




Javanese *wayang* system of signs in *batik* logo and its role in creating visual brand identity



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ABSTRACT

Batik was one of Indonesia's cultural heritages that had been recognized worldwide. *Batik* in Indonesia was diverse in terms of products and producing regions. One of the *Batik*-producing areas in Indonesia was Masaran in Sragen Regency. *Batik* producers in *Kliwonan* had their business names complete with logos as trademarks. One form of this was using names and images of *wayang* characters in trademarks, which had been done for a long time. This study analyzed four *Batik* company logos in *Kliwonan* Village, Masaran District, Sragen Regency, which were found using images of puppet figures, namely Janoko Kembar *Batik*, Sadewa *Batik*, Dewi Brotojoyo *Batik*, and Dewa Rama *Batik*. The research phase begins with data collection in the form of visual logos and literature related to the meaning of puppet figures. Data analysis is carried out by identifying the visual elements of the logo, including colors, illustrative images, typography, and layout as the first sign system (denotation). The denotational data is then read using a second sign system (connotation), which involves analyzing the characters of the puppet characters. The character of the puppet character that is understood is then discussed in a cultural context (myth). Roland Barthes' semiotic analysis is used to describe signs through first-order meaning (denotative), second-order meaning (connotative), and interpretation of meaning in cultural contexts (myth). The reading of the logo sign system was confirmed by interviews with the *Batik* entrepreneurs. The research results described the system of signs in denotation, connotation, and mythical meaning in the logos studied, which was in line with the application of visual elements and design principles. This research concluded that *wayang* could be used to discover self-identity for brand owners. The visual formation of brand identity in this study occurs through the selection of illustrations of images, colors, typography, and personal layout by brand owners. Illustrations of puppet characters are selected from the types of knights and princesses that give good character meaning. The selection of knight and princess characters can be a logo design model that uses puppet characters.

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1. Introduction

This research aims to reveal the sign system of *wayang* figures found in *Batik* logo designs in *Kliwonan* Village, Masaran District, Sragen Regency, Central Java. Research on the sign system in *Batik* logos is based on the idea that *Batik* and *wayang* are a form of cultural diversity from various regions in Indonesia. Cultural diversity in Indonesia is a source of an application of traditional knowledge through cultural products in the form of knowledge of traditions, customs, and visual cultural products [1]. In searches regarding research with the keywords "*Kliwonan Batik*", "*Masaran Batik*", and "*Sragen Batik*" in the last five years, there has been a trend toward quantitative studies and applied research in the fields of management, economics,

and marketing, such as research on the effects of organizational culture on employee performance [2]–[4]. The characteristics of organizational culture at the *Kliwonan Batik Center* have been researched, and the findings have become a means of improving employee performance [5]. Other research also found characteristics of superior organizational culture based on local wisdom in the *Batik* industry [6] and the relationship between organizational commitment and employee performance motivation [7]. There was also an applied research approach in marketing at the *Kliwonan Batik Center*, which examined digital-based marketing strategy models for *Masaran Batik* during the pandemic [8]. Another applied research focused on the financial management system at the *Masaran Batik Center* [9]. Other research at this *Batik center* aims at mentoring through social media marketing application training [10]. Applied research in the field of marketing for *Masaran Batik centers* was needed during the last pandemic, considering that the pandemic had quite an impact on the conditions of *batik* business actors in this region [11]. Another applied research found an effort to help innovate *Batik* designs into ready-to-wear clothing [12].

