	<i>Denotation</i>	<i>Conotation</i>
Ceiling section 1 is a picture of a wayang character	Rectangular shape with ornamental and wooden carvings	Traditional
	There are pictures of wayang figures Bima and Arjuna	Teaching moral values, leadership, courage
	Image background: colored ornaments	Culture and tradition, narrative emphasis, visual aesthetics, symbolism and philosophy, connection with the user of the space
The ceiling has 2 images of wayang characters	Rectangular shape with ornamental and wooden carvings	Traditional
	There are pictures of 8 wayang figures with a circle frame. The 8 wayang figures are called Dewa Hastabrata	Leadership, self-control, patience, justice, sacrifice and benevolence
	Golden curved hanging lamp	Majesty, abundance and prosperity
	Image background: colored ornaments	Culture and tradition, narrative emphasis, visual aesthetics, symbolism and philosophy, connection with the user of the space
The ceiling has 3 images of wayang characters	Rectangular shape with ornamental and wooden carvings	Traditional
	There are pictures of the wayang characters Begawan Kesawasidi and Arjuna	Wisdom, self-control and spirituality, ethics and morality, skill development, respect for local culture
	Image background: colored ornaments	Culture and tradition, narrative emphasis, visual aesthetics, symbolism and philosophy, connection with the user of the space

Blalala	Blalala	Blalala	Blalala
Blalala	110	103	+7
Blalala	223	214	+9
Blalala	197	120	+77

Blalala	24	20	+4
Blalala	43	53	-10
Blalala	3	11	-8
Total	998	908	90

Tabel 1.

Semiotic Analysis of Roland Barthes on the ceiling of Graha Sahid Surakarta with the wayang character symbol

C. Conclusion

The integration of pewayangan symbols in interior design, in this case at Graha Sahid Surakarta, not only adds an interesting aesthetic element, but can also be an expression of Indonesia's rich and diverse cultural heritage. The semiotic study of wayang characters in the context of interior design includes analysis of how these symbols are understood and felt by visitors and occupants of the space. Through a semiotic approach, it can be understood that the use of wayang figures in space-forming elements is not only as a decorative element, but also as a means of complex visual communication that influences the space user's perception and experience of the space. The application of wayang figures on the ceiling of Graha Sahid Surakarta emphasizes the atmosphere of the space that the characters in the concept of space influence the moral values that can be shared with space users which are taken from wayang figures from the first part Bima and Arjuna, the second part Dewa Hastabrata, Begawan Kesawasidi and Arjuna. Moral values resulting from wayang character symbols, namely moral learning related to honesty, loyalty, self-control and sacrifice, leadership learning, learning heroism and courage, ethics, culture and history originating from the wayang character symbols Bima, Arjuna and Dewa Hastabrata. Then wisdom, self-control, skill development and appreciation for local culture are strengthened by the symbol of the Begawan Kesawasidi wayang figure.

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