DIMENSION OF GARUDA BIRD ENVIRONMENT PHILOSOPHY AS A SYMBOL OF NATIONAL AND STATE LIFE OF INDONESIA

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Abstract: Historical, symbolic, mythological and morphological approach to Garuda Bird as the symbol of the Indonesian state is important to be studied because in the level of axiology there has been a crisis of morality that plagued the whole Indonesian compound. The assumption is that the philosophy of Garuda Bird life has not been methodologically linked with Pancasila philosophy so that the ideology of the nation is not fully manifested in the pattern of nation and state life behavior. The choice of this topic aims to; 1) Tracing the history of Garuda Bird as a symbol of the Indonesian state, 2) Knowing the existence of Garuda Bird as a myth or reality, 3) Knowing the semiotic dimension of Garuda Pancasila state 4) Knowing the relativity of Garuda Bird with Pancasila philosophy as the nation ideology. The theories referred to as the supports in this study include; semiotic theory, identity theory, social critic theory, and myth-ritual theory. The attainment of the intended objectives uses a literature study pattern and an ethnographic study involving resource persons and competent communities. Deep observation of the bird species identified as garuda to pay attention to the pattern of adaptation to the environment then illustrated using a semiotic approach that is in accordance with socio-cultural conditions of Indonesian society. The method used in this research is using qualitative descriptive analysis method. The history of the Garuda Bird is part of the Hindu myth of belief adopted through the various stages of the development of Indonesian civilization. Garuda Indonesia became a symbol of the post-Indonesia country has been proclaimed so that the choice of Garuda as a bird is a long process that is arranged in the historical stage of its own with the dynamics of internal and external nationalities post-independence of Indonesia. The reality until now there is no authentic authentication that patents the copyright of the emblem of the State of Indonesia. Meaning the symbol of the symbol of the Garuda Pancasila State becomes important because without giving meaning to the cultural objects that have been inherited a generation before, the resulting works will be lost in human civilization in the future. The symbol of Negara Garuda Pancasila can be interpreted through various approaches namely connotative meaning (myth) and denotative meaning (visual element).
I. INTRODUCTION

The Unitary State of the Republic of Indonesia (NKRI), which is an abundance of natural resources, is God's grace which is condensively devoted to the people of Indonesia. Normatively, NKRI has arranged its state system in the development and management of natural resources through its ideology and constitutional system namely Pancasila, the Constitution and its derivative technical regulations. This is done so that in the order of social life, the people of Indonesia are diverse tribes, religions, groups and races able to live harmonious, safe and peaceful. The problem, horizontal and vertical conflicts can occur in the middle of a plurality of people with different orientations of life so as to unite the ideology of nationality into one obligation through the ideology of Pancasila (Kaelan, 2010).

According to Kaelan (2012), Pancasila ideology has represented the identity of social life of Indonesian society because it was extracted from the values and culture of Indonesia. The five Pancasila formulas are hierarchical and pyramid-shaped, that; the essence of the existence of God is because of himself, God as the prime cause so that everything that exists including man exists because it is created by God, or man exists as a result of God (sila 1). Humans as the main supporting subject of the state because the state is a humanitarian institution so that humans in organizing the state must apply the values of God (humanity, sila 2). Community in the form of a state as a result of the existence of a united humanity, or a state as a community of living together whose members are human (sila 3). The people (human beings) with diverse needs and interests must be organized, led wisely and eagerly in deliberation (sila 4), and such efforts in order to achieve social justice for all Indonesians (sila 5) (Bakri, 2010).

Unity of Pancasila principles normatively is ideal but in its axiological order there is still imbalance. Empirical conditions indicate an imbalance of axiological dimensions to the value of Pancasila philosophy, including; blasphemy and the tendency to be individualistic in society (deviation of sila 2), threat of national disintegration and horizontal conflict (deviation of sila 3), administration of executive, legislative and judicial system of government not prioritizing the interests of the people and the loss of cultural deliberations for consensus (deviation of sila 4), and legal injustice and further social gap between rich and poor (deviation of sila 5). These examples show the empirical phenomena occurring in Indonesian society who believe in Pancasila as the ideology of the nation, but in social life appear to be spoiled the life of society based on liberal and neo-liberal ideology (Oentoro, 2012).

