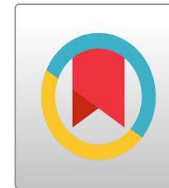


Watching Cultural Hybridity in Hinduism Myth on The PRISMA Series Road to Baliphex 2022



Melihat Hibriditas Budaya dalam Mitologi Hindu di PRISMA Series Road to Baliphex 2022

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ARTICLE INFORMATION	
<p>Keywords <i>Prisma Stamps;</i> <i>Balinese Culture;</i> <i>Hinduism;</i> <i>Semiotics;</i> <i>Cultural Hybridity;</i></p>	<p>ABSTRACT <i>The Indonesian Philatelic Association (PFI) collaborated with PT. Pos Indonesia launched a special edition of PRISMA stamps to welcome Baliphex 2022, uniquely on PRISMA stamps there are symbols of 'Wayang Kamasan' painting (Balinese) and Mahabharata story (Indian) initiated by PFI. Researchers view that the special edition PRISMA series road to Baliphex 2022 is not just proof of payment and an event promotion tool, but as has meaning in each of the symbols that reflected Balinese and Indian culture. This study aims to reveal the representation of Balinese and Indian cultures in the PRISMA series Road to Baliphex 2022. We use Roland Barthes' semiotic method with units of analysis of denotation, connotation, and mythology. The results show that Balinese culture in PRISMA's Road to Baliphex 2022 series is structured through Mahabharata in Wayang Kamasan symbols, Baliphex events, and stamp elements that have denotative and connotative meanings. The mythology that appears in the PRISMA series Road to Baliphex 2022 is the myth of Hinduism, which is the belief of the majority of Balinese people. Hinduism mythology is structured through the symbolization Saput Poleng, Flags of Kober, Merdah and Tualen, Horse Carts, Big Trees, Ornaments, and Temples. The Hinduism mythology in the PRISMA series Road to Baliphex 2022 is not assembled through a single cultural representation, but with cultural hybrids from Mahabharata (Indian) and Wayang Kamasan (Balinese). This research contributes to the thesis statement that postage stamps can be used by the community as communication media to represent a certain ideology through a series of symbols with cultural hybridity.</i></p>
<p>Kata Kunci <i>Prangko Prisma;</i> <i>Budaya Bali;</i> <i>Hinduisme;</i> <i>Semiotika ;</i> <i>Hibriditas Budaya ;</i></p>	<p>ABSTRAK <i>Perhimpunan Filateli Indonesia (PFI) bekerjasama dengan PT. Pos Indonesia meluncurkan prangko PRISMA edisi khusus untuk menyambut Baliphex 2022, uniknya di prangko PRISMA terdapat simbol lukisan 'Wayang Kamasan' (Bali) dan cerita Mahabharata (India) yang diprakarsai oleh PFI. Peneliti berpandangan bahwa PRISMA edisi khusus road to Baliphex 2022 bukan hanya sebagai bukti pembayaran dan alat promosi event, tetapi memiliki makna dalam setiap simbol yang mencerminkan budaya Bali dan India. Penelitian ini bertujuan untuk mengungkap representasi budaya Bali dan India dalam serial PRISMA Road to Baliphex 2022. Kami menggunakan metode semiotika Roland Barthes dengan unit analisis denotasi, konotasi, dan mitologi. Hasil penelitian menunjukkan bahwa kebudayaan Bali dalam serial PRISMA Road to Baliphex 2022 distrukturkan melalui Mahabharata dalam simbol Wayang Kamasan, acara Baliphex, dan unsur prangko yang memiliki makna denotatif dan konotatif. Mitologi yang muncul dalam serial PRISMA Road to Baliphex 2022 adalah mitos agama Hindu yang menjadi kepercayaan mayoritas masyarakat Bali. Mitologi Hindu disusun melalui simbolisasi Saput Poleng, Bendera Kober, Merdah dan Tualen, Kereta Kuda, Pohon Besar, Ornamen, dan Candi. Mitologi Hindu dalam serial PRISMA Road to Baliphex</i></p>

