Code Choice and Meaning of Ganesa Statue in School Area
(A Case Study of Linguistics Landscapes)

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Abstract*

This article aimed at investigating the presence of Ganesa statue in the school premises, in terms of the code choice and symbolic meaning. The code choice within this article focuses on the language preferences that it used to communicate the meaning, meanwhile meaning refers to the physical, material and its symbolic aspects. This is a qualitative research. The data was obtained from field and library research that further confirmed by an interview with the school authority and priest. It is found that the signage on the statue is written in Balinese Language by using Balinese script and Latin. Ganesa within this school context, indicates the existence of masculine power of knowledge, displaying aesthetic, and keeping the unworthy away, the statues are also symbolizing the existence of Ganesa as a medium for prayin.

1. Introduction

Culture means 'the way of life of a group of people' in the other word – how they live their lives (Kidd & Teagle, 2012). It is further said that the pattern of social organization and the 'normal' ways in which we are expected to behave in society touch all aspects of our daily lives, it includes the customs, attitudes, beliefs, traditions, and ritual of a society. Culture also defines as "historically transmitted pattern of meanings embodied in symbols, a system of inherited conceptions expressed in symbolic form by means of which men communicate, perpetuate and develop their knowledge about and attitude towards life"(Geertz in (Shweder, Le Vine, LeVine, & Economiste, 1984). Those two concepts of cultures interconnecting with identities summarizing the issue that both culture and identity can be reflected from ritual of a society and symbolic form.

One of the symbolic forms commonly found in Balinese community, more specifically the Hinduism, is Ganesa statue. Ganesa is believed as one of Hindu's Gods, that they conduct ritual of religion, such as offer canang (flower arrangement for daily offering of Hindu community) in front of the statue. Ganesa also has the highest frequency to be found compare to other statues of Hindu gods which have been found in Indonesia (Bagus, 2015). Ganesa statue

found outside Bali, generally placed in temples and other places which are considered sacred, such as a crossroads, river crossings or bridges, and under big trees.

Wardhaugh (1986) defines "code" as a language or a variety of a language employed for communication in discourse situations (Torto, 2012). This means that when two or more individuals communicate with each other in speaking, for example, we can name the system of communication that they employ a code. Further "Code" is taken here in its common use in the sociolinguistics literature (e.g., Wardhaugh 1992) as a neutral term to refer to any language or variety of language (Kasanga, 2014). Building on Kress and van Leeuwen's (1996) visual grammar, Scollon and Scollon (2003) have extended the discussion of language choice to include code preference, "the relationship between two or more languages in bilingual (multilingual) signs and pictures" (Lou, 2007).

In the study of Scollon and Scollon (2003), Geosemiotics ideas is introduced in interpreting semiosis in public areas. They mentioned a notion that the location of a sign providing an additional meaning to the sign meaning itself (Yaden & Artawa, 2020). Further, this approach recognizes that the physical, material and symbolic aspects of places are resources in producing meanings for the signs and practices that are found in them ((Nichols, 2013). This bear the necessity to relate the review of a sign within their environment.

This article aimed at investigating the presence of Ganesa statue in the school premises, specifically in International Business and Tourism Institute (IPB Internasional) located in Denpasar, Bali, where majority of the people are Hinduism. However, other four religions such as: moslem, Cristian, Catholic, and Buddhist are also found. The focus of this article is in the choice of code and the meaning of the statue. The code choice is determined by the code preferences, meanwhile the meaning aspect is generated from physical, material and its symbolic aspects.