This is possible because the five sila are not understood and not implemented by individuals of society in social life. The assumption is that the philosophy of Garuda Bird life has not been methodologically linked with Pancasila philosophy so that the ideology of the nation is not fully manifested in the pattern of nation and state life behavior. Various systems and methods of learning Pancasila required in the formal education level have been applied in the curriculum of education, but the resulting output is not able to apply the values of Pancasila. Whereas Pancasila textually has been considered ideal but in fact not able to improve the social capital of Indonesian society, it is possible derivative material and Pancasila learning model that is
doubtful in its application. One such example is the introduction of Garuda birds as an unfinished state symbol taught to date to all components of the nation.

Garuda Pancasila which on its chest was pinned on the symbol of every Pancasila precepts / sila the powers only culted without explaining the philosophical relationship of the Garuda Bird with Pancasila text. The Pancasila and Citizenship system, material and learning model of Education of Pancasila and Citizenship (KKP) or other naming for each level of formal education, does not explain methodologically the philosophical relationship between Garuda birds as the symbol of the state with Pancasila as the nation's ideology and socio-cultural identity of Indonesian society.

The social identity of the Indonesian nation as a materialist cause of Pancasila should be symbolized by a symbol that accommodates its philosophical meaning. Given that the choice is 'Garuda Bird' (as part of a kind of living thing), the environmental philosophy approach in this study is very relevant to dissect Garuda's existence as a symbol of the Unitary Republic of Indonesia (NKRI). This study is weighed very urgently because the sense of nationality and Indonesia is symbolized in the form of Garuda but until now the meaning of philosophy has not been revealed as there are 24 other countries in the world that have the symbol of the country similar to Garuda Bird.

II. MATERIAL AND METHODS

This research was conducted in several places (Jakarta, Surabaya, Blitar, Malang and Kupang) for data collection and information then continued with tabulation, analysis and discussion in Kupang. Interviews, questionnaires and field observations are centralized in some places to obtain data and information from the informants that have been determined. Determination of the source is done intentionally against some elements that are considered expert and knowledgeable about the substance of the research problem.

Analytical techniques used are adjusted for the purpose of research to be achieved, namely; explorative thematic analysis to address research problems with historical approaches to address first issues, cultural theme analysis, and constant comparative analysis to model. Aspects of the study put forward are historical research, ethnographic, and philosophical inquiry. Some of the theoretical aspects of reference are social communication criticism theory, physiology and morphology theory, social identity theory, symbolic theory and mythological theory. Consideration to facilitate the analysis process then tested the validity of data.

III. RESULTS AND DISCUSSION

III.1 History of Garuda Bird Selection as the Symbol State of Indonesia

The Indonesian nation was constructed in advance through a long process of struggle for independence with the spirit of the fate of the self-proclaimed independence of the Unitary Republic of Indonesia (NKRI). The Indonesian nation deliberately established the Unitary State of the Republic of Indonesia to (1) protect the entire nation and the blood of Indonesia, (2) to promote the common prosperity, (3) to educate the nation, and (4) to participate in the world order. The State is formed in an arrangement of the State of the Republic of Indonesia based on Pancasila to achieve a social justice for all Indonesian people. This goal is embodied in the text
of the Preamble of the 1945 Constitution which was drafted by the elite (founder of NKRI) before the proclamation of independence of the Republic of Indonesia.

The implementation of post-proclaimed government of Indonesia's independence is still shrouded in various dynamics of nationality with the existence of various internal and international turmoil from the remnants of previous colonization. The ceasefire that occurred due to foreign physical and ideological intervention, made the government at that time very difficult to find the right formula in organizing NKRI. Referring to the 1945 Constitution as the constitution of the state which in turn makes Pancasila as the basis of state as well as ideology of the nation then began to build a constitutional system that is getting better. However, this condition does not directly produce symbols of material objects that represent the values of Pancasila as the ideology of the nation (Aryandini, 2003).

The history of the movement of the Indonesian nation that was published in 50 Years of Indonesian independence mentioned, in the Meeting of the UUD Designers Committee dated July 13, 1945, one of the Committee members named Parada Harahap, proposed the State emblem but could not be realized with various obstacles faced at the time. The idea to present a symbol (read: material object) in the form of a state symbol appeared on December 20, 1949, based on Presidential Decree No. 2 of 1949, Sultan Hamid II who served as State Minister of Zonder Porto Folio of RIS, entrusted by President Sukarno to coordinate the design activities of the state symbol (Aryandini, 2003).