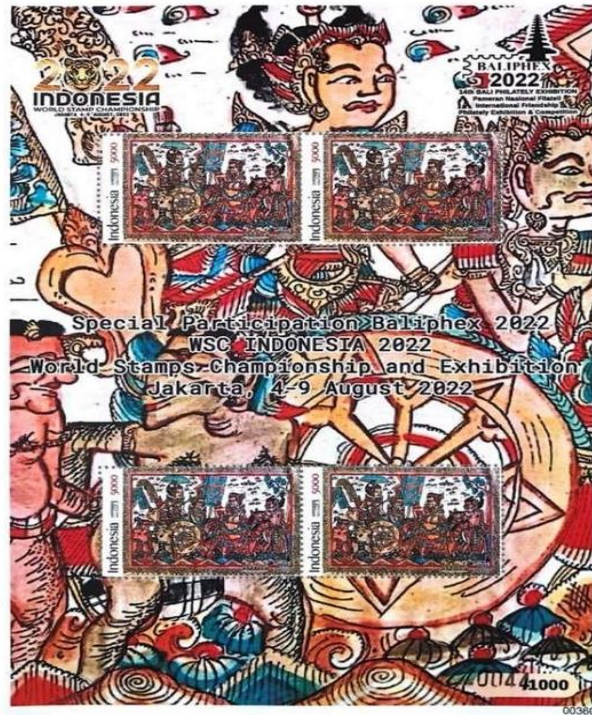
	<p><i>2022 tidak dirangkai melalui representasi budaya tunggal, melainkan dengan hibriditas budaya dari Mahabharata (India) dan Wayang Kamasan (Bali). Penelitian ini memberikan kontribusi dengan thesis statement bahwa prangko dapat digunakan oleh masyarakat sebagai media komunikasi untuk merepresentasikan ideologi tertentu melalui rangkaian simbol dengan hibriditas budaya.</i></p>
<p>Article History Send 7th March 2023 Review 10th April 2022 Accepted 15th May 2023</p>	<p>Copyright ©2023 Jurnal Aristo (Social, Politic, Humaniora) This is an open access article under the CC-BY-NC-SA license. Akses artikel terbuka dengan model CC-BY-NC-SA sebagai lisensinya.</p> 

Introduction

Functionally, postage stamps originally served as proof of payment for sending letters by post. The cost of sending the letter is not a burden for the recipient of the letter, but it is the sender's obligation to pay it off with postage (Soerjono, 2012). Apart from that, postage stamps functionally are also a medium of mass communication aimed at the wider community (Krall et al., 2022; Limor & Tamir, 2021). Postage stamps as mass communication media have messages to convey to audiences (Adams, 2017; Jones, 2004). From this, we can understand that postage stamps functionally have two functions that go hand in hand, as a means of paying for sending letters as well as a medium of mass communication.

In Indonesia, postage as a medium for conveying information has been included in the Regulation of the Minister of Communication and Informatics, number 21 of the 2012 year concerning Postage. This means that the existence of postage stamps as a medium of mass communication in Indonesia has also normatively received recognition from the government. In terms of the development of postage stamps in Indonesia, Soerjono (2012) and Sucipto & Yuda (2021) explain that messages on stamps were previously under government authority through PT Pos Indonesia, but developing can be produced by communities, and groups or individuals. in collaboration with PT Pos Indonesia and PERURI (Indonesian Money Printing).

The PRISMA series road to Baliphex 2022 have caught our attention as researchers because these stamps are inseparable from the cultural messages we want to convey to the public. From our initial observations, the PRISMA series e road to Baliphex 2022 were produced by PD PFI Bali (Regional Executive of the Indonesian Philatelic Association) and PT Pos Indonesia. From the object of the PRISMA series road to Baliphex 2022, there is a cultural representation composed of symbols from the visualization of *Wayang Kamasan* paintings and Mahabharata story typical of the Balinese and Indian, as can be observed below:



Picture 1. PRISMA Stamps Road to Baliphex 2022
(Source: Data Documentation from Researchers)

The PRISMA series road to Baliphex 2022 series above compose of cultural symbols adopted from the *Wayang Kamasan* painting with the Mahabharata story as a backdrop. We argue that PRISMA is PD PFI's effort in building meaning and conveying messages through cultural hybridity between Balinese and Indian cultures. In simple terms, cultural hybridity is understood as a process of mimicry, grafting, acculturation or fusion of two or more cultures to bring out certain cultural characteristics (Clothier, 2005; Dash et al., 2010; Lee, 2022; Loren, 2015; Weifen, 2023). From the symbolization of PRISMA, it shows the nature of Stamps as a mass communication medium that carries messages (Adams, 2017; Jones, 2004; Limor & Tamir, 2021) and represents cultural ideology to political propaganda (Brunn, 2011; Bushnell, 2011; Dobson, 2002; Frewer, 2002). This explanation strengthens our assumption that the symbolization of cultural hybridity between *Wayang Kamasan* (Balinese) and Mahabharata (Indian) on the PRISMA series road to Baliphex 2022 represents the culture that has a meaning to be communicated to the public. Therefore, it is important to reveal the meaning behind the symbolization of the cultural hybridity of *Wayang Kamasan* and Mahabharata in the PRISMA series road to Baliphex 2022.