Various applied research at the *Masaran Batik Center* opens up essential research opportunities to understand the practice of *Batik* entrepreneurship into organized knowledge. One of the marketing practices related to visual communication design is logos. A logo is usually interpreted as a representation of a business. A logo is considered to display the personality and soul of the entity it represents. Logos are considered an essential element for a brand [13]. The semiotic research approach to analyzing logo design is a strategic approach to understanding a logo's meaning from its visual meaning and cultural context. This research is based on the understanding that logos result from visual communication design activities intended to communicate particular meanings. Logos can be described through design elements and principles, which are the basis for how meaning is created [14]. An examination of the results of logo semiotics research provides an illustration that semiotics research is relevant and considered as a contributor to knowledge, considering that the analysis of the meaning of denotation-connotation-myth can reveal the messages contained in logos and understand the construction of social reality that occurs in society according to the context studied [15]. Apart from being a representation of company identity [16], logos can also be a reflection of the brand owner's character [17]. In a case study regarding the logo of a motorbike club, it was found that the meaning of the logo reflects the social values that bind the group, such as solidarity, togetherness, and self-esteem [18]. Research on the Mandalika GP Series event logo shows that even though it is not very obvious visually, it is still interpreted as a representation of Indonesia through signs in the design elements [19]. Meanwhile, *wayang*, which includes stories and figures, is a semiotic field of study that has been widely carried out by art and literature researchers. Research on *wayang* produces knowledge about the values contained in *wayang* stories and figures [20], [21]. Interpretations of current *wayang* characters create works of art and design using new media [22]. Traditional shadow puppet art has been ingrained in Indonesian society, symbolizing the heroism of virtuous characters facing and overcoming characters with evil intentions. In addition, the long-standing presence of puppets in Indonesian society signifies their lasting value and impact on people's lives. The study of *wayang* semiotics provides a deeper understanding of its cultural significance and the meaning embedded in its performances [23]. The semiotic study of *wayang* explains the cultural significance and symbolic meaning embedded in this traditional art form [24].

This research aims to describe and analyze the *wayang* sign system in the *batik* logo at the *Kliwonan Batik Center*, Masaran District, Sragen Regency, which uses *wayang* figures. The description is carried out at the level of denotation signs of the visual elements contained in the logo under study. Analysis at the connotation level is carried out by reading the *wayang* figures' visual characters in the logo. The visual characters of *wayang* figures contain meanings ranging from the shape of the eyes, nose, mouth, and facial expressions to the shape of the feet. This is related to the symbolic element that *wayang* does not symbolize human physicality but rather symbolizes human character [25], [26]. Each character has a different facial visualization. These differences can be used as clues in determining character through the shape of the eyes, nose, mouth, facial color, and facial position [26], [27]. With their sign system, *wayang* figures are still an attraction for local business people to embed in the brand identity they manage. This is the

impetus for this research to find out how *wayang* figures are visualized in design and the meanings and myths that become the cultural context that underlies the selection of *wayang* figures in design. This research on the *wayang* sign system in *Batik* logos assumes that *wayang* is a cultural product with a significant position in Javanese culture. *Wayang* is a source of self-reflection and an inspiration for life for Javanese people. *Wayang* performances use *wayang* figures and tell how each figure plays a role. Each *wayang* figure has an unmistakable character, so it can be known which traits and actions can be expected from these characters [28], [29]. *Wayang* reflects the Javanese people's primary identity because *wayang* figures represent various human characters in Java. The characters of these figures are considered capable of inspiring, including self-identification and a reflection of Javanese society [29], [30]. In visual communication design, the meaning contained in *wayang* characters (*wanda*), especially the signs in the visualization of body parts and clothing, is closely related to the perspective of visual communication design and can be interpreted as in the study of semiotics [31]. Several studies in visual communication design consider it essential that reading *wayang* characters can inspire visual communication designers to create designs that depict cultural identity and the values contained in *wayang* performances. Additionally, analysis of *wayang* characters can help designers articulate the messages they want to convey through visual communication design [32], [33]. Brand identity is an important aspect pursued in brand design. The puppet symbol system in the logo is a visual shaper of brand identity consisting of illustrations, typography, colors, and layouts [34]. Knowing the role of symbol in logos makes this research important in its contribution to the development of visual communication design science, especially knowledge about the role of systems of symbol in shaping brand identity.