As a follow-up step, the Technical Committee was formed under the name of the State Badge Committee dated January 10, 1950, which was assigned to select the proposed State emblem design to be elected and submitted to the Government. In the execution, two best state symbols were chosen, namely the work of Sultan Hamid II and the work of Mohammad Yamin. The next process the government and the DPR received was the design of Sultan Hamid II, while Mohammad Yamin's work was rejected because it included images of sunlight that revealed Japanese influence (Turiman, 1999).

Turiman (1999) in his thesis tells that Sultan Hamid II was well known both as an intelligent and the first Indonesian to attend the Dutch Military Academy (KMA) in Breda in the Netherlands with the last rank of Major General as the aide of Queen Juliana. In searching for an idea to create a state symbol, Sultan Hamid II was inspired by borrowing the symbol of the Garuda bird that became the symbol of Sintang kingdom in 1948 brought to Pontianak. Sintang royal emblem itself is still stored in the Palace of Al Muqqaromah Sintang in the form of a statue of the same shape with the symbol of the State of Indonesia today. The statues were made by a Dayak-man Sutha Manggala in the reign of Sultan Abdurrahman and ratified as the symbol of the Sintang kingdom in 1887 (Gusti Djamadin in Turiman, 1999).

Picture of the work of Sultan Hamid II then refined, President Soekarno then introduced the symbol of the country for the first time to the general public at the Hotel Des Indes Jakarta on February 15, 1950. The recording transcript of Sultan Hamid II dialogue with Masagung during submission of documents file of the designing process of the state symbol, Pancasila shield emerged when Sultan Hamid II was designing a state symbol. The designer recalled the words of President Soekarno that the symbol of the State should reflect the nation's view of life, the foundation of the state of Indonesia, where the principle of the state's foundation, Pancasila, is visualized in the State emblem (Turiman, 1999).
In addition to the influence of the symbol of the Sintang Kingdom, according to Ibrahim Qamarius in Turiman (1999), Garuda symbol changes of form was more inspired by the symbol of the Kingdom of Samudera Pasai. The symbol was painted by Teuku Raja Muluk Attahashi, a descendant of the Ottoman commander who went to Aceh when Sultan Iskandar Muda confronted the Portuguese, lead by Panglima Tujuh Sharif Attahashi. Although the Indonesian symbol is similar to the Samudera Pasai Kingdom, it cannot be ascertained that Indonesia took inspiration from the Samudera Pasai because of how much influence the Sintang royal emblem in inspiring the making of the symbol of Garuda by Sultan Hamid II.

Other possible influences inspired Sultan Hamid II in the making of State emblem by Sultan Hamid II including Muhammad Yamin also Soekarno more inspired by foreign currency coins. Allegations about the influence of the educational background of the designers, the influence of the global situation at that time, such as World War II, the influence of the United States in the KMB, Communist in the Soviet Union, and Indian independence is the cause of the inspiration of foreign currency coins with the highest level of influence in the process of making the State emblem (Aryadini, 2003).

Stages of improvement and completion of the physical form of the state symbol by Sultan Hamid II by various parties including the designer of the State Palace on the order of Ir. Soekarno as the President of the Republic of Indonesia then produced the form of state symbol as used and published today (figure 5). This picture has not undergone any changes in form and meaning even though in the approach of semiotics and hyper semiotics science is still undoubtedly its representation as a symbol (sign) that represents the social identity of the Indonesian Nation.

Various opinions in historical documents about the inspiration of the design of the symbol of the country above until now have not been proven scientifically. One of the hidden facts behind the historical information covered by the expression of statue wall paintings in the form of Garuda Wisnu can also be used as a reference in advanced research with a more scientific methodological approach. The resemblance of the 'Garuda Bird' state symbol with the statue of Garuda Wisnu.

