The Triadic Concept of The Bahtera Collective Script in The Learning Program with Maestro in Semiotics Perspective

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ABSTRACT

The Learning with Maestro (BBM) Program, initiated by the Ministry of Culture of the Republic of Indonesia, seeks to enhance art appreciation and cultivate student character through engagement with six art maestros: Ki Purbo Asmoro (dalang), Nasirun (painting), Sundari Soekotjo (music), Iman Soleh (theater), Gus TF Sakai (literature), and Didik Nini Thowok (dance). The BBM Theater Arts Program took place at Celah Celah Langit (CCL) in Bandung, with participants from eight distinct regions: Kupang, Bali, Aceh, Jambi, West Java, Banten, Yogyakarta, and Makassar. The objective of the study is to analyze Charles Sanders Peirce's triadic idea as it pertains to the Bahtera text, emphasizing representamen, object, and interpretant. This research employs a descriptive qualitative methodology, utilizing data collection approaches such as observation, interviews, and document analysis. This study yielded five principal findings: the symbol of co-existence, plurality index, ecological icon, symbol of materiality, and symbol of transcendence. The study concludes that the Bahtera script functions as a communal semiosis capable of fostering social, ecological, and transcendent consciousness through symbolic dramatic signs. Interviews were systematically executed by devising research instruments comprising questions pertinent to the research subjects. The researchers interviewed a participant in the BBM program who was intimately engaged in the scriptwriting process. The interview is semi-structured, designed to obtain a comprehensive understanding of the script's development background and the creative dynamics between the participants and the theater maestro in interpreting the script's symbolism.

Keywords: Script, Bahtera, Semiotics, Triadic, BBM.

INTRODUCTION

The Learning with Maestro Program, also known as the BBM Program, is a program carried out by the Ministry of Culture of the Republic of Indonesia, which aims to increase creativity, art appreciation, and cultural awareness for the younger generation (Trilestari et al., 2017: 3). Purnomo (2025) explained that the activities for participants of the BBM Program began with field-specific workshops, followed by field-specific training with a maestro, the creation of works in the maestro's area of expertise, and concluded with the harvesting of works or presentations of the completed projects.

The younger generation demonstrates great enthusiasm in the 2025 BBM Program. Widodo (2025) revealed that 60 young artists,

aged between 18 and 25 years, participated in the BBM program that year. They were selected from 573 people enrolled from 189 universities in 31 provinces. The number and reach of these participants reflects that the interest of the younger generation in the arts and culture is still very high if there is a suitable container. Venda (2025) added that BBM participants were required to participate in residency activities from July 20 to August 19, 2025, with six Indonesian maestros who accompanied them, including Ki Purbo Asmoro as Maestro dalang, Nasirun as Maestro of painting, Sundari Soekotjo as Maestro of music, Iman Soleh as Maestro of theater, Gus Tf Sakai as Maestro of literature, and Didik Nini Thowok as Maestro of dance. This program is not only an art training but also a place for generations to work together in maintaining the sustainability of local cultural values.

One of the BBM activities is located in Celah Celah Langit Bandung, known by the public as CCL Bandung, which is fostered by Iman Soleh as a theater maestro. During the interview, AV, as the performer of Bahtera (2025), explained that the participants who participated in this activity came from various regions, namely Kupang, Bali, Jambi, West Java, Banten, Yogyakarta, and Makassar. Through this activity, the participants not only create works together but also form a sense of character and awareness of each other's culture. This finding is in line with the opinion of Sugiarto et al. (2024: 25), who explained that the BBM Program makes a container for learning the arts and culture that is very effective and builds the character of learners.

One of the important components in this process is the construction of cultural identity through the creation of works. Cultural identity is a picture of historical similarities and cultural symbols that unite a group of individuals even though they look different from the outside (Aminuddin, Herdiani & Dwimarwati, 2022: 101). Based on interview data, AV, the performer of Bahtera (2025), explained that the Bahtera script was created through the collaboration of BBM participants, which combined the experiences of theater arts maestro Iman Soleh and the participants themselves. Setyono (2019) explained that the scriptwriting method applied in collaboration can provide feedback to each other because the process involves several people.

