



Meaning Symbolic Cultural Artifacts Monuments Bantarangin Ponorogo and Its Relevance in Indonesian Language Learning in Higher Education

Cutiana Windri Astuti^{1*}, Muhammad Rohmadi¹, Sumarwati¹

¹Indonesian Language Education Study Program, Universitas Sebelas Maret, Surakarta, Indonesia

*Corresponding author: cutiana84@gmail.com

Received: May 20, 2026; Revised: June 12, 2026; Accepted: August 25, 2026; Published: August 31, 2026

Abstract. Study This aim analyze meaning symbolic artifacts culture Monument Bantarangin Ponorogo focus on the statue of Prabu Kelono Sewandono through approach Roland Barthes' semiotics and study its relevance as alternative Teaching materials for the Compulsory Curriculum Course (MKWK) Indonesian Language at universities high . Research use design qualitative descriptive-interpretive with primary data in the form of observation direct , documentation photography , and interviews semi-structured together six participants purposive , as well as secondary data from studies library . Analysis done through three level Barthes's signification : denotation , connotation , and myth . Research results show that at the level denotation , visual representation of Klono Sewandono built by seven coherent elements includes masks, crowns Jamang , costume layered , whip Samandiman , keris, posture body and color dominant which is collective build image of a mighty king . At the level connotation , color red , gold , and black carry meaning courage , authority divine , and power magical , while the mask works as a medium of spiritual transformation and a marker archetype universal leadership . At the level myth , representation This naturalize three ideology : myth leadership masculine , myth identity cultural Ponorogo , and myths Love heroic , which at the same time keep dimensions critical in the form of structure patriarchal needs read in a way critical . Third level semiotics the proven relevant and can integrated in a way systematic to in six The substance of the Indonesian Language MKWK is in accordance with the Decree of the Ministry of Education and Culture Number 84/E/KPT/2020 concerning Guidelines Implementation of Compulsory Curriculum Subjects in Higher Education, so transformation learning from approach mechanical grammar towards a contextual , critical , and data-based process wisdom local can realized in order to grow literacy cultural and character nationality students in the Society 5.0 era.

Keywords: meaning; cultural artifacts; monuments bantarangin; indonesian; college; roland barthes' semiotics



This work is licensed under a [Creative Commons Attribution 4.0 International License](https://creativecommons.org/licenses/by/4.0/).

1. Introduction

Inheritance culture local Indonesian store riches meaning that has not been fully excavated , especially in context education Indonesian language and literature in universities high . In the middle heavy current globalization and acceleration digital transformation towards the Society 5.0 era, the need For integrate reality culture and wisdom local to in education tall become the more needed . Wealth inheritance culture real local Indonesian keep depth meaning that has not been dug optimally , especially in context learning Indonesian language and literature at the level college high . Society 5.0 is not just continuation from Industrial Revolution 4.0, but rather

A paradigm new that places man as center utilization technology sophisticated to solve problem social at a time realize meaningful and quality life (Suwardana, 2018).

Era Society 5.0 does not only emphasize integration technology in life everyday , but also on balance between progress technology with values humanity (Mayasari dkk., 2025). Monument as artifacts culture physique is visual text- laden cargo ideology , values , and identity collective something community (Azifambayunasti & Ediyono, 2021). Monumen Bantarangin is one of the cultural icons Ponorogo Regency , East Java, who was present in a way magnificent as visual representation of traditions and values sublime public local . Monument This display figure iconic from the legend of Bantarangin A narrative kingdom mythological beliefs as origin art Reyog The carved Ponorogo in form statue loaded symbolic high . In the study culture , monuments understood as part from practice reminder collective (memory practices), namely practices social media used public For reproduce memory together at a time strengthen cohesion social (Amanda & Wijayati, 2026).

Understood more far , every element former public monuments begin from choice design , location placement , to the materials used is decisions that are not Once free value , but rather loaded with interest ideological certain (Azifambayunasti & Ediyono, 2021). Monumen public is one of the form text the most durable and capable culture accessible in a way widely by the community . As material artifacts , monuments functioning For mark incident important , celebrating figure historical , or immortalize identity collective something community (Amanda & Wijayati, 2026). In perspective study culture contemporary , monument viewed as multimodal text that integrates various visual, spatial , material, and contextual dimensions to convey messages complex culture (Handayani, 2023; Harry dkk., 2022). Draft multimodal text refers to text that utilizes more from One fashion semiotic ; in context monuments , things.

This covers visual mode (shape , color , composition), mode spatial (placement , scale , environment) around), and material mode (material , texture , and durability). Approach multimodality This allows more analysis comprehensive to How monument construct and reproduce meaning in room public (Zarra dkk., 2025). What is needed emphasized , multimodal texts are not just combine various mode , but rather create meaning new that is not can reduced only on one Single mode a known principles as complementarity intersemiotic (intersemiotic complementarity). Monument Bantarangin is one of the cultural icons Ponorogo Regency , East Java, which was founded magnificent as visual representation of traditions and values sublime public local . Monument This display figure iconic from the legend of Bantarangin.

A narrative kingdom mythological that becomes origin art Reyog The carved Ponorogo in form statue loaded symbolic high . Through sculpture statues rich in meaning symbolic , building iconic This visualize character legendary from the underlying mythology of the Bantarangin Kingdom history birth art traditional Reyog Ponorogo (Suryani & Sidhartani, 2018). In the study room public , existence monument This functioning as a preservation medium memory collective (memory practices) at the same time become means amplifier cohesion social in the middle life public (Amanda & Wijayati, 2026). However , as work architecture public , monument No Once neutral in a way ideological ; every determination design , determination location footprint , up to election the type of material is reflection from interest or values certain deliberate voiced (Hadi & Minggra, 2021).

Monument can considered as marker spatial durable tall Because immortalize incident historic and strengthening identity cultural community something area . See its structure through glasses study culture contemporary , monument This act as A integrated multimodal text that brings together visual, spatial , material dimensions , as well as contextual in order to convey message layered culture (Nuzulia, 2025; Rachmadi dkk., 2023). Characteristics multimodality This come true past synergy inter-aspect semiotics , such as visual arts (composition) shape and color), spatial layout (scale building and harmonization environment), as well as type materials used (texture materials and levels resilience physical) (Hadi & Minggra, 2021).

