

VISUAL ANALYSIS OF EMERGENCY BANKNOTES OF THE REPUBLIC OF INDONESIA SUMATRA PROVINCE (URIPS) PEMATANG SIANTAR EMISSION IN 1947

Arif Budiman

Faculty of Arts and Design, Bandung Institute of Technology

Visual Communication Design, Sumatra Institute of Technology

e-mail: arifbudiman515@gmail.com

Abstract

The research entitled "Visual Analysis of Emergency Banknotes of the Republic of Indonesia Province of Sumatra (URIPS) Emission of Pematang Siantar in 1947" was motivated by the issuance of Indonesia's first emergency banknotes and was valid locally in Sumatra. URIPS is called emergency money because it served as a substitute for the Republic of Indonesia Money (ORI) during the post-independence Dutch Military Aggression I and II wars. In a war atmosphere, money is not only an economic medium of exchange but is used as a propaganda medium. The image of money intrinsically and extrinsically carries a symbolic message. A visual analysis of the URIPS banknotes of the 1947 Pematang Siantar emission reveals the problem of what the textual form of URIPS banknotes viewed from factual and expressional facts. What are the themes and concepts built from the visuals of the money? What is the symbolic value behind the visuals of the banknotes? This research was carried out using the Iconography and Iconology stages of Edwin Panofsky and the Semiotic theory of Louis Hjelmslev. The results of this study indicate that the 1947 Pematang Siantar Emission URIPS image is not directly related to the conditions at that time. As a newly independent nation, the image of money still imitates the image of ORI money which features the figure of President Soekarno in a style of hat, tie, and suit, meaning an educated and nationalist leader. As well as the image of farming and harvesting rice activities carried out by farmers is an image of a locality, interpreting Indonesia as a nation that can prosper and be independent without colonialism through its natural wealth.

Keywords: *Iconography, Iconology, URIPS, Locality*

Introduction

The image of a piece of banknote is part of the cultural product of fine art and design. In the artist, there are intraaesthetic factors and extraaesthetic factors that make the money worthwhile (Rohidi, 2011:52-53). These two values can be used to find out the image and ideology of a nation since the visualization of the currency becomes symbolic proof of the integrity and credibility of an independent country.

In the early period of independence, Oeang Republik Indonesia (ORI) once issued emergency banknotes. The money was printed by the regions because ORI money could not be sent from Jakarta to Sumatra because the Dutch Colonial Government again attacked Indonesia by carrying out Dutch Military Aggression I on July 21, 1947, and II on December 19, 1948 (Kartiwa, 2009). Sumatra province as an area that is included in Indonesia's sovereign territory finally prints its own money and is legalized by authorized government officials. The emergency banknote is named "Uang Republik Indonesia Provinsi Sumatera" abbreviated as URIPS (Kartiwa, 2009:49, Toeloes, 1984:32-33). This emergency banknote is guaranteed by the Indonesian government and can later be exchanged for ORI banknotes with a value of 1:1.

URIPS as a regional banknote – ORI emergency post-independence, issued in four banknotes with a nominal value of 1, 5, 10, and 100 rupiah emission of Pematang Siantar, as shown below.





Uniquely, even though URIPS banknotes are issued in a belligerent atmosphere, the visualization still displays the beauty of natural scenery and community activities as well as the figure of President Soekarno as head of state. It does not display provocative visualizations that spur the enthusiasm of the people to resist the invaders. Tracing this 'uniqueness and differentiations' is the focus of this study. So it is necessary to ask the question what is the symbolic value behind the visual of the URIPS banknote so that the visualization that has the impression of a safe, peaceful, and peaceful atmosphere is chosen as the visual of the emergency ORI banknote. There must be themes and concepts built from the visuals of the money so that it is contradictive with its time.

Method

This research used a descriptive-qualitative method by visually analyzing the URIPS banknotes of the 1947 Pematang Siantar emission. As sample this research used banknotes of 10 rupiahs. The research steps use the stages of Iconography and Iconology to obtain an explanation of the meaning of the artwork starting from the first stage, the pre-iconographic description, the second stage of Iconography, and the third stage of iconology (Panofsky 1955:26-40). This stage is relatively simpler, faster, and easier to analyze objects in the context of history or the past. The theory used to analyze is Semiotics from the thought of Louis Hjelmslev, that signs are functions between two forms, namely the form of expression and the form of content. However, each function of the sign is also manifested by two substances, namely the substance of expression and the substance of the content. Thus the sign has a connection between itself and a system broader than itself (self-reflective). This means that a scientific method of analysis is needed to trace a sign.