Recent studies on postage have been carried out before, such as a study from Krall et al., (2022) which revealed messages about chemical science that are useful for life in postage stamps for the period 1910-1983 collected by Philadelphia's Science History Institute Witco. Raappana-Luuro (2022) reveals that Valentine's Stamps in Finland are arranged through semiotic elements with melancholic symbolism. Heer (2022) also revealed the postage stamps functioned by the Indian government to represent shallow nationalism and the ideology of the political parties that were in power during 2014-2017. Zelkovitz & Limor (2023) reveals the political propaganda of the war between Jordan, Israel, and Palestine as represented by the Jordanian Government in postage stamps issued in December 1969.

Postage Studies in the field of religion and culture, Reeves (2015) revealed Postage Stamps from 7 Central European Countries which represent cultural and religious heritage to perpetuate a sense of togetherness of nationalism. Andreou & Zantides (2018) also revealed that the government of the Republic of Cyprus preferred the topic of the island's long history and religion as part of its repertoire in its official Postage Stamps during 1996-2013. Likewise, Yehia et al., (2022) revealed that since the 20th century, official postage stamps from Saudi Arabia represent the religious values of government authorities with a Wahhabi interpretation showing Saudi Arabia as a Sunni country. Pang (2022) revealed that British colonialism produced postage stamps and coins that represented Hong Kong's traditional culture to gain people's support in its colonialism.

Meanwhile in Indonesia, a recent study on stamps was conducted by Sofia (2021) which revealed the dimensions and meaning of philanthropy in Muhammadiyah stamps from the Dutch Colonialism period (before Indonesia's independence). Sucipto & Yuda (2021) which reveal the message of the Aceh Tsunami natural disaster on the Parergon Stamp. Setiawan (2016) who studied postage stamps during the New Order era to understand the political reality and identity of Indonesia during the New Order government. Likewise, a study from Leclerc (1994) investigated the political iconology of the Old Order and New Order eras in Pranko for the 1950-1970 period.

The development of the study of Indonesian postage stamps above shows the nuances of political and cultural ideology from state institutions and community organizations (Muhammadiyah), and the presence of the PRISMA series in the Road to Baliphex 2022 which require a cultural dimension. We fill this research gap by asking a research question 'how is Balinese and Indian cultures represented through the symbolization of the Kamasan Wayang and Mahabharata story on the PRISMA series road to Baliphex 2022?'. The Bathesian semiotics approach is used as an analytical knife to answer the research question.

Barthesian Semiotics is formulated through denotation elements, namely stages that aim to explore signifiers that can be interpreted literally, broadly, and visibly (in other words can be seen and felt sensory). The connotation element of the stages aims to explore the sign that can be interpreted from the cultural, social, and experience points of view of each person who uses the sign. The mythological element is the message contained in a series of connotations on a sign. Mythology is also often called a myth in which it has intrinsic value with an ideological dimension, which cannot be seen by the senses because ideology in a sign naturalizes culture to be accepted by society (Barthes, 1972; Butchart, 2016; Sobur, 2020; Sujoko et al., 2022).

The use of semiotic theory to reveal the meaning behind the stamp signs has also been used by previous studies. As study of Scott (1992) uses Pierce's trichotomy semiotics to reveal the representation of French nationalism on postage stamps circulating in society.; Wong (2019) uses the social semiotics of Kress & van Leeuwen to reveal the social context behind the arrangement of symbols in postage stamps of colonialism in Hong Kong. Demetriou & Symeonidou (2021) used semiotic analysis to reveal the representation of women with disabilities in stamps. Likewise, Sofia (2021) explicitly uses Barthes' semiotics through stages of syntagmatic (denotation) and paradigmatic (connotation) to reveal the philanthropic messages behind Muhammadiyah stamps from the Dutch Colonialism period (before Indonesia's independence).