III.2 Mythological and Empirical Analysis of Garuda Bird as the Symbol State of Indonesia

Garuda which is in Hindu belief, usually depicted in delicate and intricate carvings with bright golden colors, plays as Wisnu’s vehicle or in battle scenes against the Dragon. The glorious position of Garuda in Indonesian tradition since ancient times (Hindu and Buddhist kingdoms) has made Garuda Indonesia's national symbol and the embodiment of Pancasila ideology but the previously mentioned searches have no link to Sultan Hamid II's idea of interest in his career to connect with Garuda. The allegations that arise are, Sultan Hamid II in the process of exploring the idea to produce a design symbol of the country that resembles Garuda and naming given to the results of his work, there is a great possibility of Hindu cultural intervention therein.

This discussion shall be continued with a tentative conclusion of the allegation by the statement that; if the eagle as described (with the shape of the arms, head and legs resemble humans) is no longer found in real life then this story can be classified in a myth that the Hindus believe in its existence and truth. This myth is then not only believed by the Hindu community.
but also has become a common belief of ethnic groups, religions and other cultures outside of Hinduism because it has been through the convention of the elite (the founders of the nation) as a symbol of the state of Indonesia

The mythical story is spread to convey the religious or ideal experience, to form a model of certain traits and as a teaching material in a community. The subsequent interpretation rejects the contradiction between myth and science such as myths like fantasy novels, manga, and urban legends, with artificial myths known as fictions, supporting the mythical notion as an ongoing social practice.

The main perpetrators told in myths are usually gods, humans, and supernatural heroes. Myth as a sacred story, generally supported by rulers or priests / priests who are very closely with a religion or spiritual teaching. In a society where the myth is propagated, usually a myth is considered a story that actually happened in ancient times. In fact, many societies have two categories of traditional stories: "true story" or myth, and "fairy tale" or fable. Generally the myth creation is set in the early days of the world, when the world is not yet shaped as it is today, and explains how the world acquires its present form and how traditions, institutions and taboos are established (Barthes, 2007).

Garuda birds by Hindus are believed to be symbols of virtue, knowledge, strength, courage, loyalty, and discipline and possess the nature of riders (Lord Vishnu) as the guardian and keeper of the order of the universe. Even in its existence as a bird, it is believed that Garuda is 'the master of all flying beings' and 'the great king of the birds' who possess an unrivaled power. This belief was then cultured into universal truth for all Indonesian people and glorified as a symbol of nationality. While its ontological existence is still debatable because it can still raise questions; "What is the reality of the object (the Garuda)?"

Various propositions presented also have been expressed by Turiman in various results of his study. Turiman started expressing his uneasiness in his S2 thesis research and then concentrating on researching and writing about the state symbol from a legal and historical point of view. Turiman also proved that the inspiration of Sultan Hamid II in designing the symbol of the state was not directly influenced by the symbol of the kingdom of Samudra Pasai, as well as the influence of the image on the Dutch currency coin at that time, but little influenced by the mandate of Ki Hajar Dewantara who suggested to put forward the symbols of Indonesian culture that has been pioneered by ancestors earlier.

Turiman in his various studies carried testimony from Sultan Hamid II on the idea and inspiration of the initial design of the state symbol that then the influence of the more dominant Polish arms of the Polish state influenced but in various possibilities, the effort to find the symbol of the Polish military was a continuation of the mandate suggested by Ki Hajar Dewantara. The issue is not the ‘garuda' and 'eagle' object but in its advanced review it is important to explore the answer to the fundamental question that; "Why the object used as a symbol is a bird"? Have it tested the side of its supernatural powers so as to choose a bird that biologically tend to be more quickly extinct than other prehistoric creatures that until now still landed in anomalous climates and with its various strength like Komodo dragon which is distinctive and become an endemic reptile of Indonesia.

This assumption is quite basic because the conditions surrounding the designers of the state symbol at that time, including Sultan Hamid II quite influenced by the surrounding environment and have no representative knowledge and information about other types of other
Indonesian typical creatures. The synthesis that can be proposed and will be the subject of further discussion is a matter of strength of birds that have been selected to be the symbol of the country, in particular will be reviewed from the empirical conditions in ecological life around it.