A theater script can be understood as a crucial part because it organizes ideas, storylines, and conversations and determines the course of theater performances (Sabarno et al., 2024: 39). The Bahtera script presents a journey and togetherness that seeks to understand local identity through the art of theater. The dialogue in the script can depict events or actions, thereby creating dramatic moments (Purwanto, 2023: 29). The Bahtera script is collective and reflective, consisting of ideas, symbols, and signs that do not have a single meaning. Therefore, the script has a creative process at the time of its creation that is shaped, agreed upon, and reinterpreted (interview with AV as the Bahtera performer, 2025). Kadir (2025: 3836) asserted that icons, indices, and symbols play a role in the representation of the spiritual values of the Gorontalo people. He revealed that local symbols are one form of cultural resistance to modernity. Peirce semiotics is understood to

interpret structures, signs, indices, and symbols. However, there is no research that examines the process of collective creation, as done in the BBM Program.

The theatrical script serves as the main means of conveying cultural expression. It can be said that the theatrical script is an important element that organizes ideas, plot, and dialogue and guides the course of the performance (Sabarno et al., 2024: 39). In the Bahtera script, there is a picture of a joint journey that aims to understand local identity through reflective scenes and dialogues. Purwanto (2023: 29) said that the dialogue in the script can display dramatic events that show action and social reality. The Bahtera script has a collective and reflective character; it is made of ideas, symbols, and signs that have a double meaning. An interview with AV (2025) confirms that the creation of this script was the result of shaping, agreement, and reinterpretation in a creative process involving participants and the maestro. This uniqueness encourages researchers to explore the manuscript as a cultural text that holds complex representations about identity and social values.

Several previous studies revealed the importance of using Peirce's semiotic approach in analyzing play scripts as a means of revealing cultural and social problems. Nurhadi et al. (2019: 147) found in the RT Nol RW Nol manuscript by Iwan Simatupang the existence of a language sign relationship that reflects the difference between the ideal world and social reality. Meanwhile, research conducted by Fitriati et al. (2024: 151) on the script Ayahku Pulang by Usmar Ismail managed to identify eight indices, three icons, and four symbols that describe causal

relationships in the storyline. Furthermore, the analysis presented by Paputungan et al. (2025: 478) of the drama script Cahaya Asa by Griona Yuniasfira Baturante found that elements such as icons, indices, and symbols in the text symbolize struggle, hope, and social norms, which are reflected in the use of props, changes in character expressions, and the repetition of certain terms. The results of this analysis indicate that the drama script has the potential to contain meaning that transcends boundaries through the structure of drama and symbolic expression. Kadir (2025: 3836) also states that icons, indices, and symbols are capable of representing the spiritual values of a society as well as functioning as a form of resistance to the impact of modernity. However, there is no research that specifically examines the creative process of making theater scripts collectively in the framework of art education programs such as BBM. Therefore, these shortcomings prompted researchers to investigate the meaning of the signs in the collective manuscript of the Bahtera using Peirce's semiotic approach.

This problem is increasingly relevant to the condition of the younger generation today. Researchers were worried about the younger generation's low understanding of their culture, so they conducted this study. This phenomenon was also revealed by Rahman (2024), who stated that young people often find local culture less attractive when compared to foreign cultures. This situation is evident in several local cultures that have begun to fade due to a lack of attention and participation from the younger generation. This research aims to increase the younger generation's understanding of why

preserving local culture is important. local cultures that began to fade due to lack of attention and participation from the younger generation. This research is expected to contribute to reviving the awareness of the younger generation about the importance of maintaining and preserving local culture. By using the analysis of triadic concepts in the collective script of the Bahtera, the art of theater can be an effective container in strengthening cultural identity. Therefore, the title of this study is "The Triadic Concept of the Bahtera Collective Script in the Learning Program with Maestro from a Semiotics Perspective."