The transferability of semiotic theory to analyzing the meaning behind stamps underlies us to use it to reveal representations of Balinese and Indian culture in the PRISMA series road to Baliphex 2022. Barthesian Semiotics with denotation and connotation stages is used to get the implicit dimension of myth or ideology embedded by the Philatelic community in the PRISMA series road to Baliphex 2022.

Method

The constructivist paradigm is used in this study as a worldview for researchers to investigate the meaning built in the PRISMA series of the Road to Baliphex 2022. According to Eriyanto (2011) and Sujoko & Fahira (2022), the constructivist paradigm provides the view that the media is capable of constructing reality through its contents. This study, namely the PRISMA series road to Baliphex 2022 constructs Balinese culture through the symbolization of Wayang Kamasan. Furthermore, the constructivist paradigm as a worldview guides researchers to choose the appropriate operationalization of research methods to answer research questions and achieve the research objectives.

A qualitative approach was chosen to produce a descriptive database (in the form of verbal language/text) that explains representations of Balinese and Indian cultures on the PRISMA series road to Baliphex 2022. The choice of this qualitative approach is a sequence of using a constructivist paradigm that seeks to build knowledge based on social phenomena and based on natural settings in depth through thick descriptions with verbal and text language (Neuman, 2014). So, a qualitative approach was used in this study to produce descriptive and in-depth data (thick description) to explain the representation of Balinese and Indian cultures on the PRISMA series road to Baliphex 2022.

The research data collection technique used documentation of the PRISMA series for the Road to Baliphex 2022 which was obtained by researchers from PD PFI Bali. The PRISMA obtained are then scanned to obtain the images which will be analyzed separately for each sign contained in the PRISMA. From the documentation technique, three categorizations of marks were obtained on the PRISMA series road to Baliphex 2022, namely 5 stamp elements; Baliphex event elements as many as 3 signs; and elements of *Wayang Kamasan Mahabharata* many as 10 signs.

The data units, totaling 18 signs on the PRISMA series road to Baliphex 2022, were analyzed using the Barthesian semiotic model (Barthes, 1972; Hoed, 2014; Sobur, 2020) with stages of denotation (meaning of signs that can be observed through the senses) and connotation (meaning of sign that is explained through the social and cultural point of view of the sign user) to get the myth (hidden ideology) of Balinese and Indian cultures represented through a series of signs in the PRISMA series road to Baliphex 2022. The following is a Barthesian semiotic analysis framework:

Signifier	Signified
Denotative Sign	
Connotative Signifier	Signified Connotative
Connotative Sign	

Picture2. Roland Barthes' Semiotic Analysis Model
(Sobur, 2015, p. 69)

Result and Discussion

Stamp Identity of PRISMA Series Road to Baliphex 2022

PRISMA series road to Baliphex 2022 has an identity as an Indonesian Postage Stamp. We found this identity from the denotative and connotative meanings behind the elements of

the PRISMA series for the road to Baliphex 2022. The following are the signs that we managed to analyze:



Picture3. Indonesian written mark in PRISMA
(Source: Data Documentation from Researchers)

The image above is a sign on the PRISMA series road to Baliphex 2022 which is written as standard, in capital letters on the front, and is black in color. Denotatively, this writing is a marker that represents the meaning of the identity of the name of the country that issued the PRISMA series road to Baliphex 2022, namely Indonesia. In the connotative stage, the marker is formed through writing which is given a black color against a white background to create balance in the vision of the human eye. So, this is a consideration to make it easier for readers to see the writing. This is part of the composition (framing) to narrow down the meaning of the origin of the PRISMA. Proaretically, the purpose of this composition is to standardize the position of the identity statement in an image space printed on the PRISMA series road to Baliphex 2022.

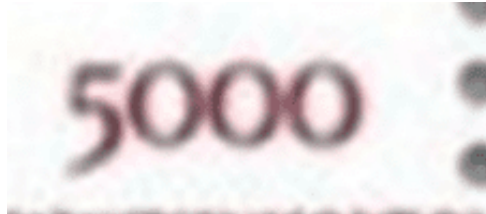


Picture 4. PRISMA inscribed sign
(Source: Data Documentation from Researchers)

The picture above is a marker that denotatively represents the official PRISMA logo which has been standardized by PT. Indonesian post. As explained by Soerjono et al., (2012) that messages in stamps are authorized by the government through the authority of PT Pos Indonesia. With its development, postage stamps in Indonesia can also be produced by the community in collaboration with PT Pos Indonesia, such as the PRISMA series the road to Baliphex 2022 which are produced by PD PFI Bali together with PT Pos Indonesia.