Discussion

The discussion of the pre-iconography stage explains the factual meaning and expression meaning of the 1947 Pematang Siantar emission URIPS banknote nominal 10 rupiahs. Factual meaning is to identify visual characteristics that appear to be visible in objects and changes in the scene of a particular event. The URIPS banknote of Pematang Siantar emission nominal 10 rupiahs (1947) has a size of 78 x 150 mm from a visual aspect using dark blue made with a cliché made of copper plate with engraved technique or Dry Point. The object on the left displays an image of a male figure/figure wearing a *peci*, suit, and tie.

Then the right side of the money visual, showing a picture of two male and female farmers planting rice and hoeing in a rice field overgrown with two coconut tree trunks and other plants. The far left side shows a visual of three farmers harvesting rice. One of them was carrying a basket containing rice bars that had been dismembered. It is also overgrown with two coconut tree trunks including other plants around it.

On the back (reverse) of banknotes, stripes in the form of a guilloche predominate. Then there is the text "TANDA PEMBAJARAN INI DIANGGAP SAH SEBAGAI "OEANG KERTAS" SEPERTI TERSEBOET DALAM PASAL IX SAMPAI XIII DARI OENDANG² PRESIDEN NO I 1946 TENTANG PERATOERAN HOEKOEM PIDANA ".



Figure 2. The first URIPS banknote with the emission of Pematang Siantar, March 31, 1947, with a size of 78 x 150 mm displays an image of president Soekarno and the activities of farmers on the face (observe) as well as the rule of law and ornamentation in the back (reverse). Source: Uno, 2014:270.

Observing the description of the factual meaning above can be explained the excretion meaning that surrounds it. Experiential meaning is traced by exploring events, scenes from an observation of objects, and events in works of art based on experience (practical experience). The corrective principle is the interpretation of the history of the style. On the URIPS banknote of Pematang Siantar of 10 rupiahs (1947) all its visual elements are designed methodically and mathematically. The division of the image field, the field for text/typography and ornamentation patterns, is not made with spontaneous lines or hand drawing, but the distance between the lines is designed to be very measurable, so this kind of stylistic character leads to the Formal Arrangement style.

According to Feldman (1990: 52-55), the Formal Arrangement style expresses balance, harmony, or stability within art created through the application (application) of methodical patterns of measure. This means that the patterns applied to this force are more measurable or thought out than the patterns created. This style was used by the Greeks to seek beauty by believing that the mathematical relationship, (the science of counting) they believed in could produce harmony and balance.

Banknotes of the Republic of Indonesia in Sumatra province are emergency banknotes that were created one of the reasons because the inability of ORI banknotes as the first banknotes of the Republic of Indonesia could not reach Sumatra, as outlined in the introduction. This means that the creation of emergency banknotes inevitably refers to patterns that have been used (previously) – by ORI banknotes. Consequently, the presence of patterns on ORI money is still applied to regional banknotes as a guideline.

The first published ORI banknotes also used a formal arrangement style, meaning that the visuals of the banknotes were made mathematically. Baskoro S. Banindro (2010:45-46) claims that the formulation used the first ORI banknotes used the aesthetic method of the Greeks: the most famous in the Greek “golden man”. From the Golden Rectangular formulation which gives the formulation of a proportion ratio between $a:b = c : a$, a harmonious arrangement: great visual elegance is obtained. The second formulation is Root Rectangular, which is an aesthetic proportion obtained through a comparison of the length of the diameter of the edge of the circle.

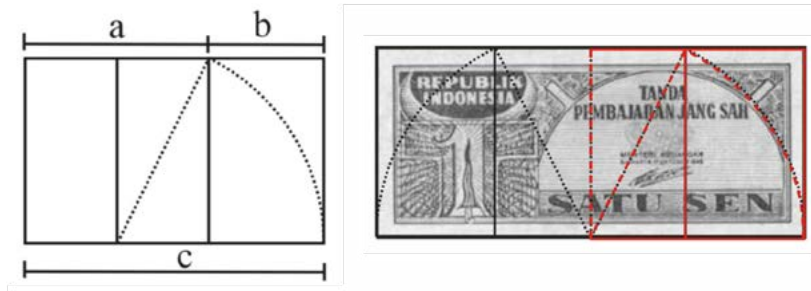


Figure 3. Aesthetic analysis of the Golden Rectangular formation implemented on banknotes on 1-cent ORI bills.

Source: Baskoro, 2010:87

The formal arrangement style in the context of currency design is certainly used as mathematical codes to avoid counterfeiting. Methodically it is difficult to fake. There is always a pattern (rule) of numbers or measures applied and that tends not to be known to many people – kept secret.

The second stage is iconography (contextuality) in the form of the identification of secondary meanings derived from reading the textual aspects of the artwork and looking at their relationship with the context to gain an understanding of the theme and concept of the work. To get these themes and concepts requires knowledge and familiar observations (habits) from various literal sources such as literature, myths, legends, and sayings.