METHOD

This research employs a qualitative descriptive methodology utilizing a semiotic framework as articulated by Charles Sanders Peirce, concentrating on the Bahtera collective script, which emerges from the Maestro (BBM) 2025 Program. This strategy was selected since this study focuses on interpreting the meaning of the symbol in the script rather than on performance or audience reception. This aligns with Sugiyono's (2017: 9) assertion that qualitative methods are predominantly grounded in a postpositivist philosophy, frequently employed in the examination of natural phenomena. This study examines the Bahtera collective script, emphasizing the process of semiosis and triadic linkages, including representamen, objects, interpretants, and the educational symbols it encompasses.

Data Collection Techniques

Researchers conducted data collection techniques through three ways, namely observation, interview and study of documents.

1. Observation
   Data collection techniques by observation can provide an opportunity for researchers to see directly the behavior, interaction, or events at the study site (Romdona et al., 2025: 40). The observation is non-participatory because the researcher is not directly involved in the performance. This study was conducted at the time of observation of Bahtera theater performances that took place on the stage of the Open-Air Theater located in CCL Bandung. This observation focuses on understanding the context of staging and the suitability of the script for reality.

2. Interview
   Interviews were conducted logically by preparing research instruments in the form of questions related to research topics (Jaeni, 2015: 125). The researchers conducted interviews with one participant in the BBM program who was directly involved in the scriptwriting process. The interview is semi-structured with the aim of getting a complete picture of the background of the creation of the script and the collaborative process between the participants and the theater maestro to interpret the symbols contained in the script.

3. Study Of Documents
   The study of documents is very important to support research because to ensure research can focus on data obtained from the field (Jaeni, 2015: 110). The researcher analyzed the manuscripts, scientific articles and semiotic theory of Charles

Sanders Peirce, which became the main material for analysis and the supporting theory of theater semiotics and Drama from Keir Elam. It can encourage conceptual context and clarify the interrelationships between signs, meanings and educational values.

Data Analysis Techniques

The analysis was conducted by researchers in an interactive and simultaneous manner, following the model of Miles and Huberman. According to Sugiyono (2017: 337), there are three stages, namely:

1) Data reduction by selecting and simplifying relevant data through a sign system in the script.
2) Presentation of data through the grouping of signs into groups of icons, indexes, and symbols that then connect with the context of the collective text.
3) Drawing conclusions by connecting the results of the analysis of signs to the triadic concept of Charles Sanders Peirce to aim to determine semiosis.

Therefore, the results of the analysis are organized in a systematic and descriptive way to emphasize the deep and related meanings of the marks in the collective script of the Bahtera. The process of this analysis can describe the collective script to represent meaning in Peirce's triadic concept as a form of meaning in collective theatrical works.

RESULTS AND DISCUSSION

This study will discuss the triadic concept contained in the Bahtera Collective script created by the participants of the Learning with Maestro Program in the Celah Celah Langit (CCL) Bandung with a semiotic perspective. There are five findings in this study, namely the symbol of co-existence, the plurality index, the ecological icon, the symbol of materiality, and the transcendence symbol.

1. Symbol of co-existence

Figure: 1.
Documentation of the observation of the symbol of co-existence that shows seven players are playing a traditional game in the area of one of the participants of the program BBM.
(Source: Aji Jakaria, August 16, 2025)

A symbol is an entity that connects a sign to its reference based on tradition, illustrating the relationship between markers and omens (Pandie, Robot & Nurhuda, 2025: 27). This symbol in the Bahtera collective text can represent an idea of togetherness between cultures, which is the core meaning of the entire text. This script serves as a sign that can accommodate the collaborative spirit. Ershad (2021: 11) describes Charles Sanders Peirce's triadic concept: symbols can be recognized through existing conventions, for example, in the use of sign words. Therefore, to understand the symbols, it is required to go through the learning process beforehand.

