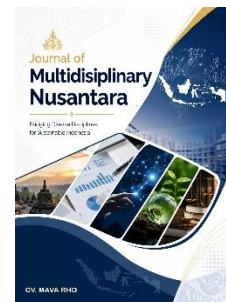


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Submissions should be approximately **between 4,000 and 8,000 words** in length, including abstracts, notes, references, and appendices.





Analysis Semiotics Charles Sanders Peirce in the Work of the New Indonesian Earth Map (1977) By Priyanto Sunarto

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Abstract

One work that demonstrates this function is the Earth Map Indonesia New (Evaluation & Reorganization) A work by Priyanto Sunarto created in 1977. This work depicts a map of Indonesia that has undergone a change in its geographical configuration, differing from commonly used cartographic representations. This study aims to uncover the meaning of the signs contained in this work. This research was conducted through Charles Sanders Peirce's semiotic approach. The research used a descriptive qualitative method with visual observation techniques for the work, documentation, and literature review. Analysis was conducted using a triadic model. Peirce, which consists of representamen, objects, and interpretants, as well as the classification of signs in the form of icons, indexes, and symbols. The results of the study show that this work uses the form of a map of Indonesia as the main sign which is visually still recognizable, but have undergone deconstruction through the reorganization of the islands' positions. These changes produce critical meanings that question the understanding of national identity based solely on territorial aspects. This work demonstrates that the concept of Indonesian's is not solely determined by geographical boundaries, but rather shaped by history, culture, collective experiences, and complex social relations.

Keywords: Semiotics, Charles Sanders Peirce, Priyanto Sunarto, National Identity, Fine Arts, Map of Indonesia

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Introduction

Fine art is a form of visual communication that has the ability to convey ideas, criticism, and reflection on various phenomena of human life. As it develops, works of art are no longer understood merely as aesthetic objects oriented towards visual beauty, but also as a medium capable of representing various social, political, cultural, and ideological issues. Through the use of symbols, metaphors, and visuals, and various other forms of representation, artists can convey complex messages to audiences without having to express them directly (Li & Yu, 2023).

This paradigm shift is clearly visible in the development of Indonesian fine art since the 1970s. During this period, various new tendencies emerged that sought to transcend the boundaries of modern art, which was considered to overemphasize aspect formalistic. Wrong One milestone important In this development, there is the emergence of the New Indonesian Fine Arts Movement which prioritizes freedom of expression, the use of non-conventional media, and involvement in social issues. in practice creation work art (Sinaga, 2023). Artists began to utilize everyday objects, political symbols, mass media, and various other forms of visual representation as a means of criticizing the social realities that developed in society.

In this context, Priyanto Sunarto's name occupies a significant place in the history of Indonesian fine art and graphic design. Besides being known as a graphic designer and academic, Priyanto also produces various visual works that combine a design approach with social criticism. One of his works is Which The most interesting thing to study is the Earth Map Indonesia New (Evaluation & Reorganization) created in 1977. This work presents a visual representation of Indonesia in the form of a map that has undergone significant changes in its geographical composition (Siregar, 2022).

At first glance, the work appears to be a typical map of Indonesia. Viewers can still recognize the shapes of Sumatra, Java, Kalimantan, Sulawesi, Papua, and various other regions. but, after observed On closer inspection, it appears that the arrangement of the islands has been reorganized so that it no longer corresponds to their actual geographical configuration (Danesi, 2015). This change creates a visual tension that raises questions. regarding the intent and meaning behind the reorganization action.

Maps are generally understood as objective representations of geographic space. In modern cartographic practice, maps are often considered scientific instruments that present information neutrally. However, various studies of visual culture show that maps are never truly neutral because they are always shaped by particular political interests, ideologies, and perspectives (Harley, 2015). By Because That, when a artist change structure map which is already known to the public, this change can be understood as an effort to criticize or question assumptions that have been accepted as truth (Suparto & Septiadini, 2022).

According to the Graphic Design archives Indonesia (DGI), work This leave from Priyanto Sunarto's question regarding the concept of national personality which is

often associated with territorial areas. Through changes in configuration map Indonesia, Priyanto tried to question whether the identity national truly can determined solely on the basis of the geographical boundaries that constitute a country (DGI, 2017). Thus, this work not only discusses geographical space, but also discusses the construction of national identity built through national symbols (Sinuraya et al., 2022).