Text is defined as messages—both those that use verbal and visual signs (visual signs)—that produce verbal text and visual text (visual text), such as advertising images, television, comics, films, fashion, dance, theater, sculpture, architecture, urban planning (Piliang, 2004). Verbal texts are further distinguished between (1) 'oral text' (oral text), which is narrowly called discourse, and (2) written text, which is narrowly referred to as 'text', such as literary texts, poetry, novels, legal texts (legal text), letters, charters, notes, inscriptions. 'Visual text' (visual text) is 'text', which involves visual elements, such as pictures, illustrations, photographs, paintings, or computer-created images. Among those included in this visual text are: advertising text, fashion text, television text, art text (sculpture, painting, dance, theater), object text (commodity), architectural text. Textual studies is a branch of semiotics with a very broad scope, with various study names. Among the studies that are essentially the same as text studies, among others: text processing, discourse processing, textual analysis, discourse analysis, text linguistics, text semiotics, text theory, discourse theory, text science, text grammar. Furthermore, Gunther Kress in Yendra and Artawa (2020) clearly defined that sign is a readable subject that can be critically interpreted. Further information following this statement is pointing to the phenomenon that every sign carry purpose in its existence. Referring to those statements, the Ganesh phenomena can be further reviewed as subject of linguistic landscape.

2. Research Method

This study engages qualitative approach since its concerned falls into subjective assessment of attitudes, opinions, and behavior (Kothari, 2004). According to the type, this study can also be categorized into descriptive research that includes fact-finding enquiries of different kind. In order to achieve the research purpose, data was collected from field and library research.

Interview was also conducted to confirm the library findings. The interview was conducted to the school authority and school priest. This is also a case study that limits the unit analysis only on the school setting premise of IPB International campus. The data were obtained in 2021.

2.1 Literature Review
A. Ganesa

As it is written by Wendy O'Flaherty (in Brown), Ganesa has everything that is fascinating to anyone who is interested in religion or India or both: charm, mystery, popularity, sexual problems, moral ambivalence, political importance, the works. One can start from Ganesa and work from there in an unbroken line to almost any aspect of Indian culture. The description displays the close connection between Ganesa, religion, and India. It is also stated that Ganesa blessed almost every aspect of life including charm, mystery, popularity, sexual problems, moral ambivalence, political importance, the works. Additionally, it is also stated that Ganesa exists in China by the sixth century. Dual Ganesa were also found to be popular in China and Japan.

There are various versions of Ganesa from different books (Titib, 2003). Book of Uttara Ramayana/ Vettam is illustrated Siva and Parvati took the form of monkeys and mingled in the forest, Parvati finally became pregnant and transferred her womb to Anajan so that Hanuman was born. Then Shiva and Parvati turned into elephants so that a son in the form of an elephant was born who was called Ganapati. As written in Linga Purana (Rao, 1968), Ganesa was created by Shiva at the request of the Gods who were disturbed by the Asuras. Ganesa was born from Parvati's womb with a handsome face. But when Sani saw Ganesha, Ganesha's face turned to ashes. This happened because Sani got a curse from his wife that whatever he saw would turn to ashes. Brahma then promised Parvati to save Ganesa by changing the head of Ganesa with the animal he first saw, namely an elephant. Another version of this book is that Parvati was jealous of Ganesha's handsome looks, which almost resembled Shiva, so Parvati cursed Ganesa as a young man with the head of an elephant and a distended stomach. But by Siva Ganesa was granted the majesty to lead the Ganas and the power to decide success and failure. Another version of Ganesha's birth is in the Suprabhedagama, which tells that Ganesa was born as a human with the head of an elephant because Siva and Parvati while in the forest saw a pair of female elephants. As they mingled, Parvati gave birth to a calf with the head of an elephant. The latter in the Matsya Purana and Skanda Purana which mentions Lord Indra's request to Lord Siva to prevent women, sudras and sinners from having the opportunity to visit heaven to be stopped. Since the visit was due to Shiva's blessing, Siva could not grant Indra's request but Shiva indicated that Indra should meet Parvati. Parvati who was pleased after the offering of praises was then bestowed upon a four-armed, elephant-headed creature, called Ganapati. The next Ganapati who helped fulfill the request of the god Indra.

The use of media in the form of symbols is considered useful in growing a sense of devotion of people (Titib: 66). Symbols in Hinduism occur in various shape, forms, names, and functions. Thus, the symbol itself, generate meanings to bring people closer to the worshiped, God Almighty, His manifestations, to devatas, the holy spirits of the sages, and the holy spirits of ancestors who have been purified according to the believe of Hinduism. These symbols can only function as a medium of worship after a purification ritual is carried out which in India is called *prayascitta* (in Bali it is called *mlaspas*) and 'abhiseka' (in Bali it is called *Pasupati*).