2. Method

This research analyzed four *batik* company logos in Kliwonan Village, Masaran District, Sragen Regency, found using images of *wayang* figures, namely Batik Janoko Kembar, Batik Sadewa, Batik Dewi Brotojoyo, and Batik Dewa Rama. The research stage began with data collection in the form of visual logos and literature related to the meaning of *wayang* figures. For that it is needed *wayang* literature to understand the cultural context that forms the basis of interpretation. Data analysis was carried out by identifying the visual elements of the logo, including color, illustration images, typography, and layout as the first sign system (denotation). The color of a logo could affect its recognizability. Logo identification could be significantly faster when presented in color than achromatic logos [35], [36]. The illustrative image in the logo helped recognize and identify the trademark object and allowed people to react to the visual [37]. Typography plays a vital role in design, considering that various letter characters enable the audience to understand brand communication; thus, the audience can explore the semiotic nature of a brand's design [38], [39]. Meanwhile, the layout could reflect the brand's personality. Symmetrical and asymmetrical compositions would give a contrasting personality to each brand [40]. The denotational data was then read using a second sign system (connotation), which involves analyzing the characters of the *wayang* figures. The *wayang* figures' characters understood were then discussed in the cultural context (myth). Roland Barthes' semiotic analysis was used to describe signs through first-level meaning (denotative), second-level meaning (connotative), and interpretation of meaning in a cultural context (myth) [41]. The results of analyzing the logo sign system were confirmed by the results of interviews with Batik Janoko Kembar, Batik Sadewa, Batik Dewi Brotojoyo, and Batik Dewa Rama entrepreneurs (Fig.1). The interview with the owner of the *Batik* brand was conducted with open-ended questions about the background, purpose, and meaning of using puppet figures in their *batik* logo.

Interviews only with brand owners have the reason that every sign in the brand logo they create is based on trust and motivated by a specific purpose. The selection of symbols is not done haphazardly or arbitrarily. In other words, denotation and connotation are created simultaneously as visual units. Furthermore, they suggest that each sign be made based on the motivation of its creator, who already has a definite concept of meaning with all the markers used. The semiotic interpretation of meaning comprehensively interprets the communicative sign involving all its constituent modes. Semiotics in visual communication design views signs

as a definite and not arbitrary form of visual communication. In other words, each communicative sign is created with a specific purpose in mind represented through the various sign modes available. The sign mode represents all the 'material' formations used by the community that are influenced by the socio-cultural conditions of the local community [42].

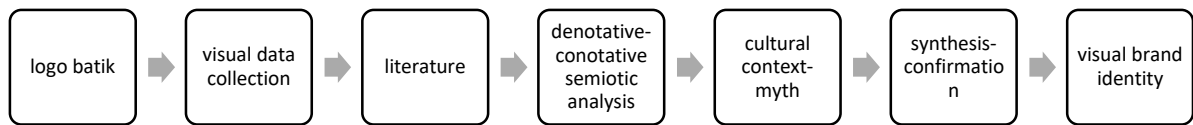


Fig. 1. Data collection and analysis

3. Results and Discussion

3.1. Logo and Business Identification

There were 90 *batik* businesses in Pilang, Kliwonan, and Sidodadi, in Sragen Regency, Central Java. Among all the *batik* companies, four *batik* businesses used *wayang* figures in their brands, namely Batik Janoko Kembar, Sadewa, Dewi Brotojoyo, and Dewa Rama (Fig. 2).



Fig. 2. Visualization of *wayang* figures in Janoko Kembar, Sadewa, Dewi Brotojoyo, and Dewa Rama *Batik* brands (Doc. Melinia Enggal Pangestu, 2023).