The study of semiotics is relevant for understanding this work because it focuses on how signs generate meaning. In the context of fine art, every visual element can be understood as a sign that has a specific relationship with the object it represents. Charles Sanders Peirce's semiotic theory was chosen for this study because it offers an analytical model capable of explaining the relationship between visual form, the object it refers to, and the meaning generated through the process of interpretation.

This research is important because there are still relatively few studies that specifically discuss the New Indonesian Earth Map (Evaluation & Reorganization) using a semiotic approach. big discussion about This work is still historical or descriptive in nature. However, it holds a complexity of meaning that can be revealed more deeply through analysis (Ridaryanthi & Jinguli, 2021). Furthermore, the issue of national identity raised in this work remains relevant today amidst the development of globalization, cultural transformation, and national dynamics in Indonesia (Niswah, 2022).

Based on the description, this study attempts to answer the question of how the structure of signs in the work Peta Bumi Indonesia Baru (Evaluation & Reorganization) based on Charles Sanders Peirce's semiotic theory and how the meaning of national identity criticism is represented through changes in the configuration of the map of Indonesia. The results of the study are expected to contribute to the development of the study of semiotics of fine art while enriching the understanding of important works in the history of Indonesian fine art.

Study Study Previously

Research on visual meaning in works of art, visual communication design, and representation of cultural identity has experienced quite significant development. in One decade final. Studies the generally using a semiotic approach to reveal the relationship between visual signs and cultural meanings constructed through visual works (Veralda, 2023).

The first relevant study was conducted by Rosmiati (2024) with the title "Visual Analysis of Local Cultural Identity Representation in Visual Communication Design." This study examines how visual elements are used to construct representations of local cultural identity through an analytical approach. visual. The results of the study show that colors, shapes, symbols, and Visual composition functions as a means of cultural communication that can strengthen a community's identity. This research is relevant to this one because both studies discuss the relationship between visuals and

identity. However, Rosmiati's research focuses on local cultural identity, while this study examines national identity as represented through the deconstruction of a map of Indonesia. Furthermore, this study specifically uses Charles Sanders Peirce's semiotic model as its primary analytical tool (Narti & Sari, 2022).

The second research was conducted by Noor (2025) through an article entitled *Semiotics Analysis of Balinese Culture in Wonderful Indonesia Instagram Advertisements*. This research uses semiotics Peirce to identify icons, indexes, and symbols in the representation of Balinese culture displayed through digital tourism promotion media. The results of the study show that various visual elements of Balinese culture are used to build image identity of national Indonesia through visual communication strategies. Both studies are relevant because they both utilize Peirce's theory and discuss the representation of identity. The difference lies in the research object. Noor's study examined digital tourism advertising, while this study focuses on artworks that use maps as a medium to critique national identity.

The third research was conducted by Saputra (2024) in the article *Semiotic Analysis in Contemporary Painting Works Story of Life*. (Cover, 2024) This study uses a semiotic approach to uncover the symbolic meanings contained in contemporary works of art. The results show that visual elements in artworks are able to convey social narratives and life experiences through a complex system of signs. The similarity with this study lies in the use of a semiotic approach to works of art. The difference lies in the focus of the study. Saputra's research narrative life in contemporary painting, while this research focuses on the critique of national identity through the symbol of the national map (Erlina, 2021).

The fourth study was conducted by Afritiansyah (2024) who studied visual semiotics based on Peirce's theory in the film *Double Blind*. The study found that icons, indexes, and symbols can be used to uncover hidden meanings constructed through visual elements in films. Although the objects studied are different, this study shows that the triadic model of Peirce is still very relevant and used in analyzing visual media contemporary. The research conducted by the author develops this approach to fine art objects that have an Indonesian social and historical context (Wang & Feng, 2023).

Based on these various studies, it can be concluded that visual semiotic studies are still widely used to understand the construction of meaning in various visual media. However, to date, there are still very few studies that specifically discuss the work *Peta Bumi Indonesia Baru (Evaluation & Reorganization)* by Priyanto Sunarto using Charles Sanders Peirce's semiotic approach. Therefore, this study has a contribution in expanding the study of Indonesian art semiotics, especially those related to the representation of national identity and the deconstruction of state symbols.