Besides material, the sacredness of the statue is also determined by its purification process. It has been mentioned previously that it should attend a ritual named melaspas and pasupati (Titib, 2003).

It is stated in the Book of Bhagavata Purana, that the material of the statue should also be considered to strengthen the stirs up inner vibrations in himself. Below is the quotation of the Book of Bhagavata Purana XIII.27.23:

saili darumayi lauhi lepya lekhya ca saikati
Manomayimanimayi pratimasta vidha smrta

It can be translated as follow:
> There are 8 (eight) types (materials) of statues, namely those made (carved) from stone, wood, metal (such as gold, silver and others), clay, paint (as a painting), sand, gems that are expensive or imagined in the mind.

Referring the above quote, it can be concluded that there are materials that can be considered good for constructing symbols of God in the statue form, such as stone, wood, metal (gold, silver, and other types of metal material), clay, paint, sand, and gemstone.

Hindu devotee believes that the depiction of the gods is called the image of the gods. There are several forms of depictions including:

1) Human form with various advantages, such as four, eight, or thirteen hands, and so on. An example of such an illustration is the embodiment of Harira (Siva and Vishnu in one body).
2) Animal - shaped. This shape can be illustrated in Garutmat. Garutmat is Siva who was transformed himself into eagle in order to send rain and grant prosperity to his people.
3) Human and animal shape. The example of this is Hayagriva, the God that appears in the body of human and horse-headed.
4) Human with a plant head. For example, the Soma tree and the Kha tree. However, this example is not found in Balinese Hinduism.
5) Form of certain objects or letters. The example of this shape is the sun or *Cakram* (wheel) is the symbol of Lord Shiva, moon is the symbol of Goddess Chandra.

Moreover the depiction of Ganesh, is in the form of human and animal shape. The body of Ganesh is human, meanwhile the head of Ganesh is an elephant. It is said that part of Ganesa Popularity is dealing with it looks. Ganesa has elephant head and human body, usually His body is depicted as short and squat with an enormous belly (Brown, 1991). Ganesa statues found in Indonesia is manifested in two attitudes, namely: sitting and standing, and has a number of hands between 2 and 18.

B. Code Choice

A research on Geosemiotic Analysis of Shop Signs in Washington, D.C.'s Chinatown ((Lou, 2007) found out that the shop signs of most Chinese stores have Chinese characters in visually prominent positions, either in the center or above the English store names . In some cases, when the Chinese name is in a less preferred position, it is still highlighted by a brighter color. In addition to the choice of languages, the making of a shop sign in Chinatown also involves the choice between simplified and traditional writing systems, or both.

A study of code choice was conducted in Hong Kong, where former British colony have occurred and there was a shift in language policy, from bilingualism (Cantonese and English) to trilingualism (Cantonese, English and Putonghua). The study found out that the students' speech repertoire mainly consists of two languages: Cantonese and English and their various mixes. Cantonese is used to ensure understanding, consolidate solidarity and maintain social cohesion. The English-Cantonese mix has become a more powerful identity marker for educated people in Hong Kong than pure Cantonese. English and its supplement with Cantonese are often used in the domain of education. The majority of students seldom use Putonghua in everyday life, but there is a strong instrumental motivation to learn it. Measures are suggested to facilitate a more successful move from bilingualism to trilingualism ((Ho, 2008).

An Ethnographic Study of Code Choice between two neighbourhoods of Indonesia has found out that the number of interactions between Javanese and non-Javanese has demonstrated the use of a regional language (in this case ngoko Javanese) in inter-ethnically instead of Indonesian. This study was conducted in in an Indonesian urban setting. In particular it looks at and compares code choice in a low income neighbourhood and a middle-income neighbourhood of Semarang (Goebel, 2005).

Those three different setting and condition on code choice reveals the preferences of using native language on its most possible element, and the efforts to maintain its existence. The choice of regional language is also preferred instead of national language, in most of interactions.

C.   Function of Statue

Statue in Hinduism belief can be functioned as decorative artistic item or as symbol in worshiping upon Almighty Lord. The function it's served, determined also by the statue material and the way it is treated.