Through integration of various modes semiotics said, appears something meaning new in nature complementary (intersemiotic complementarity), where the meaning end A monument in space public No can separated in a way partial but must understood as One complete unity (Hadi & Minggra, 2021). Reyog Ponorogo is one of the art the most well-known Indonesian traditional in a way international (Bekti, 2022). In 2022, UNESCO will official confess Reyog Ponorogo as an Intangible Cultural Heritage of Humanity, a strengthening confession position art This as inheritance culture that has universal (Bekti, 2022; Leandra & Rahmawaty, 2024; Suryani & Sidhartani, 2018) values. Arts This own root deep mythological, with figures main each of which represents values cultural certain (Bekti, 2022; Leandra & Rahmawaty, 2024).

Klono Sewandono is king figure in art Reyog Ponorogo which originates from from the legend of the Bantarangin Kingdom. This represent archetype leadership heroic in Javanese tradition - Ponorogo the figure of a king who is not only own power political, but also spiritual power and determination unrequited love shaken (Pramudyo, 2018). In the performance Reyog, Klono Sewandono displayed with costume typical and loaded symbolism: red mask (klono mask) which symbolizes courage and power, crown Jamang which shows royal status, and Pecut Samandiman whip the sacred that becomes attribute strength its magic. Klono Sewandono is figure central in art Reyog Ponorogo depicts a powerful king from the fallen Bantarangin Kingdom Love to Dewi Songgolangit from the Kediri Kingdom.

In the performance Reyog, a character This displayed with costume luxury, red mask lit up, and robes greatness that reflects authority a king. Monument Bantarangin immortalize figure This in medium three dimensions permanent so that become visual text that can accessible public in a way sustainable. Its existence No just marker physical, but rather text culture layered meaning about identity, values, and ideology collective public Ponorogo (Bekti, 2022). From the perspective semiotics, analysis monument as text culture need a capable approach dissect layer meaning in a way systematic. Roland Barthes' semiotics offers framework precise analysis through three level signification: denotation, connotation, and myth. From the perspective of semiotics, surgery monument as text culture need method systematic For to unravel layer meaning.

Approach analysis from Roland Barthes to knife relevant surgery through three level significance, namely denotation, connotation, and myth (Al As'ad & Resiyani, 2023). Implementation framework this is very important on the object local material culture Because No only touch the visual aspect of the surface, but rather capable reach dimensions ideology as well as interest cultural - political hidden behind it (Piliang, 2004; Pradoko, 2015). Semiotic model This rooted from draft Ferdinand de Saussure's structuralism, however developed more broadly by Barthes so that it can reach phenomenon culture popular and material (Al As'ad & Resiyani, 2023) culture. In system marking this, unity between signifier and signified at level First will shift become marker new at the level second, the next one crystallize become A myth or ideology certain (Jayaningsih dkk., 2025).

The process of meaning This Work through interconnected levels sustainable in a way analytical that is denotation is stage beginning explanatory marking connection explicit and objective between signifier and signified, produce meaning literally or meaning expressly agreed upon in a way social, and stage second is connotation emerging moment sign denotative meet with aspect cultural, emotional, values, and background behind subjective from people who consume sign the (Jayaningsih dkk., 2025; Rachmadi dkk., 2023). Stage furthermore is myth which is layer deepest where the meaning connotative undergoing a naturalization process, so that message ideological or construction culture certain considered as A truth absolute and universal nature by the public (Al As'ad & Resiyani, 2023; Jayaningsih dkk., 2025). In its implementation on three-dimensional artifacts such as monuments or statues, visual sign analysis also needs to integrate the structural aspects of the object itself.

Researchers are required to observe the formal syntactic relations between the elements that form the physical structure of the monument, the semantic relations of the object with the reality it represents, to the contextual messages that surround it (Pradoko, 2015; Rachmadi dkk., 2023). Through the combination of physical structural analysis and Barthes's signification

model, the monument can be comprehensively dissected as a multimodal text that carries a network of power, collective identity, and historical memory of society (Pradoko, 2015). The Indonesian language course is an education that enables students to express their thoughts orally and in writing using good and correct Indonesian language rules, making Indonesian a driver of knowledge and a tool for unifying the nation (Kemdikbud RI, 2020).

The Compulsory Curriculum Course (MKWK) of Indonesian Language at the university level plays a very crucial role, both in improving academic writing skills and as a medium for instilling character values and strengthening national identity. (Raharjo dkk., 2017)⁴ However, the current climate of language learning on campus is faced with quite complex pedagogical disruptions. The massive acceleration of digital transformation often shifts the essence of lectures into mere bureaucratic formalities due to the implementation of the Outcome-Based Education (OBE) curriculum that has not been optimally internalized in the classroom (Muzakir, 2023). On the other hand, the widespread exposure to uniform digital texts triggers literacy fatigue among students, which is exacerbated by the high dependence on artificial intelligence technology (generative AI) to instantiate scientific writing assignments (Pratiwi dkk., 2025).

This challenge is increasingly complex considering the profile of Generation Z (Gen Z) students as digital immigrants (digital natives) who are highly technologically savvy and visually oriented, but experience a decline in critical-analytical thinking skills due to the massive use of slang and code -mixing on social media (Azmi dkk., 2025). In order to respond to the dynamics of the Society 5.0 era and the dominance of algorithms, the orientation of language teaching should no longer be fixated on memorizing rigid and theoretical grammatical regulations, but must be transformed into a form of contextual learning based on real projects in order to foster reflective language awareness.(Dewi & Saputra, 2025; Hawa dkk., 2025). In the higher education curriculum, achieving writing competency in the Indonesian Language Course (MKWK Bahasa Indonesia) occupies a very strategic position.

This academic writing ability requires students to be skilled at producing various text genres, ranging from descriptive, narrative, expository, argumentative, to purely scientific works (Mahsun, 2014; Suwandi, 2019). In line with the Independent Learning and Independent Campus (MBKM) policy blueprint initiated by the Ministry of Education, Culture, Research, and Technology (Kemdikbudristek, 2024), the writing learning process must be packaged in an innovative, contextual, and local wisdom-based manner to link academic literacy with strengthening the cultural identity of the archipelago. However, the reality on the ground shows an ironic gap. Indonesian Language Course (MKWK Bahasa Indonesia) writing learning at several universities, including in the Ponorogo region, still relies on generic teaching materials that do not explore local cultural treasures.