3.2. The denotation of the visual elements of a logo

This research produced visual element descriptions of logos consisting of colors, illustrations, typography, and layout. This description resulted from identifying the visual elements in the characters of the *wayang* figures in the logo. Each shape that made up a character, such as eyes, nose, mouth, and facial expressions, was a first-level sign system (denotation) described in Tables 1 and Tables 2. Batik Janoko Kembar uses illustrations of Janaka puppet characters. The colors used include brown, black, and yellow. Typography uses decorative script fonts. The layout is designed with symmetrical balance. Batik Sadewa uses illustrations of Sadewa puppet characters. The colors used include brown, blue, red, and yellow. The typography uses a serif slab font. The layout is designed with symmetrical balance. Batik

Dewi Brotojoyo uses illustrations of Dewi Brotojoyo puppet characters. The colors used include brown, red, and black. Typography uses decorative script fonts. The layout is designed with symmetrical balance. Batik Dewa Rama uses illustrations of Lord Rama's puppet figures. The colors used include brown, red, and black. Typography uses decorative script fonts. The layout is designed with symmetrical balance.

Table 1. Identifying the visual elements of a logo

Logo	Visual Elements			
	Main Color	Illustration	Typography	Layout
Batik Janoko Kembar	Brown Black Yellow	Wayang Janaka	Decorative Script	Symmetrical
Batik Sadewa	Brown Blue Red Yellow	Wayang Sadewa	Slab Serif	Symmetrical
Batik Dewi Brotojoyo	Brown Red Black	Wayang Dewi Brotojoyo	Decorative Script	Symmetrical
Batik Dewa Rama	Brown Red Black	Wayang Dewa Rama	Decorative Script	Symmetrical

The illustrations of Batik Janoko Kembar, Batik Sadewa, Batik Dewi Brotojoyo, and Batik Dewa Rama show the kind of knights (*Janaka*, *Sadewa*, and *Rama*) and princesses (*Brotojoyo*) who have images of narrow eyes looking down (*liyepan*), straight nose with a pointy tip (*mbangir*), and closed tightly mouth (*mingkem*). The color of the characters' faces is black (Batik Janoko Kembar, Batik Dewi Brotojoyo) dan gold (Batik Sadewa, Batik Dewa Rama).

Table 2. Identifying the visual character of wayang figures (*wanda*) in the logo

Logo	Image Illustration			
	Eyes	Nose	Mouth	Face Color
Batik Janoko Kembar	<i>Liyepan</i> (narrow eyes looking down)	<i>Mbangir</i> (straight nose with a pointy tip)	<i>Mingkem</i> (closed tightly)	<i>Cemeng</i> (black)
Batik Sadewa	<i>Liyepan</i> (narrow looking down)	<i>Mbangir</i> (straight with a pointy tip)	<i>Mingkem</i> (closed tightly)	<i>Prada</i> (gold)
Batik Dewi Brotojoyo	<i>Liyepan</i> (narrow looking down)	<i>Mbangir</i> (straight with a pointy tip)	<i>Mingkem</i> (closed tightly)	<i>Cemeng</i> (black)
Batik Dewa Rama	<i>Liyepan</i> (narrow looking down)	<i>Mbangir</i> (straight with a pointy tip)	<i>Mingkem</i> (closed tightly)	<i>Prada</i> (gold)

3.3. Connotation of the visual elements

Analysis of connotative signs was carried out by interpreting the connotative meaning of the elements that made up the logo, including the primary color, typography type, layout, and illustrations of wayang characters (*wanda*) in the logo. There were two aspects of connotative meaning. First, interpretation was based on an understanding of design theory to interpret the type of typography [43], color [44], and layout [45] chosen. Second, aspects of wayang form and color were interpreted within the cultural theoretical framework of Javanese society, considering that the character and color of wayang had essential significance in Javanese society [31].