Study Theory

Semiotics as Sign Study

Semiotics is the science that studies signs, sign systems, and the process of meaning formation that occurs through communication activities. From a contemporary semiotic perspective, meaning is not considered inherently inherent in an object, but rather is constructed through a process of interpretation. carried out by individuals and social groups. Chandler (Chow, 2023) explains that Signs always operate within a specific cultural context, so the resulting meanings are never truly universal. Thus, semiotic analysis allows researchers to understand how meaning is formed, disseminated, and negotiated through various forms of visual representation.

In the field of fine arts, semiotics is one of the approaches that is widely used because works of art are basically composed of various visual elements. functioning as sign. Form, color, texture, composition, and certain symbols can be understood as part of a visual communication system that artists use to convey ideas to audiences.

Semiotics Charles Sanders Peirce

Charles Sanders Peirce developed a semiotic model triadic Which consists of on the representamen, object, and interpretant. The representamen is the physical form of the sign that can be observed in a way direct. Object is something Which referred to by the sign. Meanwhile, the interpretant is the meaning that appears in the mind of the sign recipient as a result of the relationship between the representamen and the object.

triadic model, Peirce divides signs into icons, indexes, and symbols. An icon is a sign that bears a resemblance to the object it represents. Index is sign Which own connection existential or causal with its object. A symbol is a sign whose meaning is obtained through social and cultural agreements (Wagner, 2019).

Peirce's approach is considered relevant in this research because it allows analysis of the relationship between the visual form of the Indonesian map, the national reality referred to, and the critical meaning that emerges through the interpretation process.

Map as Representation Ideological

In contemporary visual studies, maps are no longer understood solely as geographical tools. Maps are seen as a form of representation that has the ability to construct, organize, and direct people's understanding of space, territory, and identity (Vargiu, 2023).

The New Indonesian Earth Map (Evaluation & Reorganization) work utilizes the visual authority of the map to build criticism to method public understanding Indonesia. According to the Indonesian Graphic Design archives, Priyanto Sunarto explained that the work was a satire on the views that bases the national personality on territorial areas. He questions whether the personality Indonesia can reduced only on configuration the geography of the islands that make up the country.

Method

This research uses a descriptive qualitative approach with Charles Sanders Peirce's semiotic analysis method. The qualitative approach was chosen because the research

focuses on the meaning of visual signs contained in works of art, not on quantitative measurements or statistical testing. According to Creswell (2018), qualitative research aims to understand phenomenon based on the perspective of meaning constructed by individuals and groups through interpretation of the objects being studied.

The object of the research is the work "New Indonesian Earth Map (Evaluation & Reorganization)" by Priyanto Sunarto, which was created in 1977 and re-documented in digital print form in 2006. This work was chosen because it has... character visual Which unique as well as load national identity issues that are relevant to be studied through a semiotic perspective.

Primary data was obtained through visual observation of the author's work documentation. Observations were conducted by identifying visual elements that appear in the work, including shape, color, composition, typography, cartographic symbols, and the relationships between visual elements. Secondary data was obtained through studies library to article scientific, catalog exhibition, archives art appearance, semiotics books, and publications that discuss works and thoughts Priyanto Sunarto (Kenalemang-Palm & Eriksson, 2023).

Data analysis was conducted using Charles Sanders Peirce's triadic model, which includes representamen, object, and interpretant. Furthermore, each visual element was analyzed based on the classification of signs into icons, indices, and symbols. The analysis process was carried out in stages by identifying the visual signs that appear in the work, connecting them to the objects represented, and then interpreting the resulting meaning based on cultural, historical, and social contexts.

Table 1. Instrument Analysis Semiotics Peirce

Component Analysis	Focus Observation	Indicator
Representatives	Form sign that appears	Map, text, color, composition
Object	The thing that referred to sign	Indonesia, region national, national identity
Interpreter	The meaning that produced	Criticism territorial
Icon	Similarities visual	Form island Indonesia
Index	Factual relationship	Change geographical position
Symbol	Agreement culture	Map as state symbol.

Through this procedure, the research attempts to produce a systematic and academically accountable interpretation of the meaning contained in the wor

Discussion



Picture 1. Documentation direct work "Map Earth Indonesia New"

Description Visual Work

The New Map of Indonesia (Evaluation & Reorganization) presents a visual image that resembles a geographical map of Indonesia. The artwork generally uses a blue background, representing oceans and water areas. Land is shown in a brownish-orange hue, creating a strong contrast against the background.