Based on practical observations by Sri Wahyuni, a lecturer at STKIP PGRI Ponorogo, local content has so far only been introduced at the level of external mentions and has not been deeply integrated into the material substance or writing evaluation instruments, especially those related to the cultural symbolism of the Bantarangin Monument. In fact, the integration of local values through a contextual approach has proven effective in igniting learning motivation, deepening understanding, and boosting the quality of students' written products (Suwandi, 2019; Tressyalina dkk., 2023). Several previous studies have attempted to capture this cultural value, such as studies of the symbolic meaning of Javanese shadow puppets (Noorsasetya, 2018), representations of local wisdom in tourism communication (Wilantari, 2025), and analyses of mural visual texts (Nurcahyawati & Alfisyahrin, 2021).

However, research that specifically incorporates Roland Barthes's semiotic theory into cultural monuments and then translates it into a design for higher education Writing Skills in the Society 5.0 era is still very rare. This limited literature constitutes a research gap and the basis for the academic urgency of this study. Within the corridor of ethnopedagogy, the utilization of material culture studies plays a crucial role and cannot be separated from the language acquisition process. Language never develops in cultural isolation; it is empirically manifested in the form of physical artifacts produced by human civilization (Hicks & Beaudry, 2010). Theoretically, material cultural entities are not merely passive physical objects, but

concrete manifestations of the cognitive structures, ideological representations, and linguistic landscapes of the society that gave birth to them (Hodder, 2018).

Integrating cultural heritage into advanced language learning means implementing an object - based learning strategy . In this model, physical objects are positioned as "multimodal texts" that stimulate the development of scientific descriptions, analytical essays, and empirical research reports (Chatterjee & Hannan, 2015). Exploring cultural artifacts in the classroom has proven effective in sharpening the sharpness of semantic analysis, deductive syntactic reasoning, and enriching students' lexical mastery through cultural semiotic reading. This approach transforms the essence of academic writing from a monotonous mechanical activity into a process of reconstructing original cultural meanings, thereby preventively minimizing the risk of artificial intelligence-based plagiarism.

Entering the era of Society 5.0, the world of education is required to reform its paradigm to be able to balance digital technology skills with in-depth socio-cultural understanding. The era of Society 5.0 conditions high-level technology as well as humanity to create an inclusive society. In the realm of Indonesian language learning, this urgency is realized through strengthening competencies that combine digital and cultural literacy. Students are trained to critically examine, explore, and evaluate texts, including revitalizing local cultural products that have often been neglected in teaching materials (Nurjanah dkk., 2025). The Independent Learning and Independent Campus (MBKM) policy initiated by the Ministry of Education, Culture, Research, and Technology provides regulatory space for higher education institutions to integrate local wisdom into the curriculum in a structured manner.

The implementation of education based on local wisdom or local culture is firmly rooted in the concept of ethnopedagogy (Alwasilah dkk., 2022). This pedagogical framework has consistently been proven to increase learning effectiveness because it is based on students' empirical experiences. In line with this, an empirical study confirms that the use of Ponorogo culture-based content contributes significantly to spurring student motivation and academic achievement in language (Ngadhimah dkk., 2023). So that in accordance with the mandate of the Decree of the Ministry of Higher Education number: 84/E/KPT/2020 point II.d that the development of the substance of the study in each MKWK including Indonesian can be done by exploring and inserting actual and contextual content, one of which is local wisdom.

Based on this background, this study formulates two main problems: (1) How is the representation of the symbolic meaning of the cultural artifact of the Bantarangin Ponorogo Monument based on Roland Barthes' semiotic study and (2) How is the representation of the symbolic meaning of the cultural artifact of the Bantarangin Ponorogo Monument relevant and can be an alternative teaching material for the MKWK Indonesian Language course. This study is expected to provide a double contribution: theoretically enriching the study of cultural semiotics on monumental artifacts in Indonesia, and practically providing an alternative teaching material for MKWK Indonesian Language that is contextual and based on local wisdom for lecturers and students in higher education.

2. Methodology

This study uses a descriptive-interpretive qualitative research design that aims to produce an in-depth description of the symbolic meaning of the Klono Sewandono figure at the Bantarangin Monument and its implications for the learning of writing skills courses (Creswell & Poth, 2016). Roland Barthes' semiotic approach was chosen as the main analytical framework because of its ability to systematically dissect layers of meaning in cultural signs. This study does not intend to produce statistical generalizations, but rather to deeply understand the cultural values constructed in the monument's visual signs and their pedagogical potential for the development of teaching materials for writing skills courses. The research data sources consist of two types.

Primary data were obtained through: (1) direct observation of the Bantarangin Monument located in Sumoroto Village, Kauman District, Ponorogo Regency, East Java, with a focus on the visual elements of the Klono Sewandono figure; (2) photographic and video documentation of

various angles of the monument; and (3) semi-structured interviews with six purposively selected participants, namely artists and managers of the Ponorogo Reyog dance studio, cultural figures and stakeholders of Reyog arts, and lecturers of writing skills courses from universities in Ponorogo. Secondary data were obtained from a literature study of semiotic literature, Ponorogo cultural studies, higher education regulatory documents, and references for developing teaching materials for writing skills courses.

Data collection was conducted through three complementary techniques: participant observation, semi-structured interviews, and documentation studies. Participatory observation was conducted from January to April 2026 by visiting the Bantarangin Monument four times to gain a comprehensive visual perspective from various angles and lighting conditions. Semi-structured interviews were conducted using open-ended questions that explored the symbolic meaning, cultural values, and pedagogical potential of the Klono Sewandono figure. Documentation studies included the collection of photographs, videos, and written documents about the Bantarangin Monument and the Reyog Ponorogo art form. Data validity and credibility were ensured through comprehensive triangulation.

Source triangulation was conducted by comparing data from observations, interviews, and documentation to ensure consistency of findings. Method triangulation was conducted by using more than one data collection method for cross-verification. Theoretical triangulation was conducted by combining Barthes's semiotic framework with semiotic theory. Member checking was conducted by returning initial findings to two key participants for confirmation and clarification. Data analysis was conducted through three stages referring to Barthes's signification system. The first stage is denotation analysis, namely the identification and description of visual elements that appear explicitly in the character of Klono Sewandono: color, shape, posture, attributes, and composition.