In the connotation stage, the logo above has a gray background and white for the writing which has 3 lines that are not clearly visible because of their small size which is a form of light bias towards the triangular image. The markers represent basically prism objects that refract rainbow light. Then, the marker "PRISMA" above is an acronym for "Your Identity Stamp".

The color meaning of gray and white gives the impression of being monochrome and minimalist in the hope that the reader of the sign can understand the code. Then, there is no certainty about whose identities are displayed on PRISMA, because PRISMA is printed independently according to the wishes and interests of individuals and groups (Sucipto & Yuda, 2021).



Picture 5. A sign with the number 5000 in PRISMA
(Source: Data Documentation from Researchers)

The image above is denotatively formed from a marker that reads the number “5000” which represents the meaning of the nominal price of the PRISMA series road to Baliphex 2022. The meaning that appears at the connotation stage of the sign is a notification to the public regarding the nominal price of the PRISMA series road to Baliphex which can be used as proof of receipt of payment for goods delivery via Pos Indonesia. This connotation shows the function of PRISMA in the context of social and cultural life which is used as proof of payment for the delivery of goods (Soerjono, 2012).



Picture 6. PRISMA print number mark
(Source: Data Documentation from Researchers)

Denotatively, the image above has a marker in the form of a number that reads “0044/1000”, meaning that this PRISMA stamp is the 44th printing of 1000 copies in the PRISMA set. Then, connotatively it means that with the number of copies "0044/1000", PRISMA can be a sign of the number of media distributed by PD PFI Bali.



Picture 7. PRISMA serial number mark
(Source: Data Documentation from Researchers)

Denotatively, the image above is formed from a marker in the form of the number 003603 which means the serial number of the PRISMA Road to Baliphex 2022 stamp. In the next stage, connotatively the serial number of the PRISMA Road to Baliphex 2022 stamp is given by PERURI as a sign for the stamps produced by PT. Indonesian post. With this connotation marker, the meaning is that the PRISMA owned by its users are legal stamps because they get a serial number marker from PERURI and PT Pos Indonesia.

Event Promotion in the PRISMA Series Road to Baliphex 2022

The PRISMA Series Road to Baliphex 2022 as produced by PD PFI and PT Pos Indonesia is trying to be used as a promotional tool for the Baliphex 2022 event in Jakarta. This finding is based on the signs we found and an analysis of their meanings in denotation and connotation as set out below:



Picture8. WSE Baliphex 2022 logo in PRISMA
(Source: Data Documentation from Researchers)

Denotatively, the logo for the exhibition has a tiger image with a striking golden yellow color which represents the mascot symbol of the 2022 WSCE Indonesia event which will be held on 4-9 August 2022 at JIEXPO Kemayoran. In the next stage, connotatively the tiger marker has the meaning of an animal that has power in its habitat in the forest, so that it represents a meaningful sign of celebrating victory in the 2022 WSCE Indonesia event.



Picture 9. Baliphex 2022 logo in PRISMA
(Source: Data Documentation from Researchers)

The focus of the image above is the silhouette of the temple which is given a black color which is the denotative marker. By denotative sign, it gives the meaning that the temple is a place of worship for Hinduism and can be found in Bali. In denotative sign is a picture of a temple which is a place of worship for Hinduism in Bali. As a connotative marker, Pura becomes iconic and well-known locally and even internationally. Apart from being a place of worship, the temple is a Hindu religious tourist destination. In a connotative sense, PD PFI Bali wants to show pseudo-pride as a Balinese because it has an iconic place like this temple. In a connotative sense, the message that can be taken from the picture of the temple is the promotion of the island of Bali as a tourist destination having an icon of a place of worship for Hindu beliefs.



Picture 10. Baliphex 2022 event description text
(Source: Data Documentation from Researchers)

The image above is the description text of the PRISMA series road to Baliphex 2022 in English. By denotation, the use of the text in English functions as a marker, and the marker is in the form of information regarding the Baliphex 2022 event in Jakarta. In this way, denotative meaning emerges in the form of information to the public regarding the holding of the Baliphex 2022 event in Jakarta.