The use and linguistic structure in the script is crucial because it can determine the meaning and convey information to the audience or reader (Nurhasanah, 2025: 31). The linguistic form of the Bahtera script can

be useful as a representamen that can show objects in the form of collective space can be a container to accommodate differences, which receive interpretants in the form of a meaning of togetherness that can continue to grow (interview with AV as the Bahtera performer, 2025).

During the scriptwriting process, there is a meaning that is gradually formed through the interaction between individuals and the experience of each participant in the BBM Program. This is in line with the opinion of Ersyad (2021: 11), who says that a thing can become or be considered a sign if interpreted as a symbol by several interpreters. The dialogue in the script contains a conversation or story that will be displayed and will be played by someone, to then be displayed simultaneously (Mukti, Dwimarwati, and Heriyawati, 2022: 130).

Art can play an important role in strengthening the sense of community and respecting differences and can also build a shared story that is inclusive and relevant to today's multicultural society (Sulaiman, 2025: 20). The meaning of togetherness built from diversity in the Bahtera script can be seen in the dialogue below:

> *PUTU : Kita lanjutkan pelayaran ini meskipun harus menikmati keributan, kemunafikan, kesengsaraan. Ayo berlayar menuju lautan harapan!*
> *LISKA : Ayoo!! Mangkat!!!*
> *ARIEL : Gaskeun, hayu indit!*
> *RIZKI : Jak ta beurangkat teuma!*
> *PUTU : Lann gebrasann!*
> *NAYLA : Yuu ah gera initttt!*

> *HASBI : Ayok pegi lagi berangkat!*
> *OCID : Hayuu mangkaaat!*
> *UNON : Ayo gass budalkeeunn!!*
> *AAN : Ambemooo……*
> *SEMUA : Mari pergi, tidak dengan tangisan namun dalam kearifan pengetahuan! Ya!*

The dialogue above shows a collective spirit rooted in a semiosis, such as signs of language that can make social action a shared consciousness. This is as explained by Elam (2005: 20), who states that language in the theater is not only useful as a medium of communication but also as a dramatic action that can have a social effect. Repetition of calls to sail and depart can turn language into symbolic actions to reinforce the value of coexistence; each player can play a role to maintain harmony. This is also in accordance with what was stated in an interview with AV (2025), stating that:

> *Bahtera itu sebagai satu ruang. Dimana setiap budaya, aneka ragam, kekhasan tiap daerah tuh bisa berkumpul menjadi satu. Dan kita tuh berlayar untuk mencapai tujuan kita masing-masing. Tanpa harus saling menjatuhkan dan menghancurkan.*

The above dialogue has a meaning that does not stop at the symbolic level but develops into a social and broad interpretation. Based on the views of Ersyad (2021: 57), a collective interpretation arises of the sign that can occur when experiences together can create a new awareness that can change the initial meaning of the sign.

The Bahtera script can be a representation of a plural society that is

aware of the values of togetherness as part of the needs. This is also in line with the view of Hanifah et al. (2025: 537), which states that linguistic sign systems continue to be used to reveal social ideas such as struggle, unity, and ethics collectively. Thus, the Bahtera script can serve for social semiosis, but there is also a linguistic sign that can turn into a moral consciousness.

2. Plurality Index

Figure 2.
Observational documentation of the plurality Index showing seven players constructing the social meaning of the Bahtera text.
(Source: Aji Jakaria, August 16, 2025)

Eryhad (2021: 58) states that an index is a sign that can have a relationship with a direct object, such as the proximity of a place or due to causation. In the writing of the Bahtera script, it can be seen that the index is formed because of several regional languages used by the participants of the BBM Program. The multilingual involvement of the Bahtera text can be one of the most important aspects of socially constructing meaning.