The second stage is connotation analysis, namely the interpretation of cultural, ideological, and emotional meanings attached to each visual element based on the cultural context of Ponorogo and Java. The third stage is myth analysis, namely the identification of values and ideologies naturalized through the visual representation of this character. After the semiotic analysis is completed, the next step is to study the pedagogical potential of the findings in the context of learning Writing Skills, including the identification of relevant learning outcomes, the design of potential writing activities, and the analysis of the development of teaching materials.

3. Results and Discussions

3.1 The Symbolic Meaning of the Bantarangin Ponorogo Monuments

The Bantarangin Monument is located in Sumoroto Village, Kauman District, Ponorogo Regency and is one of the most recognizable icons of the city of Ponorogo. This monument features the main character of Reyog Ponorogo, Prabu Klono Sewandono, represented in a large three-dimensional statue made of reinforced concrete. Klono Sewandono is placed in the most prominent position, namely at the top of the monument, reflecting his status as the main character in the Reyog narrative as the King of the Bantarangin Kingdom. This monument stands on an area of approximately 2,500 m² and is accessible to the public as a cultural tourism destination. In general more clear is in the picture following.



Figure 1. Monument Bantarangin Ponorogo (Source photo : Cutiana)

Focus analysis meaning symbolic in study This is in the visual representation of the statue of Prabu Klono Sewandono as text culture main on the Monument Bantarangin Ponorogo . Analysis Barthes' semiotics on Monument Bantarangin produce findings layered on three level that is denotation, connotation, and myths that will give representation deep. Third level This served in a way sequentially following this , accompanied by table summary For make it easier understanding .

3.1.1 Level Denotation

At the level denotative , character Clone Sewandono at the Monument Bantarangin can identified through six visual elements that form system coherent and recognizable signs public as representation of a gallant king , including : (1) mask, (2) crown , (3) costume and ornaments , (4) weapons and attributes power , (5) potur body , and (6) color dominant .



Figure 2. Statue Clone Sewandono Monument Bantarangin Ponorogo (Source photo : Cutiana)

Figure Clone Sewandono wearing a mask or normal called with the Klono Mask covering all over her face with expression dashing and firm , accompanied by a thick moustache curved to above . In the show Reyog , Klono mask Sewandono colored red on , but in statue monument This served without color (monochrome) because made from concrete . This mask is the most iconic and easiest attribute recognized from figure Clone Sewandono . Above the mask is crown shaped tall and majestic which is called Jamang , usually decorated ornaments luxurious shaped tendrils and stylistic flowers . Crown This reflecting royal status Bantarangin and distinguish Clone Sewandono from other figures in art Reyog Ponorogo.

In representation monuments , figures This visualized with ornaments various complements . Based on interview with artists and managers Reyog Dance Studio Ponorogo, Oky Oktavian Nugroho, there is visual standards of Prabu Klono's costume The standard Sewandono includes : parts on consists of from cakep (chest cover), shoulder plate, necklace , and proba (decoration) back); part lower consists of from sarong , sarong red , epek headband , stagen , belt , trousers klono , and binggel . In the show Reyog , costume This dominated color red , gold , and black with various ornaments striking as in the picture under .



Figure 3. Klono Sewandono's visuals in the Reyog performance
(Photo source from Instagram adif_dgb Performance in the context of the 2025 National Reyog Festival)

Klono Sewandono's hand holds a weapon, an attribute of royal power, called a whip or whip called the Pecut Samandiman, a sacred weapon believed to possess magical powers in Reyog Ponorogo mythology. A keris is also worn on his back as a symbol of royal authority and power. This figure stands upright with his chest out, facing straight ahead, and his feet in a firm stance. This posture conveys the authority, confidence, and combat readiness of a leader. The combination of posture, attributes, and costume creates a powerful visual totality, representing a mighty king. Although the concrete statue does not display color directly, color references from the Reyog performance tradition show the dominance of red, gold/yellow, and black, three colors that each have different denotative and connotative significance in the Javanese-Ponorogo cultural system.

Table 1. Visual Elements of Characters Clone Sewandono at the Monument Bantarangin and Meaning Denotative

No	Visual Elements	Description Denotative	Function Basic Symbolics
1	Mask (Klono Mask)	Cover all over face ; expression dashing; thick mustache curved to on	Marker identity figure
2	Crown (Jamang)	Tall and majestic; decorated with ornaments of vines and stylistic flowers	Royal status marker
3	Costume layered	Saucy , shoulder plate, necklace , proba ; jarik , sampur , epek , stagen , binggel	Marker completeness king's clothing
4	Whip Samandiman	Whip magic held hand right	Markers of authority and active power
5	Keris	Embedded in the back of the body	Marker power and protection
6	Posture stand upright	Chest out, strong stance, gaze straight ahead	Marker leadership and determination
7	Dominant color	Red, gold/yellow, black (Reyog performance reference)	Marker system color cultural

3.1.2 Level Connotation

In the system Barthes' connotation, every visual elements carry cargo meaning cultural transcendence appearance physical appearance. The red color on the mask and costume Clone Sewandono No just choice aesthetic, but rather carrier meaning layered culture. Suwardi Endraswara state that in Javanese tradition , red (*abang*) connotes with courage , vitality , burning passion , and strong emotions . In the context of figure Clone Sewandono , red in a way special connote desire his unrequited love blocked to Dewi Songgolangit A such love strong so that push him lead all over troops to propose to the princess . Gold / yellow color on crown and ornaments costume connotative with prosperity , glory , and divinity in tradition Javanese palace.

Gold is the color of the gods and kings, symbols power granted by transcendental forces . The combination red and gold create binary opposition that is rich in meaning : between desire humane (red) and authoritative divine (gold). Meanwhile that , color black on some element costume connotative with mystery , depth , and power hidden magic in line with dimensions supernatural powers Clone Sewandono who has magical powers magical) including Universal Broom. Mask as most iconic attributes contain very complex connotation . In Javanese philosophy , a mask (*kedok*) is not just closing face , but rather mediation between the human world and the spiritual world. Deep mask show Reyog functioning as transformation identity a person wearing a Klono mask No Again become himself alone , but rather become manifestation

from archetype leadership contained by the character In the monument , this mask immortalized in a way permanent so that connotation transformation and sacredness.