Connotatively, the markers in the image above are information regarding the implementation of the Baliphex 2022 event which is written in English. This is a sign that Baliphex 2022 is an international event so they chose an international language denotation marker, namely English. This connotation sign means that PD PFI Bali is promoting the Baliphex 2022 event to the international public through stamp communication media. This finding further strengthens the function of postage stamps as a mass communication medium which also functions as a promotional medium (Adams, 2017; Jones, 2004; Limor & Tamir, 2021).

Cultural Hybridity in Mythology Hinduism on the PRISMA Series Road to Baliphex 2022

The semiotic analysis of the Wayang Kamasan painting in the PRISMA Series Road to Baliphex 2022 found a series of signs from the Mahabharata story. The series of signs are

composed of Mahabharata characterizations (such as Pandawa characters) which are adapted to classic Balinese *Wayang Kamasan* figures (such as Merdah and Tualen) as well as traditional Balinese ornaments. We managed to analyze the series of signs as follows:



Picture 11. Merdah and Tualen

(Source: Data Documentation from Researchers)

Merdah and Tualen are a pair of narrator characters in Balinese wayang. The researcher does not separate the two figures on the grounds that Merdah and Tualen are two interrelated figures. In terms of denotative markers, Merdah and Tualen are clearly seen wearing attributes such as plaid shawls called Saput Poleng, then wearing crowns in a puppet show called udengan gelang. In denotative terms, the concept of Merdah and Tualen's clothing is depicted in the form of a wayang human in the *Wayang Kamasan* painting, which can be seen from the stiff posture with clenched fists, short, big belly. In terms of denotative signs, Merdah and Tualen are two characters in Balinese wayang who are depicted in the form of wayang people in *Wayang Kamasan* paintings.

In connotative terms, there is intertextuality between *Wayang Kamasan* paintings and Balinese wayang puppetry. Merdah and Tualen are parekan (or punakawan) characters of a pair of father and son in Balinese wayang. In a connotative sign, Merdah and Tualen are intended as advisers and givers of advice which later become the introduction to the story in Balinese wayang with the theme of the Mahabharata. Connotatively, the meaning that the sign wants to convey is that the Balinese people believe that Merdah and Tualen are demi-gods who incarnated as followers in the Pandawa army. Merdah has the character “leads to the truth” and Tualen has the character “wise”, so that they become the protagonists (Candrayana & Kodi, 2021).



Picture 12. Arjuna

(Source: Data Documentation from Researchers)

In denotative terms, Arjuna is clearly seen wearing many accessories such as a crown named *gelung supit urang*, shoulder straps, bracelets and a luxurious dress in golden yellow, blue and red, carries arrows and a bow, has a slender body, has a soft facial expression, has good skin. slightly soft yellow. Arjuna is depicted sitting on a horse-drawn carriage. In a denotative sign, Arjuna is depicted with the concept of a wayang human in the *Wayang Kamasan* painting, seen from the rigid body pose. Denotatively, Arjuna is illustrated as a character in the Mahabharata story using the Balinese wayang concept.

Furthermore, the connotative marker is represented by Arjuna being gentle, patient, and wise. Then, his attire resembles that of a knight and depicts that Arjuna is joining the war. This gives a connotative sign that Arjuna was conceptualized as a person belonging to the warrior caste, then the clothes worn came from the royal lineage during the Hindu kingdom. Here, the researcher considers it connotatively, bearing in mind that Hinduism has a caste system in its social life, Arjuna has a warrior caste which is a high social status.



Picture 13. Krishna

(Source: Data Documentation from Researchers)

Denotatively, Krishna appears to be driving the chariot. Depicted with a bluish-green skin color, slim body, firm face, wearing accessories such as a crown called the Candi Kusuma gelang, shoulder straps, bracelets, and a bindi on the forehead. Denotatively, Krishna is positioned in the center and stands out and is illustrated with the concept of *Wayang Kamasan*. Denotatively, Krishna is the central figure in the Mahabharata story which is illustrated in the *Wayang Kamasan* painting.

In a connotative sense, Krishna is Arjuna's teacher as well as his close friend. In a connotative sign, Krishna is a man who can be an example for humans. Later, during the *Kurusetra* War, Krishna sacrificed his life for the Pandavas as a symbol of friendship. Krishna had great powers that ordinary humans do not have, so he was deified. With some research considerations, connotatively, the existence of an incarnation of a god is deified because he can become an example thanks to wisdom.