In this Bahtera script, the presence of languages from various regions such as Kupang, Bali, Jambi, West Java, Banten, Yogyakarta, and Makassar serves to index the marked origins of the socio-culture of each (interview with AV as Bahtera performer,

2025). It can be interpreted that language cannot stand alone but points to social reality to describe diversity. Putri et al. (2025: 28) explained that language, society, and culture are three elements that are interconnected and inseparable. In this language index, it can be seen that the Bahtera script can show plurality rather than as a separating difference. This is also explained by Zamhari et al. (2025: 128), who said that language serves as a mirror of culture. Below is a dialogue of linguistic diversity that occurs as:

> **UNON :** *Endi sing jarene entuk keuntungan? ngapusii, buak-buak wektu wae, kenthirr…*
> **AAN :** *Ahhh tailaso, taena bua'bua'na ri kammanne.*
> **RISKI :** *Pakon haek mekre teuma hek tajak jioh jioh meu sapeu tan merempok.*
> **PUTU :** *Naskleng! Pocol awake mai cicing!*

From the dialogue above can be understood so many languages in the Bahtera script. This linguistic diversity is in accordance with the proposal by Elam (2005: 27) that the form of a multi-code system is a linguistic sign from different regions that operate simultaneously that can build dramatic meaning. In the context of this, Bahtera language is not only a sign of identity but also a way to create a social effect that can be an equal presence of the Bahtera in the script.

The above explanation shows that plurality can be the foundation of coexistence, which can be the main thing in the script. Kadir et al. (2025: 399) also agree

that language can often be a marker of identity. In this phenomenon it can be seen that the Bahtera script is used in local languages not only by speakers but also to create a collective awareness of diversity. It is also in by AV (2025) in an interview stating that:

> *Sebetulnya nggak ada dominasi budaya berbasis daerah ya dalam naskah ini. Cuma memang ada bumbu-bumbu budaya yang dimasukkan. Karena kan balik lagi kami mengangkat nilai lokalitas dan budaya serta tradisi. Jadi ya akhirnya kami sesuaikan saja. Oh, kayaknya adegan ini oke deh, kita masukin unsur-unsur Bali. Dari Bliputu, Bliputu Wahyu, misalnya, di adegan ini kita memasukkan unsur-unsur kebudayaan dari Bang Olan, dari NTT. Nah, macam-macam gitulah.*

Based on the interview data above, it reinforces the statement that the application of multilingualism can make a conscious creative decision to display diversity symbolically. This is in line with Ersyad (2021: 61) stating that each sign will always lead to a new interpretation depending on the social context and experience of the readers. Therefore, when there is a local language in the script, it can reveal new interpretations for audiences from different backgrounds. The audience's interpretation of a work can provide an emotionally and visually powerful experience while offering a new point of view (Supandi & Arimbawa, 2025: 21). This is what Peirce calls unlimited semiosis, which is a chain of meanings that can continue to grow because each individual has his own way of interpretation (Ersyad, 2021: 20). Thus, the Bahtera text presents plurality not as a distinction that needs to be removed but maintained.

3. Ecological Icons

Figure 3.
Observation documentation of ecological icons showing seven players who seem to have a close relationship with nature and the Bahtera script
(Source: Aji Jakaria, August 16, 2025)

According to Zaini et al. (2024: 295), ecology is a way to see and understand problems related to the environment. In the Bahtera manuscript this representation not only shows the visual beauty but also reflects a deep philosophy regarding the relationship between man and nature. This is in line with Ersyad (2021: 24). Peirce revealed that the icon is a sign that has a relationship of similarity with the object. Words such as "sea," "waves," "mountains," and "rice fields" in his iconic Bahtera script mimic the shapes, sounds, and rhythms of nature displayed through language.