This participate maintained in room public . Crown The towering crown tall connote hierarchy and class social in cosmology Javanese kingdom . The more tall and majestic crown , more and more high degree the user . In the context of monument , size very large crown compared to proportion body create effect hyperbolic emphasizing superlativity power Klono Sewandono. Posture stand upright with puffed chest and arms hold Whip Samandiman connote active , decisive and ready leadership face challenge different with sitting posture that connotes wisdom contemplative. At the level more connotations abstract , Klono Sewandono play a role as archetype that is pattern base universal and recurring characters in various mythology human .

As the archetype of the " adventurer- king " , Klono Sewandono connotes the motif of universalism of the quest (journey) heroic) that was found in various world mythology : a leaders who leave their comfort zones , face various obstacles , and in the end prove its eligibility through fortitude and strength . Connotation archetypal This make figure Clone Sewandono No only meaningful in context local Ponorogo , but also resonates with patterns a more universal narrative makes it so relevant as material discussion academic cross discipline in college tall .

3.1.3 Level Myth

At the level myth level third Barthes's significance of Klono's visual representation Sewandono operate For naturalize ideology leadership strong masculine, All visual elements of characters This posture dashing , colorful masculine (red , black), weapons as symbol power , crown as symbol authority in a way collective build description that the ideal leader is figure strong , brave , and unassuming masculine unstoppable . This is not just description about figure mythological certain , but rather statement normative about like whether a leader should A naturalized ideology through a visual representation that appears plain and neutral . Myth First Can disabit as myth leadership masculine This Work with method present construction cultural about leadership as if is truth natural and universal.

In the context of MKWK Indonesian Language learning , awareness critical to mechanism myth This precisely become competence important things that need to be done developed in students A a form of critical media literacy that is highly relevant in the Society 5.0 era (Nurjanah dkk., 2025). The second myth at play is the myth of Ponorogo's cultural identity. Klono Sewandono has become a symbol of the collective identity of the Ponorogo people. He is not simply a character in a story, but rather a representation of the community's cultural identity and pride. The Bantarangin Monument, strategically placed in a public space, serves to reproduce this identity daily for anyone who passes by. UNESCO's recognition of Reyog Ponorogo as an Intangible Cultural Heritage in 2022 further strengthens the legitimacy and global resonance of this cultural identity (UNESCO, 2022).

In the context of globalization that has the potential to erode local identity, the cultural identity myth attached to Klono Sewandono has a defensive function: it serves as a boundary marker that distinguishes "us" (the people of Ponorogo) from the rest of "them." For students from Ponorogo and other regions, understanding this identity myth is an important form of cultural literacy to be developed in MKWK Bahasa Indonesia, especially in the era of Society 5.0 where local identity is increasingly threatened by global-digital homogenization. The third myth embodied in the representation of Klono Sewandono is the myth of true love, worth fighting for at all costs. The narrative behind this character, a king leading thousands of soldiers to propose to a princess, embodies a romantic ideology of heroic and uncompromising love.

This myth serves to legitimize determination and tenacity as noble values, even when driven by personal desire. However, critical studies also need to address the problematic dimensions of this myth. The Klono Sewandono narrative positions Dewi Songgolangit as a passive object of the king's active desires, rather than as a subject with her own will—a patriarchal narrative structure common in traditional mythology. Critical awareness of the

gender dimensions in this cultural text needs to be developed pedagogically within the context of the Indonesian Language Course (MKWK), so that students can develop critical reading skills that not only appreciate local cultural values but are also able to identify and discuss their problematic dimensions academically.

Table 2. Summary of Analysis Results Barthes's semiotics on Artifact Culture Monument Bantarangin : Statue Clone Sewandono

Level	Focus Analysis	Key Findings	Cultural Values
Denotation	Explicit visual elements	Mask, Crown Jamang , Whip Samandiman , posture upright , costume layered	A visual representation of a mighty king who is sturdy and dignified
Connotation	Meaning cultural and emotional	Red is courage & passion ; Gold is prosperity & divine ; Black is supernatural powers ; The mask is spiritual transformation	Archetype leadership heroic , values courage , authority , spiritual strength
Myth	Naturalized ideology	The myth of masculine leadership; the myth of Ponorogo's cultural identity; the myth of heroic love	Heroism, local identity, determination, cultural patriotism

3.2 The Relevance of the Symbolic Meaning of the Bantarangin Monument Cultural Artifact in the Indonesian Language MKWK in Higher Education

The relevance of integrating the results of the semiotic analysis of the Klono Sewandono Statue at the Bantarangin Monument in Ponorogo into the learning substance of the Compulsory Curriculum Course (MKWK) of Indonesian Language creates a contextual, critical, and research-based learning model. At the denotative level, explicit visual elements such as masks, wungu golden crowns, and samandiman whips are utilized as concrete objects to train students' basic academic skills. Students are invited to explore academic texts and compile research reports through objective, precise, and bias-free scientific descriptions, reflecting the firmness and empirical facts in the field. In the connotative dimension, the cultural and emotional meanings of the color symbols (red, gold, black) and the spiritual attributes of the statue become a bridge for students to explore the world of literature.

This process trains the sharpness of students' discourse analysis in distinguishing between explicit textual data and implied contextual meanings. The ability to interpret this connotative aspect is crucial when students begin to develop a theoretical basis in a research proposal or when separating raw facts from in-depth analysis in the discussion section of an activity report. Finally, at the mythical level, the ideology of leadership, patriotism, and Ponorogo's cultural identity inherent in the Bantarangin Monument are actualized as a foundation for strengthening the nation's character. These heroic myths are made relevant to the essence of Indonesian as the national and unifying language, where language functions as a cultural "shield" in the global era.

Through this ideological content, students not only actualize themselves in writing scientific articles but are also able to position their scientific work as a real contribution to preserving and disseminating the noble values of local wisdom at the national and global levels.