Picture 14. Yudhistira

(Source: Data Documentation from Researchers)

Denotatively, Yudhistira is depicted with wide eyes, enlarged eyeballs and glowing yellow, the ends of the eyebrows rising upwards as if he were angry, the direction of his head to the right as if facing backwards, the clothing attribute leaning red. Denotatively, it is depicted with the concept of *Wayang Kamasan*, slender body posture, stiff hand pose and hands on hips. In terms of denotative signs, Yudhistira or Dharma Wangsa is a character in the Mahabharata story with the appearance of Balinese wayang in *Wayang Kamasan* paintings.

In a connotative sense, Yudhistira is described as ready to fight in the *Kurusetra* War. His anger was so high that his eyes were dizzy. The attire worn is that of a knight. The presence of a dagger on his waist symbolizes that he is ready to go to war. In a connotative sense, Yudhistira is brave and firm in defending his family. In a connotative sense, Yudhistira was the first child who became a protector and role model for his siblings. The keris depicted is

also held in high esteem today because it has a high sacred value. In a connotative sense, the presence of the eldest child or older sibling in a sibling association is considered to be a protector and role model.



Picture 15. Bimasena

(Source: Data Documentation from Researchers)

In the denotative marker, Bimasena's position is at the forefront and without many attributes. Wearing a crown called *gelung supit urang*, a Poleng scarf combined with a red scarf. The position of the legs are astride and the skin is dark red. In denotative terms, the concept of Bimasena's depiction is wayang human. Wide-eyed, big yellow eyeballs, eyebrows that go up, looks fierce, body straight, big, head to the right as if facing backwards. By denotative sign, Bimasena is a character in the Mahabharata story which is illustrated in the *Wayang Kamasan* painting using the Balinese wayang concept.

In a connotative sense, Bimasena's skin color signifies great fury, anger, and enthusiasm for war. Psychologically, red is a hot color. His firm expression indicated that he was a strong and powerful leader in inviting the Pandavas to go to war, seen in his straddle legs. Bimasena was the leader of the Pandavas during the Kurusetra War. The only attribute he wore was a poleng scarf and a red scarf, an attribute usually worn by Balinese men. In a connotative sense, Bimasena is described as a leader who is willing to sacrifice physically and mentally in defending the Pandavas. Not wearing many attributes with the aim of being free to move in war. In a connotative sense, the presence of a gentlemanly and self-sacrificing leader will be positively controlled.



Picture 16. Ornament

(Source: Data Documentation from Researchers)

In terms of denotative markers, the above ornaments depict padma flowers that line and surround the painting's frame. In denotative terms, the frame symbolizes beauty, harmony, victory and purity. In terms of denotative signs, the relationship between the signifier and the signified becomes an ornament that functions to beautify the *Wayang Kamasan* painting. In terms of connotative markers, the lotus flower is considered a sacred flower. Then the ornament becomes the border of the painting. In a connotative sense, the Balinese believe that the lotus flower is the flower of victory, success, and effort that is not in vain for Balinese Hindus. In a connotative sign, the existence of these ornaments is likened to the existence of a religion which can be a self-protector in action.



Picture 17. Kober flag

(Source: Data Documentation from Researchers)

In terms of denotative markers, you can see the kober flag fluttering, square and triangular in shape, the padma flower motif in the color of wilis, and the basic color of golden yellow or spiral-shaped pere. In denotative terms, the concept of depicting the kober flag gives the meaning of victory for the Pandavas. The color of the wilis is like the sky which symbolizes the beauty of nature. Pere color gives the impression of luxury and beauty. In terms of denotative signs, the flags hoisted by the figures in the *Wayang Kamasan* painting are depicted.

Connotatively, the kober flag is interpreted as a victory for the Pandawa group. Then in terms of coloring and elements, the lotus flower depicted is a Hindu religious identity, and indicates the beauty of natural tourist destinations. In a connotative sense, the lotus flower and kober flag motifs themselves are identical to those of the Balinese in religious ceremonies. The kober flag is also used in traditional ceremonies in Bali. In a connotative sign, the kober flag symbolizes the sacred.