At the top of the work is the title "New Map of Indonesia (Evaluation & Reorganization)". The use of Indonesian in the title immediately draws the viewer's attention to the national context. The terms "New Indonesia" and "Evaluation & Reorganization" create the impression that This work is concerned with the idea of change, review, or restructuring of something that is already established.

Cartographic elements such as compass points, map scale, transportation routes, sea names, and regional names are retained. These elements create the impression that this work is an official map with an informative and scientific function. However, upon closer inspection, it becomes apparent that the positions of the Indonesian islands do not correspond to the geographical configuration. Actually (Ridaryanthi & Sinuyul, 2021).

The island of Kalimantan which is usually located in part west Indonesia moved to the central area in a vertical position. The islands of Sulawesi, Sumatra, Java, Papua, and various other island groups have also undergone significant repositioning. Although the shape of each island remains recognizable, the spatial relationships between regions have undergone drastic changes (Tawakkal et al., 2021).

This change is the center of visual attention as well as the main source of meaning formation in the work

Table 2. Results Observation Results

Findings Visual	Description	Indication Meaning
Map Indonesia	Form main work	Identity national
Reorganization island	Regional position changed	Criticism to established geographical concepts

Color blue and orange	Contrast mainland and the ocean	Confirm structure	map
Title of work	Contain the words "evaluation" and "reorganization"	Invitation review re-conceptualize Indonesia	
Eye wind and scale	Cartographic elements	Impression and objective	scientific
Name sea and region	Information geographical	Confirm context	Indonesian

Analysis representative

In the semiotic model Peirce, representative is form physique sign presented before the audience. In this work, the primary representation is a reorganized map of Indonesia. Maps were chosen as a visual medium that is well-known to the public because, since elementary school, maps have been used to introduce the concept of the state and national territory.

The existence of maps as representamen is important because maps are symbols that have high legitimacy in modern culture. Maps are often understood as as representation objective to reality geographical. By Because Therefore, when a map undergoes a structural change, the viewer is automatically compelled to question the reasons behind the change (Ash Shiddiq et al., 2023).

The title of the work reinforces this function of representamen. The term "New Indonesia" implies transformation, while the words "evaluation" and "reorganization" indicate a process of reexamining something that has been considered true or established. Thus, from the outset, the work directs the audience to not look at map the as ordinary geographical representation (Kristina Nurhayati et al., n.d.).

Analysis Object

The object referred to by the signs in this work is Indonesia as a national entity. Indonesia is understood not only as a geographical region consisting of thousands of islands, but also as a political, social, cultural, and historical construct (Sanityastuti et al., 2022).

In the context of the modern state, maps have an important function in shaping the collective imagination of the nation. Anderson (2016) explains that nation is imagined community, a community imagined by its members through various symbols, including maps. Therefore, when a map of Indonesia is used as the primary visual object in a work, what is being discussed is not only geographical issues, but also the concept of nationhood itself (Lestari et al., 2024).

The object of this work goes beyond the physical territory of Indonesia. The deeper object is how society understands Indonesia as a national identity. Thus, this work operates on two level at a time, namely the geographical level and the ideological level.

Analysis Interpreter

Interpretant is the meaning that emerges through the relationship between the representamen and the object. In this work, interpreter main Which appear is a critique of the understanding of national identity that relies too much on territorial concept.

The Indonesian Graphic Design Archives notes that this work arose from Priyanto Sunarto's question about the concept of national identity, which is often associated with geographic territory. Priyanto questioned whether Indonesian identity could truly be determined solely by the shape of the country's territory (DGI, 2017).

Through reorganization map, work This show that change arrangement The islands do not diminish the fact that the region remains recognizable as Indonesia. Viewers can still recognize Sumatra, Java, Kalimantan, Sulawesi and Papua, although their composition has changed. In other words, Indonesia's identity isn't necessarily lost simply because its territorial form is reorganized (Antunes & Bellanova, 2020).

This meaning directs the audience to the understanding that Indonesianness is not only determined by geographical boundaries, but by various other elements such as history, language, culture, collective experiences, and social relations (Nugroho et al., 2021).