Table 3. Relevance of Semiotic Analysis of the Klono Sewandono Statue and the Substance of the Indonesian Language MKWK in Higher Education

No	The substance of the Indonesian MKWK according to the Decision Ministry of Higher Education Number: 84/E/KPT/2020 Chapter: II .d				Implementation Learning & Forms Assignment
	Level Semiotics & Key Findings	Focus Cultural Analysis & Values			
1	The essence of Indonesian as a unifying language and national language	Myth: The myth of Ponorogo's cultural identity and nationalism.	Cultural Patriotism: Indonesian as a tool to unite local cultural diversity (such as Reog Ponorogo) into a national framework.	Critical Reflection & Discussion: Students discuss how the national language naturalizes local cultural diversity into a strong national identity.	
2	Explore text in life academic (driver knowledge knowledge)	Denotation: Explicit visual elements (Mask, Crown , Whip , posture , costume).	Representation Objective: Identify fact empirical and descriptive which become base writing text academic .	1. Read Critical & Descriptive Text: Students train write paragraph objective descriptive -academic based on feature physique statue without biased opinion . 2. Students dissect article / text academic about Monument Bantarangin .	
3	Exploring the world of libraries	Connotation : Meaning symbolic colors (red , gold , black) and instruments cultural .	Spiritual Power & Authority : Understanding meaning text behind symbols culture through reference theoretical .	Synthesis of Theoretical Studies : Students browse literature (journals / books) about theory color and semiotics culture For validate meaning connotative statue .	
4	Designing research proposals and activity proposals	Myth: The myth of masculine leadership, determination, and heroic love.	Archetype Leadership & Vision: Designing the future , direction research and objectives impactful activities wide .	Background Preparation Research: Students prepare a research proposal culture with lift myths local Bantarangin as problem research gap.	
5	Report results research and results activity	Denotation & Connotation:	Data Determination & Validity:	Preparation of the Results & Discussion	

No	The substance of the Indonesian MKWK according to the Decision Ministry of Higher Education Number: 84/E/KPT/2020 Chapter: II .d	Level Semiotics & Key Findings	Focus Cultural Analysis & Values	Implementation Learning & Forms Assignment
		Transformation of physical elements into cultural-emotional meaning.	Presenting accurate data and logical and authoritative interpretations.	Chapter: 1. Students write a research report that clearly separates field data (denotation) and interpretative analysis (connotation). 2. Students compile a final report objectively based on field data at the Bantarangin Monument, then present it using assertive <i>public speaking techniques</i> .
6	Actualizing yourself in scientific articles	Myths & Connotations: Heroism, local identity, spiritual actualization.	Self-Actualization & Intellectual Pride: Producing scientific works that contribute to the preservation of national culture.	Publication of Scientific Articles: Students learn to write print-ready/publishable scientific articles about Bantarangin values using a variety of academic language, as a form of self-actualization as young scientists.

Discussion

Symbolic Meaning of Cultural Artifacts of Bantarangin Monument, Ponorogo

Barthes' semiotic analysis of the visual representation of Klono Sewandono on the Bantarangin Monument shows that at the denotative level, this figure is constructed through seven complementary visual elements: the mask, the Jamang crown, the layered costume, the Samandiman whip, the keris, body posture, and the dominant color. All of these elements collectively form a coherent sign system that is easily recognized by the public as a representation of a mighty king. The mask is the most iconic attribute because it directly marks the figure's identity, while the upright posture with a puffed out chest emphasizes the image of firm and authoritative leadership. At this level, the monument functions as a visual text that conveys a message of heroism and authority directly to anyone who observes it.

At the connotative level, each visual element carries a cultural meaning that goes far beyond its physical appearance. The color red connotes courage and burning passion, gold symbolizes divine authority and the prosperity of the palace, while black refers to hidden magical powers. The mask, in particular, serves not merely as a face covering, but as a medium for spiritual transformation between the human world and the world of leadership archetypes. Furthermore, at the archetypal level, Klono Sewandono represents the universal pattern of the "adventurer-king" who undertakes a heroic *quest* to prove his worthiness as a leader, giving this figure a narrative resonance that transcends the local context of Ponorogo. At the myth level, the visual representation of Klono Sewandono works to naturalize three ideologies simultaneously: the myth of masculine leadership, the myth of Ponorogo's cultural identity, and the myth of heroic love.

The combination of bold, masculine, and authoritative visual elements tacitly affirms the normative construct that the ideal leader must be a strong and unstoppable figure—an ideology that appears natural but is actually a cultural construct. On the other hand, the monument's presence in public space makes it a tool for the daily reproduction of the collective identity of the Ponorogo community, especially after UNESCO recognition in 2022, which further strengthened its global legitimacy. However, critical studies also need to highlight the problematic dimension of the myth of heroic love that positions Dewi Songgolangit as a passive object, a patriarchal structure that is important to read critically in the context of cultural literacy education.

The Relevance of the Symbolic Meaning of the Bantarangin Monument Cultural Artifact in the Indonesian Language MKWK in Higher Education

The relevance of integrating the results of the semiotic analysis of the Klono Sewandono Statue at the Bantarangin Monument in Ponorogo into the learning of the Compulsory Curriculum Course (MKWK) of Indonesian offers a transformative pedagogical breakthrough. Through this approach, language learning is no longer trapped in rigid and mechanical *grammar teaching, but shifts into a dynamic process that is contextual, critical, and research-based (Research-Based Learning)*. By exploring Roland Barthes' three levels of semiotics, namely denotation, connotation, and myth, students not only hone their academic skills, but also experience the process of internalizing character values and strengthening national identity simultaneously.

At the denotative level, the analysis focuses on the explicit visual elements of the Klono Sewandono Statue, such as the mask, the golden crown, the Samandiman whip, and the upright physical posture. In an academic context, the ability to identify these concrete objects is the main asset for students to master the substance of "Exploring texts in academic life" and "Reporting research results and activity results." Students are trained to clearly separate objective empirical facts from subjective personal interpretations. The ability to describe the statue's physical features precisely without biased opinions is an important foundation in writing descriptive-academic paragraphs and compiling research results chapters. Through this method, the firmness of King Klono Sewandono's attitude is transformed into scientific firmness, where students are required to present field data honestly, accurately, and responsibly before moving on to more complex stages of analysis.