In general, Ganesa has several functions as follows. Ganesa as Wighneswara which means the God of obstacles or God who can control everything disaster. Wighna means hindrance, and iswara means ruler (Titib 2009, 347 in (Bagus, 2015)). Placement of Lord Ganesa as Wighteswara is very broad considering the type and various sources of human hazard. In the Book of Tantu Panggelaran, God Ganesa is referred to as the seeker God. Ganesa is known as Gramdeva which can be interpreted as a guardian god village or community. The statue of Lord Ganesa is placed in village crossroads. Ganapati Tattwa Book mentioned the cleaning of the place that attacked by pests by Sanghyang Ganapati so that in this book, Ganesa works as a repellent against pests and plant diseases. The Mahanirvana Tantra says: Lord Ganesa or Bhatara Gana as ruler of harvest and prosperity. Ganesa as Winayaka meaning can always see. Ganesa as Vinayaka includes several aspects, such as god masculine science. Besides Ganesha, Goddess Saraswati is also known as the god of knowledge feminine. Ganesa as the god of thrashing mentioned in the book Ganapati Tattwa which tells that Lord Ganesa got lessons from his father, Shiva Mahaguru and is authorized to do gluing for plant pest control. In the Old Javanese inscription, Lord Ganesa are often listed as sworn witnesses.

Further, (Brown, 1991) mentioned that Ganesa is often said to be the most worship God in India. Ganesa is the liminal God of transitions: He is placed in the doorway of temples to keep out the unworthy, in a position analogous to his role as Parvati doorkeeper, and he can set up, as he did to his father, obstacles to the successful completion of goals.

2.   FINDINGS AND DISCUSSION
A.   Code Choice Uses in Displaying Ganesa Statue

In this article, "code choice" refers to the choice made by the school authority (presumably authors of all the signs) of a language or a language variety. "Code" is taken here in its common use in the sociolinguistics literature. This is what have been mentioned by

Wardhaugh ((Kasanga, 2014), that 'code' is neutral term to refer to any language or variety of language.

A linguistic landscape study on mobile signs, code choice, symbolic meaning and territoriality in the discourse of protest of Arab Spring revolution conducted by Kasanga (2014) found out that multilingualism is in the order in response to the multiplicity of the protesters' audience. In his study, it is also mentioned language choice is a business choice in the contect of tourism (Piller, 2007) and Spolsky and Cooper' (1991) also suggested "write sign in the language you know".

The sign displayed in the Ganesa statue is using Balinese Language. The scrip is written in Balinese and followed by Latin, as can be seen in the following picture:

Picture 1: Ganesha Statue Signage
(source: author)

In the signage, the first line indicates Balinese script, that can be read as Ganesha in Latin. This signage only displays name of the statue, that somehow will be difficult to analyze the choice of its language. However, within this context, the choice of the language can be interpreted from the other signage in the entrance of statue area, which written: "*Pelinggih*

Taman Beji", meaning the area or place of "Taman Beji" ("Taman Beji" refers to temple premises which is dedicated for cleansing and most of the time, water source can be found in the area). "*Pelinggih*" is rooted from Balinese language "*linggih*", which can be translated into "residence", so the signage of "Pelinggih Taman Beji" can be translated into the residence of the God that can be functioned as cleansing/ purification. Moreover, the base of the statue is a fish pool, indicating the water source itself, although there's no an activity such as *melukat* (physical cleansing by pouring the holly water) is conducted here.