History search proves that the value of Hindu mythology has been inscribed by the Pati Gajahmada with his Sumpah Palapa to unites the earth archipelago. The order of Indonesian spirit has been built by several Hindu kingdoms and continued with the Islamic empires long before independence so that the object of Garuda is not new in Indonesian civilization. The strategic role of the Hindu kingdom in the pre-independence phase then abandoned the various cultural values which are manifested in various forms of ornament and symbols of Indonesian nationality so it is common that Hindu culture is deeply rooted in most parts of the Republic of Indonesia.

The approach of environmental philosophy will refine the ideas, the emergence and the dynamics of the physical and psychic environment of Garuda Pancasila, the moment and the impact. Is the meaning within the symbol of the state can affect the user of that meaning (Indonesian people) to maximize the management of the potential of social capital in social life order. If the impact is not possible to provide changes and improvements in the social life order then, the assumption is there something wrong in the planning, preparation (designing) and its application.

As the suggestion of President Soekarno to Sultan Hamid II so that symbols displayed in the state / national symbol should be able to represent the identity of the Indonesia so then in the approach of environmental philosophy, it must started from the realistic object, reside and live in the social order of Indonesian people. When referring only to the Hindu myths shown through the sculptures and statues of the temples on the island of Java, then its representation is doubtful, but if the philosophical search refers to the creature identified in the symbol it is possible to obtain a reflection of the that creature with the social life order.

The assumption then leads to Elang Rajawali / Eagle bird as the name given by Sultan Hamid II for the state symbol initially. Types of Elang Rajawali or Brontok Eagle (Nisaetus cirrhatus) are then given recognition by the public through Presidential Decree no. 4 dated January 10, 1995 as the symbol of the Indonesian state and a symbol of endangered species, but the object of the creature turned into a Java Eagle.

Both have similarities but there are fundamental differences in both birds. So, studying the morphological characteristics, biology and behavior of eagles (Nisaetus bartelsi) or in English "Javan Hawk Eagle" or the other scientific name "Spizaetus bartelsi" or the other side of the Brontok eagle (Rajawali bird) became one of the reasons the approach of environmental philosophy on the state symbol of Garuda Pancasila.

Discussing the characteristics of morphology, the biology and behavior of Javan Hawk Eagle will be reviewed in Chapter III, but in this section will be presented the features of Rajawali eagle. Brontok eagle other than known as the Rajawali eagle, sometimes also referred to as garuda bird. The birds which a close relative to the Javan hawk-eagle (Nisaetus bartelsi), known in English as the Changeable Hawk-eagle or Crested Hawk-eagle, while in Latin its official name is Nisaetus cirrhatus which synonymous with Spizaetus cirrhatus. The naming of Brontok hawk-eagle is likely because of its feathers that are colored splotches and in English
named Changeable Hawk-eagle Eagl obtained by Brontok eagle because its feathers color is very varied and changeable.

The characteristics and habits of brontok eagle that oftenly called the Rajawali eagle have a body length of about 57-79 cm (from the tip of the beak to the tip of the tail). The color of the fur is oftenly changing which makes it difficult to identify. Normally, changeable hawk-eagle has brown fur on top, white in the lower body and tail reddish brown, black striped transverse wing and tail that can be seen obviously during its flight and has a black scribble stretched out in the neck as well as brownish patches in chest.

Brontok eagle (*Nisaetus cirrhatus*) generally lives alone and in pairs only in breeding season that lasts between April to around August or October. This raptor prey ranges from reptiles, birds, to small mammals. This eagle’s nest have a measurement of 95 - 105 cm with a depth of 35 cm - 120 cm made of twigs. The nest made in the trees with a height of between 10-50 meters from the ground. In one breeding season, brontok eagle only laid a single egg. The eggs are white with reddish spots (Prawiradilaka et al., 2002).

**Brontok** eagles have habitats ranging from grasslands, forests, gardens, tree-lined water sources, tea plantations, forests near the village, even to the edge of urban areas. Generally live in the area has a height less than 1,500 m above sea level, although occasionally still found up to an altitude of 2200 m above sea level. The distribution area of brontok eagle is quite broad. Besides in Indonesia the eagle lives in Bangladesh, Brunei Darussalam, Cambodia, India, Laos, Malaysia, Myanmar, Nepal, Philippines, Singapore, Sri Lanka, Thailand and Vietnam (Alikodra 2002).