3.3.1. Color

Color was known to have a meaningful function [44]. The influence of color on products and human psychology was a topic extensively studied by researchers in various fields [46]. Color plays a significant role in influencing consumer perception and behavior toward a product. Research has shown that different colors evoke specific emotions and could influence consumer decision-making. By understanding the psychological effects of color, businesses can strategically use color in their products and marketing materials to elicit particular emotions and drive consumer behavior. The influence of color on products and human psychology was undeniable. Color had a significant impact on products and human psychology. Different colors

had different effects on people's emotions and behaviors. The brown color was found in all logos. Brown is a color that represents the element of earth. The dominance of this color would give the impression of warmth, comfort, and safety. Another advantage was that brown could give the impression of being expensive because of its proximity to the color gold. Psychologically, brown would give the impression of luxury, trustworthiness, and reliability. All logos studied utilized the meaning of the golden brown color to strengthen the impression of luxury, trustworthiness, and reliability for these *batik* products [46]. The color brown was often associated with feelings of reliability, stability, and warmth. This image is suited to industry brands such as food, beverages, and home products. Warm colors were more likely to evoke positive emotions and create a sense of trust among consumers. The color brown could also develop a sense of comfort and nostalgia. Using color in products and branding could profoundly impact consumers' emotions, perceptions, and decision-making. Brown could evoke feelings of reliability, stability, and warmth [47].

Black was a color that would give a gloomy, dark, and scary impression. However, in consumer psychology, it also provides an elegant meaning to a product. Apart from that, in design, there was a tendency for any element to appear more prominent when combined with black [46]. Black was used prominently in the Batik Janoko Kembar and Batik Dewi Brotojoyo logos. The color black was often associated with sophistication, power, and elegance. This fact made black a popular choice for luxury brands and high-end products. Black has a solid visual impact and could evoke a sense of mystery and authority. Furthermore, black was often perceived as a symbol of prestige and exclusivity. Therefore, incorporating black in product packaging and branding could enhance the perception of quality and elevate the product's overall value. The color black was also associated with the unknown and the night sky. This fact could create a sense of intrigue and excitement, adding an element of excitement to the product. Black could also develop a sense of mystery and intrigue, making it a compelling product choice targeting a younger and more adventurous audience.

These findings supported that color significantly influenced consumer behavior and perception [47]. Batik Janoko Kembar and Batik Sadewa used golden yellow color prominently. This color conveyed the meaning of warmth and happiness and seemed to create a desire to play. In other words, this color also meant optimism, enthusiasm, and cheerfulness [44]. Besides being associated with cheerfulness and joy, golden yellow could also evoke optimism, warmth, and energy. This description made yellow a popular choice for logo designs to give a positive impression and inspire enthusiasm [47]. In addition, in many cultures, yellow symbolized nobility and prosperity, making it the right choice for products worn for occasions related to honor and splendor, such as *batik* products. Yellow was often associated with cheerfulness, optimism, warmth, energy, and prosperity, making this color a popular choice in product design and branding to create a positive impression, raise enthusiasm, and attract consumers [48].

Red was found in Batik Sadewa, Batik Dewi Brotojoyo logos, and Batik Dewa Rama. This color means passion and gives energy and calls for action. In psychology, red symbolizes energy, passion, action, strength, and joy [44]. Red was often associated with feelings of intensity and power. They found that using red in product design can increase attention, influence emotions, and increase the desire to take action. The description was consistent with previous research, which stated that red can increase a person's courage and motivation. Thus, using red in product design could have a significant psychological impact and influence consumer behavior in increasing interest in purchasing the product [49]. Biru yang nyata hanya ditemukan pada logo Batik Sadewa. Blue symbolizes trustworthiness and loyalty, often associated with stability, faith, and intelligence. It is commonly used to represent calmness and responsibility. Light blues can evoke a sense of refreshment and friendliness, while dark blues convey strength. Blue represents patience and understanding, creating a comfortable atmosphere. It encourages decompression during overwhelming emotions [48].