This relationship of similarity can give rise to powerful aesthetic and ecological experiences in which humans are not merely observers but part of the larger rhythms of nature. Below is a dialogue that states that collective ecological awareness occurs :

> **LISKA :** *Aku lahir di laut, bermain pasir, berlari lari di setiap riak ombak.*
> **NAYLA :** *Aku lahir di gunung, bermandikan pohon, berlari lari di setiap ujung daun.*

UNON : *Pada sawah, pada lumpur, pada tanah basah kupijakan kakiku.*

NAYLA : *Embun yang jatuh, berkumpul di sungai, lalu mengantarku ke rindu laut.*

LISKA : *Mataharilah yang membawa butiran riak, menetes di pucuk pucuk gunung.*

UNON : *Aku rindu hujan, aku rindu air yang pulang dari pengembaraannya.*

NAYLA : *Aku rindu hujan yang datang dari utara dan timur.*

LISKA : *Aku rindu hujan yang datang dari barat dan selatan.*

UNON : *Akulah lumpur, akulah padi dan ani ani, akulah sawah.*

NAYLA : *Akulah ilalang yang terbang di awan, akulah ladang.*

LISKA : *Akulah ombak, akulah riak, akulah laut.*

BERSAMA-SAMA: *Kami ladang, kami sawah, kami laut yang saling menjaga di bahtera.*

The dialogue above reveals a picture of a powerful visual in building imagination ecologically in the delivery of natural language. It agrees with the view of Elam (2005: 42), who states that theater scripts can create icons dramatically when linguistic structures mimic sounds or forms of non-verbal reality.

Each dialogue represents a different element, which ultimately comes together to take care of each other in a single container that is the Bahtera. This shows that this section not only describes the beauty of nature but also presents the ecology that humans and nature are related. This is

according to an interview with AV (2025) stating that:

> *Kami itu tiga hari pertama itu diarahkan untuk menulis naskah monolog yang kaitannya dengan lingkungan hidup, kebudayaan, tradisi lingkungan hidup, pokoknya nilai-nilai lokal lah, kelokalitasan. Nah, tiga hari itu kami berproses membuat monolog kurang lebih selama satu minggu itu antara membuat dan latihan untuk mementaskan.*

Based on the interviews above, it shows that the ecological elements in this text have a strong understanding base. In line with Ersyad (2021: 69), the iconic mark in the script often not only stops at visual resemblance but also grows into an ethical symbol that can point the reader to moral awareness.

From here nature makes a medium for human reminders to be responsible for the Earth. And so every mention of the natural elements in the Bahtera serves as the beauty of the text and an attempt to reconstitute the relationship of man and nature. This is in line with Sundya et al. (2024: 187) stating that semiotics has the purpose of understanding what the meaning is in a sign by knowing how the communicator composes the message.

By sticking to the Elamite view (2005: 59), it can be understood that the Bahtera script can build an ecological sign structure, which works iconically and symbolically. Natural icons such as the sea, mountains, rice fields, and fields that copy the real beauty of the world and their meaning can develop into symbols of ecological awareness.

4. Symbol of Materiality

Figure 4.
Documentation of observations regarding material symbols that show seven players have a pattern of relationships between motion and meaning
(Source: Aji Jakaria, August 16, 2025)

The body must be able to understand all things that were originally artificial to develop into an appropriate context (Wail, 2019: 13). The text of the Bahtera is full of semiotic meaning that mentions valuable objects such as gold, diamonds, oil, and mountains. Peirce mentioned that symbol signs work when interpreters of meaning can already pass conventions directly that can form arbitrarily between signs and markers (Ersyad, 2021: 54). These objects represent the natural wealth of Indonesia but can also be an index for economic and materialistic values. If it is interpreted that these signs relate more to the script and social reality, it shows that humans view nature as a resource that can be exploited.