Entering the connotative dimension, the discussion shifts from the explicit (physical features) to the implicit (cultural and emotional meanings). The symbols of red (courage), gold (prosperity), and black (magic) compel students to go beyond mere observation to reading the cultural texts behind the objects. This activity directly correlates with the content of "Exploring the World of Libraries." Students cannot discover valid connotative meanings without conducting a robust theoretical literature search, whether through scientific journals or reference books on semiotics and color theory. The search process library This educate student become critical readers (*critical readers*). In writing academic , sharpness interpret aspect connotative this is very crucial when student compile chapter discussion reports , where they

sued For capable linking raw data findings in the field with relevant theories to produce synthesis logical and authoritative analysis .

At the peak analysis , level myth dismantle narrative ideologies that are naturalized by society , such as myth leadership masculine , determination , and identity cultural Ponorogo . Within the framework curriculum , domain This make it relevant object culture with three substance crucial : " The essence Indonesian as national language " , " Designing proposals" , and " Actualizing self in article scientific " . The value of patriotism inherent culture at the Monument Bantarangin become perfect analogy for the function of Indonesian in the modern era. Indonesian is positioned as a " shield " or instrument defense national integration diversity culture local (such as Reog) to in frame identity a strong national in the midst onslaught globalization .

In a way methodological , myths local and issues leadership This used by students as a stimulus for find *research* gap researching) in compilation background back of research proposal them . Finally , the whole series of analysis processes from denotation until myth This culminates in writing article scientifically ready published . At this stage end this , student succeed actualize self they No only as users language , but rather as scientists productive young people who are capable disseminate wisdom local Ponorogo to in discourse scientific national and international.

4. Conclusions

Analysis Barthes' semiotics on visual representation of the statue Clone Sewandono at the Monument Bantarangin Ponorogo disclose that artifacts culture This No just object aesthetic , but rather A visual text- laden meaning layered . At the level denotation , seven the main visual element of the mask, the crown Jamang , costume layered , whip Samandiman , keris, posture body and color dominant in a way collective build system coherent signs as representation of a mighty king . Every element own function symbolic mutually supportive basis strengthen One each other, so that produce image firm , authoritative and easy leadership recognized by the public wide. At the level connotation , visual meaning beyond appearance physical and exploratory to realm deeper cultural significance .

The colors red , gold , and black each carry connotation courage , authority divine , and power magical which is rooted in Javanese- Ponorogo tradition . Masks as the most iconic element contain dimensions spiritual transformation that places the user as manifestation archetype universal leadership . Connotation the archetypal " adventurer- king " make Clone Sewandono relevant No only in context local , but also resonates with patterns narrative known heroics in a way cross culture and cross discipline knowledge. At the mythical level, the visual representation of Klono Sewandono works to naturalize three ideologies simultaneously: the myth of masculine leadership, the myth of Ponorogo's cultural identity, and the myth of heroic love.

All three serve to make cultural constructs appear as natural and universal truths. UNESCO's recognition of Reyog Ponorogo as an Intangible Cultural Heritage in 2022 further strengthens the global resonance of the cultural identity represented by this monument. Nevertheless, critical study remains necessary to understand the problematic dimensions of the myth, particularly the patriarchal structure that positions Dewi Songgolangit as a passive object in the narrative of the king's heroism. The findings of this semiotic analysis have significant pedagogical relevance in the context of MKWK Indonesian Language in higher education. The three levels of semiotics of denotation, connotation, and myth can be systematically integrated into the six learning substances of MKWK Indonesian Language in higher education, starting from academic text exploration, literature search, proposal design, research reporting, to scientific article writing.

Through this approach, Indonesian language learning transforms from mechanical grammatical teaching to a contextual, critical, and research-based process, while simultaneously fostering cultural literacy and national character in students in the era of Society 5.0. Further research is needed to explore the perspectives of students and lecturers on the effectiveness of

learning based on local cultural realities through experimental studies or classroom action research. The development of more structured teaching tools including modules, text genre assessment rubrics, and digital media based on local cultural realities is also a future research agenda.

References

- Al As'ad, H., & Resiyani, W. (2023). The meaning of anthropomorphic motifs in megaliths in the district Merangin, Jambi Province: Approach Roland Barthes' Semiotics. *Titian: Journal Knowledge Humanities*, 7 (2), 330–346. <https://doi.org/10.22437/titian.v7i2.29476>
- Alwasilah, AC, Suryadi, K., & Karyono, T. (2022). *Ethnopedagogy: The foundation of educational practice and teacher education*. Kiblat Buku Utama.
- Amanda, R., & Wijayati, PA (2026). Collective Memory in Public Space: Symbols, Identity, and Social Heritage. *KARMAWIBANGGA Historical Studies Journal*, 8 (1), 35–44.
- Azifambayunasti, A., & Ediyono, S. (2021). The Palagan Tumpak Rinjing Monument and the Memory of the Pacitan Regency Community of the 1949 Physical Revolution. *History and Culture: Journal of History, Culture, and Its Teaching*, 15 (2), 198–209. <https://doi.org/10.17977/um021v15i22021p198>
- Azmi, MU, Fatimah, AB, Khomisah, K., & Salsabila, GN (2025). Code Shift in the Digital Communication of Generation Z in Indonesia. *Educative: Jurnal Scientific Education*, 3 (2), 65–68.
- Bekti, BGK (2022). Tradition Reog Ponorogo as culture identity strengthener nation. *Journal Nusantara Culture*, 5 (2), 75–82.
- Chatterjee, H. J., & Hannan, L. (2015). *Engaging the senses: object-based learning in higher education*. Ashgate Publishing, Ltd.
- Creswell, J. W., & Poth, C. N. (2016). *Qualitative Inquiry & Research Design: Choosing Among Five Approaches* (4th ed.). Sage Publications.
- Dewi, AC, & Saputra, EE (2025). Indonesian Language Writing Learning Model Oriented to Literacy Competence. *Journal of Humanities, Social Sciences, and Education (JHUSE)*, 1 (6), 71–82.
- Hadi, C., & Minggra, R. (2021). Redefinition Architecture Monument Struggle in Indonesia: Architecture Monument As Reflection of Ideals. *Journal ZONATION Architecture*, 4 (2), 267–274. <https://doi.org/10.17509/jaz.v4i2.33895>
- Handayani, W. (2023). Multimodal, Semiotics and Translation of Elementary School Education Slogans: Visual and Verbal Messages in Islamic Views. *Journal Muhammadiyah and Integration of Knowledge*, 1 (2), 84–99.
- Harry, H., Marta, RF, Bahrudin, M., Bangun, N., & Kurniawati, LSMW (2022). Mapping Ideology Performative and Repressive in Documentary Video on Youtube Channel: A Perspective Multimodality Lasem City Culture. *Journal of Visual Communication Design & Multimedia (Andharupa)*, 8 (1), 38–51.
- Hawa, AM, Hikmah, MS, Latifah, H., Malik, FA, Khotimah, S., Hidayat, F., Violy, A., Jusniani, N., & Sitompul, LA (2025). *Innovation and Transformation of Education in the 5.0 Era*. Cahaya Smart Nusantara.
- Hicks, D., & Beaudry, M. C. (2010). *The Oxford handbook of material culture studies*. OUP Oxford.
- Hodder, I. (2018). *Where are we heading?: the evolution of humans and things*. Yale University Press.