The spread in Indonesia ranging from the island of Sumatra, Kalimantan, Java, Bali, to Nusa Tenggara. There are at least 5 subspecies of brontok eagle in Indonesia, namely:

a) *Nisaetus cirrhatus limnaetus*, spread over Sumatra, Java and Kalimantan as well as in peninsular of Malaysia.

b) *Nisaetus cirrhatus cirrhatus*, spread over Sumatra and Kalimantan in addition to India.

c) *Nisaetus cirrhatus floris*, only in Flores and Sumbawa

d) *Nisaetus cirrhatus vanheurni*, spread on the island of Simeulue Sumatra

e) *Nisaetus cirrhatus andamanensis*, spread over the Andaman archipelago (Prawiradilaka et al., 2002).

Brontok eagle population is presumably still quite safe because of the inter-national birdlife with IUCN Redlist only include this raptor in the status of least concern or low risk. The closeness of relatives with javan eagles (*Nisaetus bartelsi*) and flores eagle (*Nisaetus floris*) including protected animals under Act no. 5/1990 on the Conservation of Biological Resources and Ecosystems, and Government Regulation No. 7/1999 and Government Regulation No. 8/1999. The narrowing of habitat level conditions, hunting and illegal trade, and the ability to spawn only one item in one season, its preservation requires special attention. Scientific classification: Kingdom: *Animalia*; Phylum: *Chordata*; Class: Aves; Order: *Accipitriformes*; Family: *Accipitridae*; Genus: *Nisaetus*; Species: *Nisaetus cirrhatus*.

The prominent behavior of the eagle is identified in 7 (seven) eagle principles, namely:

a. Fly with his group
Eagles fly high with other eagles, not with sparrows or other small birds, because no other bird species can fly higher except the eagle.

b. Stay focused on its vision and not be affected by any obstacles
The eagle has a strong vision; can focus on one object from a distance up to 5 km. When a prey is seen in a distant location, the eagle continues to focus and heads to the location until it catches the prey despite any obstruction or obstacle.

c. Leave the old Missions and start a new Mission
The eagle does not eat what dies; must find alive prey for its food.

d. Facing challenges to achieve higher desires
The eagle likes, passionate and arise when the clouds join the hurricane, and immediately climb up the clouds and then fly over to rest their wings.

e. Strive against tests to remain committed
When a pair of eagles are about to mate, the male eagle is often tested until it is trusted, the female eagle flew down to the ground and was chased by a male eagle. But down on the ground the female eagle touted the twigs on its talon and climbed back up, kept chased by male eagles. Up on the branch is released and the male eagle immediately chased the branch and captured it before it fell to earth. Then returned the twig to the female eagle. This process occurs repeatedly until a few hours later. If the female eagle is very satisfied with the persistence of male eagles, marriage is then happening.

f. Prioritize the pattern of family life with sufficient commitment and responsibility to the family
At the time when the female eagle will lay eggs, the male eagle prepares the nest by collecting twigs, leaves and thorns. After the nest is completed the female eagle hatches its egg inside the nest, then the newborn eagle is taught to fly. The female eagle repeatedly took his child out of the nest and put it on the edge of the cliff, but the newborn eagle still felt afraid and jump back into the nest. Until finally the female eagle threw her son out of the nest, and the newborn eagle could not move his wings and fell instantly. At the same time the male eagle catches his son on his back and brings it back to his nest. This process occurs repeatedly so that the eagle can move its wings and start flying.

g. Should cast negative habits and attitudes and continue to build character
The eagle feathers will be weakened when it grows old and not worth flying to distant places. Have to find a cave on a rock hill where the feathers are pulled out. When the new feathers grow, the eagle will come out of the cave and fly high in the sky.