Picture 18. Horse-drawn carriage

(Source: Data Documentation from Researchers)

In denotative terms, there is a pre-colored horse-drawn carriage pulled by 3 horses with saddles, has an umbrella and 2 flags. By denotative sign, horse-drawn carriages are described with the concept of luxury. In denotative sign, horse-drawn carriages are described with their attributes that give the impression of luxury. Connotatively, the horse-drawn carriage symbolizes luxury and privilege. The horse carriage symbolizes social status. Has the power of the Gods who are not arbitrary. In a connotative sign, there is a religious message in the meaning of the horse-drawn carriage. This horse carriage is a gift from the gods to win the war for the Pandavas. In terms of connotative signs, the consideration of researchers in terms of religious messages, life is like a spinning wheel.



Picture 19. A cluster of trees, terraces, bushes and rocks

(Source: Data Documentation from Researchers)

This is a group that cannot be separated because it contains one meaning, namely the beauty of nature which is the creation of God Almighty. In denotative markers, you can see large trees among the aun-aun, bushes and rocks, depicting the atmosphere of the natural beauty created by God Almighty. In terms of denotative signs, these four elements are described with a concept that is like heaven or above the clouds. In terms of denotative signs, the researcher draws the relationship between these markers, which is a description of the natural situation of human life.

Connoatively, because this is a depiction of the natural situation of human life, a hermeuntically raised question “Why are trees, squares, bushes, and rocks illustrated as animators and natural beauty in the Mahabharata story depicted in *Wayang Kamasan* paintings? ”. In connotative terms, these four elements in life are important to be preserved in order to preserve the beauty of nature. Living things also need these four elements so they cannot be separated in life. In a connotative sense, natural beauty is important to protect and not damage it because it is a creation of God Almighty.

From these 10 data analysis units, the researcher found that myths that represent Balinese and Indian cultures become the ideology of Hinduism which are represented through a series of connotative signs including: 1) Kamasan wayang paintings used in traditional ceremonies and prayers, as well as cultural events in Bali, contain elements of Hinduism; 2) Merdah, Tualen, and Bima wearing a poleng scarf, is a property of traditional ceremonies in Bali, containing elements of Hinduism; 3) Merdah and Tualen as narrators of Balinese wayang stories, contain elements of Hinduism; 4) Wheels on horse-drawn carriages, containing life teachings related to Hinduism; 5) A large tree, a symbol of the creation of God Almighty which is purified and believed by the Balinese people as the ancestral dwelling place, so there is a need for rituals, containing elements of Hinduism; 6) Ornaments with lotus flower motifs, a symbol of purity and spirituality of the Hindu religion, containing elements of Hinduism; 7) Temples which are places of worship in Bali and represent the image of Bali, contain elements of Hinduism.

In addition, we found cultural hybridity related to Hinduism in the PRISMA series road to Baliphex 2022. As explained by Lee (2022), Dash et al., (2010), Loren (2015), and Weifen (2023), cultural hybridity is a process of mimicry, grafting, acculturation or fusion of two or more cultures to bring out certain cultural characteristics. This is like the PRISMA series road to Baliphex 2022 series which carries out a cultural graft between Mahabharata stories that are part of the itihasa of Hinduism from India (Kamble et al., 2014) with *Wayang Kamasan* paintings from Balinese culture (Mudana, 2016), as well as the use of PRISMA which is a

product of the West (Adams, 2017; Jones, 2004; Limor & Tamir, 2021), this is where the amalgamation of cultures occurs.

Conclusion

In this study, we came to the conclusion that the PRISMA road to Baliphex 2022 series is not just a postage stamp that only represents Balinese and Indian cultures as a communication medium that functions to promote the Baliphex 2022 event. More than that, the Balinese and Indian cultures represented in the PRISMA series road to Baliphex 2022 carries an ideology of Hinduism that seems natural because it is strung together through connotative signs from the *Wayang Kamasan* paintings. The ideology of Hinduism that the public wants to instill is composed within a framework of cultural hybridity which is symbolized by the figures of Mahabharata (Hindu India), *Wayang Kamasan* paintings (from Bali), and PRISMA which are postage stamps developed from the Western. This research contributes to the thesis statement that postage stamps can be used by the community as communication media to represent a certain ideology through a series of symbols with cultural hybridity. We advise other scholars to conduct research by trying to reveal the ideologies in stamps that have a cultural dimension, because these stamps appear natural, but actually have an ideology that can hegemony the owner. For this reason, further research can combine cultural semiotic analysis (Barthesian) and social context discourse analysis (Fairclough), so that an overview of the social context is obtained when stamps with ideological nuances are made.

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