Tracing the themes and concepts on the URIPS banknote of Pematang Siantar nominal 10 rupiahs (1947) starts from the stage of identifying the visual aspects and verbal aspects that are dominant and important in the banknotes. The visual aspect is in the form of a figure of President Soekarno wearing a *peci*, suit, and tie. This style shows the theme and concept of Soekarno, a person full of nationalist spirit. He uses local identity to show an attitude of togetherness. This was conveyed by Soekarno to Cindy Adams who finally wrote a biography of Soekarno (1966: 51) that the use of *peci* also became a symbol of the nationalist movement: "*Peci* is my characteristic and a symbol of an independent Indonesian nation". While ties and suits mean that the person wearing them is a person who is intelligent and has an intellectual, educated figure. The theme of this visual is the image of a nationalist and educated or educated figure.

In addition to Soekarno's figure, the next visual that is no less important is that farmers who grow rice and harvest rice interpret the theme and concept of cultural activities – farming cultural activities that are hereditary heritage and characteristics of the agrarian nation. An agrarian

nation is a nation that is rich in natural agricultural products and prosperity is achieved by hard work processing natural wealth by paying attention to local wisdom and local intelligence.

In addition to the visual aspect, the verbal aspect also became an element contained in the URIPS banknote issued by Pematang Siantar nominal 10 rupiahs (1947), there was an inscription "REPOEBLIK INDONESIA PROPINSI SOEMATRA" the description of this verbal aspect became important because as a statement that became a sign that this money was official money issued by the republic through the province of Sumatra. This means that Sumatra Province is an extension of the Indonesian government in the region. The assertion that the money is legitimate is present in the next text "TANDA PEMBAJARAN JANG SAH" for the nominal "SEPOELOEH ROEPIAH".

The last stage is the iconology of the stages to understand the intrinsic meaning (content) and compose the world of value from the symbols of works of art in an era. At this stage, synthesis intuition is needed as a corrective principle called cultural history that forms a symbol. These symbols that need to be traced through cultural symptoms according to the context of the object refer to based on the psychological and weltanschauung conditions or outlook on the life of the observer.

The narrative that can be revealed from the visual of the URIPS banknote of Pematang Siantar of 10 rupiahs (1947) lies in the appearance of two dominant visuals, namely the figure of president Soekarno and agricultural activities. The image of President Soekarno in the content represents the people's struggle for independence. Even with different auratic faces, his identity with a hat and a suit became a strong symbol, to show Indonesia whose independence was fought with high intellectual methods.

The next visual of money is the agricultural activities of planting and harvesting rice carried out by farmers. The psychological present defines an expectation that the independence that has been achieved gives hope to the population to work hard. Work by managing biological natural resources that have been passed down for generations, namely farming. The artistic symbol to be revealed from this agricultural activity means that the Malay Archipelago (Sumatra) is an island rich in forest products. William Marsden in the book *The History Of Sumatra* mentioned that in terms of agricultural culture Sumatra has experienced extraordinary rice production (Marsden, 2013: 71-82). This message interprets the ability to live independently without the shadow of colonialism.

Conclusion

The conclusions that can be drawn in the study "Emergency Banknotes of the Republic of Indonesia of Sumatra Province (URIPS) of Pematang Siantar Emission in 1947" with a sample of banknotes of 10 rupiahs from the factual meaning of banknotes present the visual aspects of a familiar figure at that time, namely Soekarno (Karno), who proclaimed Indonesia's independence, with a style of head covering, tie and suit. Besides the visual of agricultural activities that are planting seedlings and harvesting seedlings. The verbal aspect of the text/script on the banknote uses serif letters (legged/related). Its expressional meaning implies the depiction of people's daily activities, namely farming. All elements of the visual and verbal aspects preserve the history of the style, from the category of styles that exist then, this money goes to the style of Formal Arrangement meaning; a style whose artistry is mathematically and methodically or measurably designed.

The second conclusion is about themes and concepts, this banknote carries the theme and concept of educated nationalists and cultural activities about farming culture – farming. Nationalists and learned were present as a resistance to the invaders and the way/attitude of independence. Farming activities as an effort to achieve prosperity and independence.

The third conclusion is related to the value or content to be revealed from the banknote itself, referring to the cultural history of the symbols used by this banknote telling about the struggle of the people represented through Karno carried out in a way that intelligently reflects high intellectuality. Especially how he chose and took a local identity to be elevated to national identity, through a collaboration (mixed) with western culture. Case in point on the use of *peci*, suit, and tie. The message to be conveyed is that we (the Indonesian nation) are equal to western nations (colonizers/colonials). Then the cultural history on this banknote also reveals the role of natural products as a legacy of generations that is a source for achieving prosperity and independence in filling independence.

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