The seven principles are also identified in Javan Hawk eagle which is defined as Rajawali Eagles. Basically, wild animals has a variety of behavior and physiological processes to adapt to its environmental conditions. Generally, the Javanese eagle is perched on a high tree limb or maintains the territory of other birds of prey in the air. Javanese eagles engage in aggressive, competitive and cooperative activities to obtain food, shelter, couples for mating,
reproduction and so forth to preserve their lives (Alikodra 2002). Some activities of Java eagles are:

a. Soaring: flying and spinning, without packing its wings, only taking advantage of the rising heat. Some assumptions say the Javanese eagle did soaring is to teach its child to fly, to attract the attention of his partner (especially in the breeding season) and to determine the roaming area.

b. Gliding: the form of gliding in the absence of the wings packing activity usually occurs when the eagle wants to fly by traveling a considerable distance.

c. Display / Undulating: is to fly up and down periodically with horizontal distance. This activity is to attracting partners, showing territory and expelling other individuals (Afianto 1999).

d. Hunting: Javan hawks perform hunting activities with two kinds of techniques, namely: first, by perched on a branch in the hunting area while observing suspicious movements as a movement of its prey. If the the position of the prey is known, the prey will be targeted, then immediately struck with both claws. Secondly, by flying low over the tree canopy then circling around looking for prey. If the prey is seen then it immediately glide and grab the prey that is in the bough or the forest floor (Prawiradilaga, 1999).

e. Mating Behavior: seen in the early days of nesting, the partner of sJavanese eagles usually start by flying together for a few minutes then they settle on a branch in a nest tree or on another tree close to a nest tree. Furthermore, the females will bend their body until it is almost flat with the wings open while packing, then the males will climb from behind with open wings. After the mating of a male eagle will be perched briefly then fly (Prawiradilaga, 1999).

f. Social Interaction: Social behavior is common in wildlife, especially in the effort to exploit resources in their habitat, recognizing signs of harm and escapings from predatory attacks. This social behavior evolves with the development of their learning process. There are several social relationships as behavior patterns, namely:

1) Relation of caretaker dependency: this relationship usually occurs between the parent and the children.

2) A mutually beneficial relationship

3) Dominant-subordinated relationships: dominant wildlife species in general are older individuals, and larger individuals. They will someday be replaced by one individual from its subordinate.

4) Sexual intercourse: relationships are made by male and female animals.

5) Leader relationship and followers

6) Cooperation relationship in getting food (Alikodra, 2002).

One of the social behaviors done with other individuals is in the form of defense against their territory. This behavior is usually done in the breeding season, where at that time the Javan Hawk is usually more aggressive and behaves to maintain territory around the nest. Any other individual of the same or different species of eagle which allegedly endangering their nest will be expelled by the owner's partner of the nest. Paying attention to the biological, morphological and behavioral characteristics as presented will add to the reference in the environmental
philosophy review when identified with the social identity of Indonesian society in the social, national, and state life arrangements.

III.3 Semiotic Dimension of Garuda Pancasila State Symbol

Interpreting the symbol of Garuda Pancasila State symbol becomes important because without giving meaning to the cultural objects that have been passed down by a generation before, then the works will be lost in human civilization in the future. The Garuda Pancasila State Symbol can be interpreted through various approaches namely connotative meaning [mythos] and denotative meanings (visual elements).

Symbols as a stimulus that contains the meaning and value studied by human beings and responded in terms of meaning and value. A symbol is called significant or has a meaning if the symbol is evoked to the individual responders as will also appear to the intended individual. Symbols or emblem are a some kind of sign, painting, word, and badge and so on that states something or that contains a specific purpose (Wibisono, 1997).

Symbols work when some components of the experience inspire awareness, trust, and feelings, about other components in their experience. The preceding component devices are symbols and devices of such components form a symbolic meaning. Organizational functioning that causes a symbolic shift to that meaning will be called a reference.

Symbols are a type of sign that has a relationship between markers and markers as if they are arbitner. Markers and markeds are a unity because an unmarked marker does not mean anything and otherwise a marker is unlikely to be delivered or captured away from the marker. The relationship between the symbol and something marked is the existence of a conventional nature so based on that convention the user/society interprets the characteristics and relationships between symbols with the referred object and its meaning.

Symbols become complex communication medium and frequently have a level of meaning, so 'symbol' has many meanings while 'sign' has only one meaning. Human culture uses symbols to express certain ideologies, social structures, or represents certain specific cultural aspects. That is, symbols represent the meaning of a person's cultural background, or it can be said that the meaning of the symbols is not only attached to the symbol itself but from cultural learning.