Analysis Icon

At the iconic level, this work retains a visual resemblance to the objects it represents. The shapes of the Indonesian islands remain recognizable. Kalimantan retains its Kalimantan shape, Sulawesi retains its Sulawesi shape, and Papua retains its visual character.

This similarity allows the viewer to immediately identify the work as a representation of Indonesia. If the shape of the island were completely changed, the function iconicity will be lost and the audience may not be able to understand the context of the work.

Thus, the function of the icon in this work is to maintain the connection between the sign and the object so that the interpretation process can take place effectively.

Analysis Index

An index is a sign that has a factual relationship to the object it refers to. In this work, the changing positions of the islands serve as an index, indicating a disruption to the conventional system of geographical representation.

Upon viewing the map, the viewer realizes that something does not fit with their existing geographical knowledge. This discrepancy is a clue that the work is not intended as a map. normal. The spatial distortion that appears directs attention to the critical ideas that the artist wants to convey.

In other words, regional reorganization becomes an index that marks the existence of conceptual problems regarding how Indonesia is understood and represented.

Analysis Symbol

Maps are a powerful symbol in national life. Maps are used in various educational institutions, government agencies, and the mass media. used as an official representation of the country. Therefore, the meaning of the map is not not only from its visual form, but also from the social conventions attached to it.

In this work, the state symbol undergoes deconstruction. Priyanto Sunarto No destroy form map, but compile repeat the elements that form it. This strategy allows

the audience to recognize Indonesian symbols while simultaneously questioning the assumptions inherent in those symbols (Titaley & Watloly, 2021).

Process deconstruction This show that symbol country No nature still and absolute. The meaning attached to the symbol can be questionable, interpreted repeated, even reorganized according to the developing social and cultural context.

Deconstruction Territorial And Criticism Identity National

The most important meaning that emerges from this work is a critique of the essentialist understanding of national identity. Essentialist understanding assumes that a nation's identity can be explained through a single characteristic that is considered fixed and universal.

Through his reorganization of the map of Indonesia, Priyanto Sunarto demonstrates that national identity cannot be reduced to mere geographical issues. Indonesia is not simply a collection of islands arranged in a particular configuration, but rather the product of a long historical process, complex cultural interactions, and the collective experiences of diverse communities.

This view aligns with modern identity theory, which positions identity as a social construct that continually changes according to historical and cultural context (Hall, 2018). From this perspective, national identity is not something natural, but rather the result of an ongoing process of negotiation (Walton et al., 2018).

Relevance Work in Context Contemporary

Although written in 1977, this work retains strong relevance in the contemporary Indonesian context. Amidst technological advancements, globalization, migration, and cultural transformation, the question of the meaning of Indonesianness continues to be debated.

The development of digital society has expanded the space for social interaction, so that identity is no longer solely determined by geographic location. At the same time, Indonesia's cultural diversity continues to present challenges in building an inclusive national identity (Suwarna Dwijonagoro et al., 2023).

In this context, Priyanto Sunarto's work can be understood as an invitation to view Indonesia as a dynamic social construct. Indonesianness is not merely a matter of maps, borders, or configurations. geographical, but rather the result of relationships between humans that form a shared experience as a nation

Conclusion

This research shows that Priyanto Sunarto's work, *The New Indonesian Earth Map (Evaluation & Reorganization)*, is a work of art that utilizes a visual sign system to convey criticism of the concept of national identity. Through Charles Sanders Peirce's semiotic approach, it was found that the reorganized map of Indonesia functions as a representation that refers to Indonesia as an object while simultaneously producing an interpretant in the form of criticism of the understanding of Indonesia as an object. identity Which based solely on territorial aspects.

Icon analysis shows that the shapes of the Indonesian islands still resemble their original counterparts, making them recognizable to viewers. Index analysis reveals that changes in the islands' positions signal a disruption to the prevailing system of

geographic representation. Meanwhile, symbol analysis reveals that the map, as a national symbol, is used to challenge the assumptions that have shaped public understanding of Indonesianness.

Based on the analysis, it can be concluded that the main meaning of this work lies in its attempt to deconstruct the idea that national identity can be explained solely through geographical boundaries. This work emphasizes that national identity is a construction. social and culture Which formed through history, collective experiences, and relationships between members of society. Thus, Priyanto Sunarto's work not only has aesthetic value but also serves as a medium for critical reflection on the meaning of Indonesian-ness.

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