Picture : Ganesha Entrance signage
(source: author)

As Piller stated (Kasanga, 2014) that the choice of code is largely determined by the audience, a factor more powerful than the author's literacy or language repertoire may be. The use of Balinese in the Ganesha signage is also anticipated since the audience are Balinese who visit the Ganesha for praying. This is also supported by the interview result with the school authority who is mentioning the priority is on the pilgrims in choosing the language signage. Additionally, Balinese language is said to be commonly use in the context of temple signage in Bali, people are expected to understand the idea better than translated them into other language. Apart from this reason, it is also mentioned that the local government of Bali Governor Regulation number 80 of 2018 concerning the protection and use of Balinese language, script and literature as well as the implementation of Balinese language month. It regulates the position of the Balinese script in writing office signboards, roads, tourism facilities buildings and other public facilities on names written in Latin letters. The use of Balinese script is a form of strengthening regional cultural identity as an integral part of the national cultural wealth within the ideological framework of Pancasila, the 1945 Constitution of the Republic of Indonesia. Further, it's explained that Law Number 23 of 2014 concerning Regional Government Article 236 paragraph (4) gives regional heads the authority to formulate regional regulations containing local content.

B. The Meaning of Ganesa Representation

The focus of the discussion within this session focused on the physical, material and the symbolic aspects of Ganesa statue. Altogether there are 5 (five) Ganesa statues in IPB Internasional campus, 1 (one) is manifested in standing position and the other 4 (four) are sitting. The standing four-handed Ganesa holds Eka Danta (broken tusk), a battle axe, padma, tasbih (in one hand) and book. He stands upon a lotus pedestal with the head surrounded by separate trifoliate prabha mandala.

Picture 3: standing four-handed standing Ganesha at the school entrance
Source: author

Elephant Head

Meanwhile the other four are sitting four-handed Ganesa. It holds *Eka danta* (broken tusk), a battle axe, *padma* (lotus), tasbih (in one hand) and *Ladu* (sweet meat) on his hands clockwise. He sits upon a lotus pedestal with the head surrounded by separate trifoliate *prabha mandala*


Elephant head   Human body

Human body

Picture 4: Sitting four-handed Ganesh at the Nakula-Sahadewa building entrance
Source: author

Ganesa statues in the premises of IPB Internasional are made from stone. According to the interview with the school authority and school priests, Ganesas were first built to generate the statue sacred aura around the school, and at the same time for the aesthetic purpose. Moreover, in order to respect the soul of the statue, the purification ceremonies were conducted including *melaspas* and *pasupati*, so it can be confidently functioned as medium of worshiping God of Ganesa.

Further, there are total 5 (five) Ganesa found in the school premises. The location of each Ganesa can be seen in the following layout.
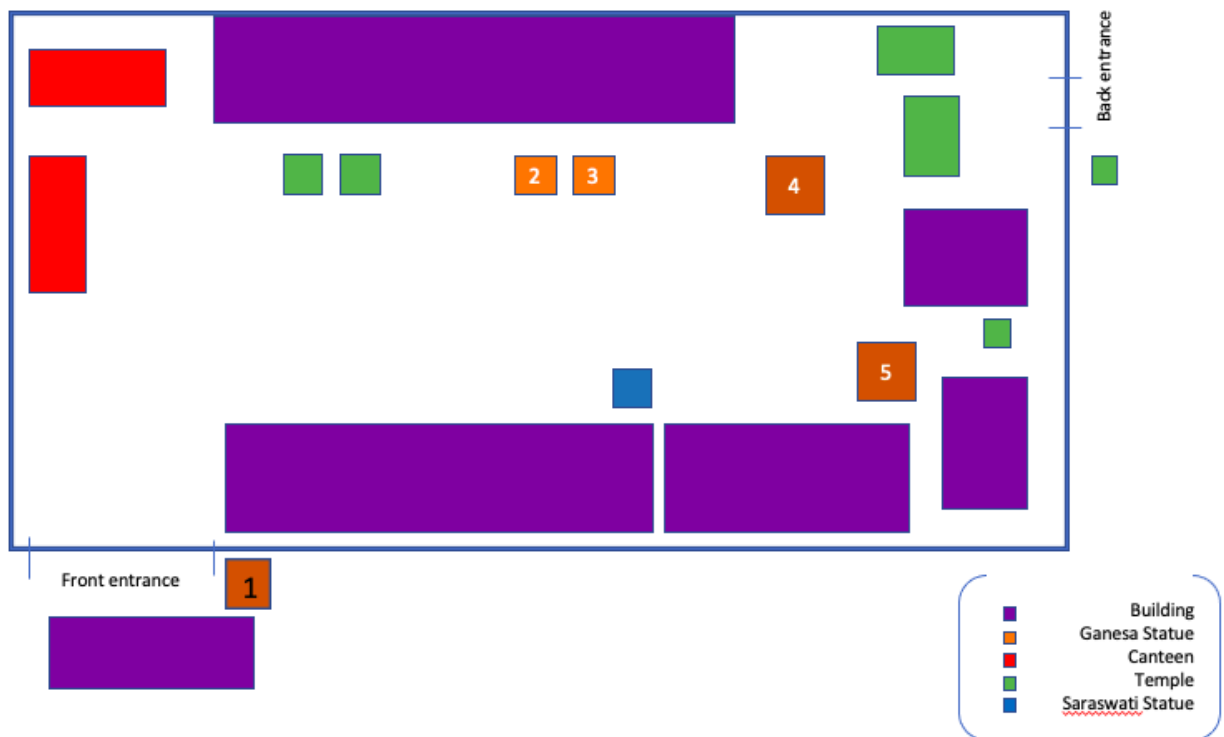
Picture 5: Ganesa location layout