- Jayaningsih , AAR, Antara, IPJ, & Candrakusuma , IGNO (2025). Roland Barthes' Semiotic Analysis of Sagra's Short Story Collection. *E-Jurnal Medium* , 6 (2), 29–43.
- Ministry of Education, Culture, Research, and Technology. (2024). *Independent Learning-Independent Campus Guidebook* . Ministry of Education, Culture, Research, and Technology.
- Leandra, FG, & Rahmawaty, D. (2024). Symbolism of Figures and Cultural Meaning of Reog Dance in the Identity of Fashion Works. *Journal of Design: Research Studies in the Field of Design* , 4 (1), 537–549.
- Mahsun. (2014). *Texts in Indonesian language learning in the 2013 curriculum* . Raja Grafindo Persada.
- Mayasari, M., Hikmah, N., Julina, S., Silvany, R., Husnita, L., & Nur, M. (2025). The Relationship between Digital Literacy and Students' Critical Thinking Skills in the Society 5.0 Era. *Journal of Education and Teaching Review* , 8 (2), 5714–5720.
- Muzakir, MI (2023). Implementation of the outcome-based education (OBE) curriculum in the higher education system in the era of the industrial revolution 4.0. *Edukasiana : Journal of Islamic Education* , 2 (1), 118–139.
- Ngadhimah , M., Ramdhani, AA, Wachid, A., & Wibowo, A. (2023). Coaching Religious Character of Students Through Culture Schools at SMAN 2 Ponorogo. *MA'ALIM: Journal of Islamic Education* , 4 (2), 296–312.
- Noorsasetya, AH (2018). Analysis Study Semiotics To Meaning and Symbolism of Characters Puppet Brayut Jawa. *Narada* , 5 (1), 47–57.
- Nurchayawati , E., & Alfisyahrin , Z. (2021). Mural Art as Character Education National Resilience . *Deskomvis : Journal Scientific Design of Visual Communication , Fine Arts and Media* , 2 (1), 1–9.
- Nurjanah , N., Srihilmawati , R., & Muntako , B. (2025). Digital Transformation of Local Language, Literature, and Culture in the Era of Society 5.0. *International Journal of Language and Culture* , 3 (1), 1–12.
- Nuzulia , IFL (2025). Multimodal Analysis of the Cover of Tempo Magazine for the 2024 Presidential Election: A Social Semiotic Study. *GHANCARAN: Journal of Indonesian Language and Literature Education* , 6 (2), 312–333. <https://doi.org/10.19105/ghancaran.v6i2.8480>
- Ministry of Education and Culture of the Republic of Indonesia. (2020). *Guidelines Implementation of Compulsory Courses in the Higher Education Curriculum* . In the Ministry of Education and Culture of the Republic of Indonesia (84/E/KPT/2020).
- Piliang, YA (2004). Semiotics of Text: A Approach Text Analysis . *Mediator: Journal Communication* , 5 (2), 189–198.
- Pradoko , AMS (2015). Semiotics for research object material culture of art . *Imaji : Journal of Art and Art Education* , 13 (2).
- Pratiwi, H., Suherman, Hasruddin , & Ridha, M. (2025). Between shortcuts and ethics: navigating the use of artificial intelligence in academic writing among Indonesian doctoral students. *European Journal of Education* , 60 (2), e70083.
- Rachmadi , G., Hendriyana , H., & Falah, AM (2023). Contextuality and Representationalism of Monument Statues in Bandung City. *Panggung* , 33 (2), 155–171.
- Raharjo, YM, Waluyo, HJ, & Saddhono, K. (2017). A Study of Sociology of Literature and Character Education in the Novel Nunpada Sebuah Cermin by Afifah Afra and Its

- Relevance to High School Teaching Materials. *Indonesian Journal of Education* , 6 (1), 16–26.
- Suryani, S., & Sidhartani, S. (2018). Designing Characters in the Folktale of the Bantarangin Kingdom as a History of the Creation of Reog Ponorogo Art. *Visual Heritage: Journal of Art and Cultural Creation* , 1 (01), 82–91.
- Suwandi, S. (2019). Indonesian Language and Literature Literacy Education in the Era of Disruption . *Cakrawala Media*.
- Suwardana, H. (2018). Industrial revolution 4.0 based on mental revolution. *JATI UNIK: Scientific Journal of Industrial Engineering and Management* , 1 (2), 109–118.
- Tressyalina, T., Noveria, E., Arief, E., Wulandari, E., & Ramadani, NT (2023). Analysis of the need for interactive e-LKPD based on local wisdom in learning expository text. *Educaniora: Journal of Education and Humanities* , 1 (1), 23–31.
- Wilantari, NNA (2025). Representation of Dayak culture and tourism communication through TikTok: a visual semiotic analysis of Central Kalimantan cultural videos. *Dharma Duta* , 23 (01), 1–14.
- Zarra, M., Wahyuni, RN, Harjono, HS, & Suryani, I. (2025). Utilization of Linguistic-Visual Multimodality in Supporting Students' Understanding of Indonesian Language Learning Materials: A Theoretical Study. *Journal Onoma : Education, Language, and Literature* , 11 (4), 4102–4111.