3.3.2. *Typography and Layout*

Decorative fonts were used in the Batik Janoko Kembar, Batik Dewi Brotojoyo, and Batik Dewa Rama logos, and slab serif letters were used in the Batik Sadewa logo. Decorative typography was also referred to as display type. Fonts of this type were usually used for titles

or large amounts of text, such as logos and posters [43]. Decorative typography has several functions in design, such as creating a unique and impressive identity for a product or brand, expressing emotions, and creating an elegant atmosphere. Decorative typography could also enhance creative expression and give a more artistic impression, as well as uniqueness and visual beauty that could attract the audience's attention. The Slab Serif font was used in the Batik Sadewa logo. Thick hooks characterized this font; one could even say it is thick. The period of appearance of this type of letter varied and also marked the appearance of letters that function more precisely as attention attractors, namely Headers. Thick or very thick serifs characterized the Slab Serif font group. The period of appearance of this type of letter varied, and it also marked the appearance of letters that functioned well as attention grabbers or for writing titles and brand names. Symmetrically balanced layouts were found in all logo designs. The symmetrical balance of the two opposite sides was placed in the same size to create balance. Symmetrical balance could also be identified by the emphasis or focus in the center of the layout. Symmetrical balance was often called formal balance because it created an official impression [45]. This condition corresponded with the character of *batik* products, which were more often intended for formal occasions.

3.4. Connotations of *wayang*'s characters

3.4.1. Eyes

All the *wayang* figures in the logo had *liyepan* eyes. *Liyepan* eyes, or *gabahan* eyes, resemble the shape of rice grains, the outer layer of which had not been peeled. *Liyepan* eyes were used for small, slender *wayang* figures with noble, wise qualities [50], such as Janoko, Sadewa, Dewi Brotojoyo, and Rama. The *liyepan* eye ornaments and *samadi* body gestures reflected Janoko's noble character dimension. *Liyepan* eyes showed self-awareness in sight, focusing on Janoko's life goals. The gesture of *samadi* enhanced the solemn focus of the eyes when looking around. Body gestures took place in silence to focus and be calm, strengthening Janoko's role in building a relationship with God the Almighty [51], [52].

3.4.2. Nose and mouth

All the *wayang* figures in the logo had *mbangir* noses (straight, with a pointy tip) with different facing directions according to the position of the head. A straight and pointy nose in Javanese culture was often considered a compliment; it was thought to resemble a jasmine flower bud with a pointy tip. So, it was understandable that such a nose was deemed pointed, tapered, and beautiful [53]. Pointy noses in the *wayang* and mask art world in Java were owned by knights and princesses with good qualities and noble characters. A tightly closed mouth usually accompanied the pointy nose of a *wayang* figure. A tightly closed mouth was associated with good character and indicated a personality that did not like to talk too much, so they only said essential and valuable things [54]–[56].

3.4.3. Face Color

There were two facial colors on the *wayang* figures used for the logo: *cemeng* (black) and *prada* (gold). Black face was used for married characters, and the black face depicted a handsome knight like Janoko with strength and determination. Meanwhile, the black color on female figures such as Dewi Brotojoyo shows her character of firmness and strong determination to maintain her honor as a princess. The golden face depicts a character ready to fight to defend the truth, such as Nakula and Dewa Rama [31].

3.5. The myth of *wayang* in Batik logo

3.5.1. Batik Janoko Kembar

In *wayang* stories, this figure has many names and nicknames, including Partha (war hero) Janaka (who had many wives); when he was young, he was named Permadi (handsome), Dananjaya, etc. Janaka (Janoko) was the son of Prabu Pandu Dewanata, the king of Astinapura. His mother's name was Dewi Kunti. Janaka was the third son of five Pandawa brothers. The first child was Puntadewa, the second was Bima, and the fourth and fifth were Nakula and Sadewa. Janaka was the most handsome figure in *wayang* stories. His handsomeness was the ideal image of a knight in Javanese culture. Good looks here were not just physical but good looks in an inner and spiritual sense [57]. Janaka was known to the Javanese people in several characters. So far, there were three essential things about Arjuna.