Based on the layout, the first Ganesa is located on front entrance, in between the school outside area building and the front entrance. The second and the third statues are on the entrance of the Nakula Sahadewa building. The fourth one is located in the side entrance of the main temple area, and the fifth statue is places before entering Bima building. Those five statues were built in different time, but must be at the same time with the establishment of every new building. The position of each Ganesa is anticipating the entrance of either the school area or a particular building area or event main temple area. Referring to what have been written by Brown (1991),

one of the story mentioned the role of Ganesa is to guard Parvati door, making sure the safety of the area. This can lead to the conclusion that the statue can be functioned to keep out the unworthy. Further to this, an information obtain from the interview, mentioned that the statues were first built for the aesthetic purpose, except Ganesa with the *pelinggih* signane (no 4 in the layout) is designed from the very beginning to symbolizing the God of Ganesa and treated as holly symbol. Ganesa was choose due to the scholl nature of education to indicate the masculine influence in the education itself. The school priest further explain that the Ganesa in The Pelinggih Taman Beji was first located behind builing nakula, next to the stream behind the nakula's building. The current position is after the first moving. It was first build to fulfil the 'message' of the ancestor that ask for a temple for the residence of the deities around the stream. This is the beginning of the statue establishment. Accordingly we can conclude that the four statues of Ganesa were first build for aesthetic reason while the another one statue was built for symbolizing God.

Hinduism devotees offer conducting daily ritual of flower arrangement offering to the every temple including area that they consider symbolizing sacredness (fire area in the kitchen, water sources, etc). Specifically speaking to the existence of the statue, although, the previous mentioned 4 statues are not dedicated for symbolizing the God and medium for praying, the devotees also offer daily flower arrangement , indicating that they are respecting the God soul inside the statue, even though there is no signage displayed. This can bring us into conclusion that symbol plays stronger role than the written form, within this context.

3. Novelty

The research diplays Cultural Integration on how cultural rituals are embedded in everyday life through the existence of Ganesa statues in an educational setting, blending spirituality with academia. Multilingual Signage are also reveals in the use of both Balinese script and Latin script demonstrates an innovative approach to script preservation while considering the linguistic diversity and practical communication for readers. Besides, the existence of the statue within this research also indicates Regulation Alignment: The adherence to local government regulations concerning script conservation adds a layer of modern cultural policy integration

4. Conclusion

Culture embedded in peoples daily ritual. The existence of 5 Ganesa Statues in IPB Internasional school premises, interpret the statement precisely, in the way they treat Ganesa as symbol and medium of praying to the Ganesa.

Linguistically speaking, the signage on the statue is written in Balinese Language by using Balinese script and Latin. This pattern is in accordance to the regulation issued by the local government concerning to the script conservation. The code choice also consider the majority of the signage reader, that is Balinese.

Besides indicating the existence of masculine power of knowledge, displaying aesthetic, and keeping the unworthy away, the statues are also symbolizing the existence of Ganesa as a medium for praying. This can be seen from the way the people sacredly treat the statue.

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Bigraphy of Author

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