Liliweri (2013) argues that one of the characteristics of a symbol is never really producing a new meaning in any different context. This is not unreasonable because there are imperfections of the natural bond between markers and markeds such as the symbol of fairness in the form of a scale cannot be replaced by other identities such as vehicles or trains. Therefore, the existence of Garuda Pancasila as a symbol of the state interpreted by the people of Indonesia as an object that became a sign of Indonesian national identity and has been preceded by previous convention (agreement).

Oentoro’s research (2012) states that there are 25 countries (appendix 1) using birds on the symbol of the country including Indonesia, Romania and United Arab Emirates that have a high similarity level. The perception that the three countries have about significance simboltation of birds is the same, but the depictions of different forms and types of birds differ from country to country. This is because the bird species used by each country differ from one to another. The difference of perceptions also included on what is being displayed in the state symbol.
The interpretation of the garuda bird in the perspective of semiotics. Garuda Pancasila can be studied by a sign system consisting of nonverbal marks only, because of its static-not a moving object character and does not produce sound. Non-verbal marks on Garuda Pancasila consist of typography (letters on Bhinekka Tunggal Ika), color and positioning.

III.4 Relevance of Garuda Birds with Pancasila Philosophy as the Ideology of the Nation

Further discussion is the public perception related to the relevance between the symbol [symbol] of Garuda birds with Pancasila Philosophy which became the ideology of the Indonesian. The basic subject of the Pancasila State is the final of various aspects of the study that has been done by experts in various fields so it is not a subject for further study.

The important thing that is still a problem is to prove the worthiness of garuda as a State Symbol of Indonesia, because the history of choosing garuda is part of the myths that simply recognize its existence without knowing how is the physio-morphological contest of the intended bird. As a result, the Indonesian nation only worships and praises the Garuda as a symbol of the State but does not know how is that creature life like, not mere myth. Garuda must represent the identity of Indonesia, because symbol is the representation not only the myth that is forced to be believed so that the next discussion should be able to reveal the linkage between the symbolic value of the symbols attached to the state symbol with the five precepts of Pancasila. The next explanation will begin with some basic questions, namely:

a. *Sila* [1] is symbolized by the image of a 'five-pointed star' on the chest of Garuda Pancasila, if the image is omitted from the Garuda; are the Divine values still attached to the image?
b. *Sila* [2] is symbolized by the 'chain' image on Garuda Pancasila's chest, if the image is omitted from the Garuda drawing; are humanity values still attached to the image?
c. *Sila* [3] is symbolized by a picture of the 'banyan tree' on Garuda Pancasila's chest, if the image is omitted from the Garuda drawing; are the values of Unity still attached to the image?
d. *Sila* [4] is symbolized by the image of the 'bull's head' on Garuda Pancasila's chest, if the image is omitted from the Garuda drawing; are the values of Democracy and Consultative still attached to the picture?

e. *Sila* [5] is symbolized by the image of 'rice and cotton' on the chest of Garuda Pancasila, if the image is omitted from the image of Garuda; are the values of Democracy and Consultative still attached to the picture?

The relevance scheme of the symbol of Garuda bird with five sila of Pancasila illustrated on the following figure.

**IV. CONCLUSION**

Based on the explanation above, the conclusion in this research includes several things, among others: (1) The establishment of the symbol of the garuda bird as the symbol of the state has taken a long historical process but the enactment began after the proclamation of the independence of Indonesia because of the demands of the constitution and for the arrangement of the life of the nation and the state it takes a symbol as the locus directing the direction of nation-building. (2) Garuda birds that are used as the symbol of the 25 countries around the world including Indonesia generally interpret the object of the garuda as a mighty creature capable of being a representation object of all components of a uniformity nation. The reality order of this bird it can survive in various limitations of space and time and able to become a comfortable vehicle for all the people of Indonesia (Indonesia). (3) The symbol of garuda present in various perspectives started with the history of the pre-independence struggle, the colonial phase until post-independence. Symbolically to meet the representation of the Indonesian and then pinned with the fifth *sila* of Pancasila as a formal causal from the existence of Indonesia as a nation. (4) The symbol of the state is the main symbol that unifies the language meaning of the Pancasila text. The understanding of the state symbol should be interpreted rationally as the philosophical meaning of the bird symbols that can be accepted empirically by the common sense of the next generation of the nation so it can be understood, believed and practiced in various national and state lifes.

**REFERENCES**