First, Arjuna was known as the essential Pandawa war commander because he succeeded in killing the greatest Kurawa commander, namely Adipati Karna. So, Arjuna was considered a mighty warrior on the battlefield. Second, Arjuna was known as a warrior who had unrivaled archery skills. Third, Arjuna was regarded as a prominent warrior who upheld noble character, behaved gently, and had perfect character [58], [59]. Through these three virtues, Arjuna is considered the best man in the universe (*lelananging jagat, Jv*) [59], [60]. In the play of Janoko Kembar, a figure resembling Janaka appeared as his rival. This rival figure almost succeeded in deceiving him to get Sembadra (Janaka's wife). In the end, Janaka defeated the twin figures. This play taught a lesson about the importance of a person's introspective attitude, especially for a warrior. Being introspective meant always being aware and alert to all phenomena around him. A warrior like Janaka, who had been recognized as the best man, must always be aware and alert. The essence of the Janoko Kembar story was believed to be teaching about goodness. This understanding was confirmed by Indro Susilo (interview, 9 April 2022), who said that the choice of Janoko Kembar for the image in his business logo was based on the play's story. Apart from that, there were personal reasons because he was born as twins. Life as twins was not always identical in attitudes and actions. This brand name choice was a lesson about remembering and being alert, as in the essence of the Janoko Kembar story.

3.5.2. Batik Sadewa

Sadewa, often called Sahadeva, and his twin brother Nakula were the sons of Pandu Dewanata and Dewi Madrim. Their biological father was Batara Aswin, the god of medicine. Nakula and Sadewa were the youngest siblings of the Pandawa. Sadewa in *wayang* was depicted as an articulate, opinionated, intelligent knight. Sadewa was known as a commander who could motivate the soldiers' enthusiasm on the battlefield. Sadewa's facial expression in the figure design depicts a person with a tough character, humility, refined behavior, and wisdom [26]. The other Pandawa were Yudistira, Bima, and Arjuna. When they were still babies, Nakula and Sadewa lost their father and mother. Pandu Dewanata died due to the curse of a hermit named Resi Kimindama, while his mother also died by jumping into the fire at the funeral ceremony for Pandu's body. Since then, the twins have been raised by Dewi Kunti, their stepmother. Sadewa was also called Sudamala when he freed Durga's curse (*mala*). When Pandawa had to hide for a year in the Land of Wirata, Sadewa used the pseudonym Tantripala. Sadewa disguised himself as a shepherd and livestock keeper of the Wirata Kingdom [57].

The Sadewa figure was used as a *batik* brand because the brand owner liked the extraordinary personality of this figure. According to the owner of Batik Sadewa, Rohmad Nugroho (interview, 9 April 2022), even though Sadewa was the youngest Pandawa, he was considered the savior of the Pandawa brothers because Sadewa was the wisest person among them. Even in the *wayang* story, Rohmad Nugroho said that Sadewa was more perceptive than the gods. Sadewa is an expert in astrology and war strategy. The myth of this figure was equated with saints. His footsteps were described as being able to turn murky water clear because of his authority and purity. Furthermore, Rohmad Nugroho stated that Sadewa's figure was chosen for personal reasons, as he was the youngest child in a family of *batik* entrepreneurs. He wanted to act like Sadewa, who could save his brothers. He was the last hope for the continuity of the family business that had been started for a long time. As the youngest child, he learned lessons from his older siblings' life experiences. The wisdom in this youngest child was like the story of Sadewa in the *wayang*, which was the mainstay for solving the conflicts and problems faced by the Pandawa brothers.

3.5.3. Batik Dewi Brotojoyo

In the Javanese *wayang* tradition, Bratajaya (Brotojoyo) or Sembadra was one of the main characters in the Mahabharata story. She was the daughter of Prabu Basudewa, king of the Surasena Kingdom. She was depicted in the Javanese *wayang* as a graceful, gentle, calm, loyal, and obedient princess to her husband. She became the ideal figure of a Javanese noble princess. When she was little, her name was Rara Ireng. Brotojoyo had two older brothers, Kakrasana, who later became king in Mathura with the title Prabu Baladewa, and Narayana, who later became king in Dwaraka with the title Prabu Sri Batara Kresna. Brotojoyo married one of the Pandawa, namely Arjuna. Brotojoyo was Abimanyu's mother. Abimanyu then had a son named Prabu Parikesit [57].

Dewi Brotojoyo became the *Batik* brand logo according to the owner of the *Batik* Brotojoyo brand, Krisni (interview, 12 April 2022), because Dewi Brotojoyo was an image of a woman with perfect character so that for the Javanese people, she was an example of loyalty, devotion, hard work, responsibility, discipline, and sincerity. For Dewi Brotojoyo, there was no one she loved except Janaka. Even though she experienced many temptations, including temptation from Dasamuka, the most resourceful king, this did not dampen Dewi Brotojoyo's loyalty to Janaka. According to Krisni, someone with good intentions would receive protection from god. Krisni needed these qualities to carry out her profession as an entrepreneur. Loyalty to products and customers was the main thing that all dynamics and changes in the business world cannot shake.

3.5.4. *Batik Dewa Rama*

Rama had the character of a brave knight. Apart from that, Rama was a patient, understanding, and devoted figure to his parents, which could be seen from his patience and steadfastness in carrying out his father's promise. He could accept that decision without feeling disappointed because he had no ambition to become a king. Through his noble qualities, such as being brave, generous, soft-spoken, wise, and pure of heart, and the physical attributes that Rama possessed in the form of a handsome face, grace, and strength, Rama was an ideal representation of a king [61]. According to Dewi, the owner of Dewa Rama *Batik* brand (interview 13 April 2022), the brand name was chosen because she wanted to give the impression of a trusted brand, just like the figure of Rama as a knight and king who was loyal and always kept his promises. Apart from that, other qualities were worthy of emulation, such as being virtuous and wise.

4. Conclusion

The formation of visual brand identity in the case of *batik* brand logos in this study occurred through the selection of illustrations of images, colors, typography, and layouts personally by brand owners. Illustrations of puppet characters are chosen from the types of knights and princesses who give good character significance, such as Janaka (brave and brave), Sadewa (smart and wise), Brotojoyo (loyal to quality), and Rama (trusted). The colors used include black (sophisticate, elegance), gold (expensive), red (passion, strength, joy), brown (warmth, nostalgia) blue (stability, intelligence), and yellow (optimism, enthusiasm, and cheerfulness). The typography used includes decorative fonts (*Batik Janoko Kembar*, *Batik Dewi Brotojoyo*, *Batik Dewa Rama*) and slab serif fonts (*Batik Sadewa*). Decorative typography could also enhance creative expression and give a more artistic impression, as well as uniqueness and visual beauty that could attract the audience's attention. Slab serif fonts have hooked and bold characters. This type of font is effective for highlighting a title or brand name because it has bold, sturdy, and strong characters. All layouts found use symmetrical balance. Symmetrical balance or formal balance creates an official impression in accordance with the character of *batik* products that are more often used at official events. Although there were differences between the concept of color meaning in modern design and the color meaning of *wayang* figures, at the level of denotation and connotation, there was uniformity in the choice of symbols with positive meaning in the logo designs studied. This positive meaning was found in color, typography, layout, and the chosen *wayang* figures. The selection of *wayang* figures for the researched *batik* business brands showed a mechanism for the self-reflection of brand owners through the characters of Javanese *wayang* figures. The *wayang* figure chosen for the *Batik* business logo was a figure who wanted to be emulated or imitated based on the similarity of the *wayang* figure's position in the family with the brand owner. The image displayed in each *wayang* figure was an ideal self-image that one wanted to emulate. This research concluded that *wayang* could be used to discover self-identity for brand owners. Further research on the case of forming a visual brand identity on the *batik* logo can be done through audience studies. Further research will be able to find out how audiences perceive brand identity through visual symbols such as image illustrations, colors, typography, and layouts.

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