So at this point it is more focused on criticism that is implicitly against human behavior that prioritizes wealth compared to knowledge. This is in line with Mafiroh & Purwanto (2025: 8), who stated that criticism serves as a means to introduce new thoughts, stir up old concepts, and improve stalled or problematic social systems. Dialogue below is part of the materiality that occurs:

ARIEL : Hey! Setelah kemelut perjalanan panjang kita membelah lautan. Rupanya harta karun yang kita cari adalah apa yang telah kita temui dalam perjalanan menuju kemari emas, intan, minyak, dan gunung-gunung. Yah, kita akan kembali pada pelabuhan di tanah harapan yang Tuhan ukir dengan senyuman.

Based on the dialogue above, the character experiences a change of consciousness from seeking to changing to finding. In this context, the material is not simply an object but symbolizes the idea of human bonding found in the outcomes of its creation. Peirce's view is that symbols are in dire need of interpreters who can relate signs to much higher concepts (Ersyad, 2021: 72). This material, in this context, signifies not only a physical object but also the concept of human bonding reflected in the results of its creation. So this process can be called semiosis, in which the sign, like a treasure, can generate new meanings with knowledge and togetherness. The criticism in the dialogue above is further supported by AV (2025), who states in an interview that :

Kritik itu gak ada hubungannya. Dengan kita dapat ini dari mana. Dan siapa yang memberi. Karena kan ini adalah bentuk kebebasan berekspresi kami. Nah, itu bagaimana. Jadi ketika kami mengkritik, itu bukan berarti kami membenci, kan? Justru kami mengkritik ya karena kami mencintai Indonesia kami.

The above statement confirms that in the creative process, the Bahtera script is more reflective of social criticism wrapped in aesthetic signs. This is also in line with the opinion of Elam (2005: 84), which states that theater and dramatic text are networks of social codes that can reinterpret existing

reality through the structure of language, gestures, and symbols. It can be understood that the mention of the above objects, such as "gold," "diamonds," "oil," and "mountains," is not just a coincidence but rather a semiotic strategy that confirms the relationship between the material world and the world of knowledge. The process of these two objects turns into a space for social reflection.

This is also reinforced by Hanifah et al. (2025: 542), stating that an object in a theater script is often an index of social value that can reflect criticism of the dominating system and morality. Also reinforced by the opinion of Kadir (2024: 3837), it confirms that signs are material that is in modern drama scripts and often reinterpreted. This means that the symbol of materiality in the Bahtera script moves in the same pattern as the object to the value of power transformed into consciousness.

It is further Peirce's opinion that the sign was never completed. In this context of the Bahtera text, it is more apparent the clear process when the treasure is no longer a destination but an intermediary to the collective consciousness. Knowledge can be found at the end of the text that is not the result of teaching but the result of a long journey of experienced characters. Thus, we can see that the text of the Bahtera here managed to show materiality as a form of travel and social modern man to criticize greed as well as to realize the meaning of togetherness.

5. Symbol of Transcendence

According to Kleden et al. (2024: 167), transcendence is a reality that is, above all, located beyond the capacity of human understanding. Therefore, this cannot be recognized, thought about, or reached directly. The transcendence symbol here is part of the peak meaning in the Bahtera text. In line with Muhtarom et al. (2024: 12), which explains that culture has a significant impact on the way people communicate in community life, depending on the region, or it can be an element of an individual's character. In Peirce's view, signs depend on understanding cultural conventions and beliefs (Ershad, 2021: 10). The language here is no longer a medium for ordinary communication but has turned into a ritual action that can take the reader into the spiritual space. This is also in line with the opinion of Ersyad (2021: 77) that symbols in the context of semiotics work not only because of similarity or because of proximity, but because of an agreed belief system. The following dialogues, such as the values of return, prayer, and the union of man and nature, are as follows:

> *AAN: Ri cappa' bombang na anging*
> *OLLAND: Leta neten koon ama kowa lolon*
> *PUTU: Segara campuhan ujan, pengapti, lan ipian*
> *AAN: Lopi ma'tasi lao ri labu' esso'e*
> *OLLAND: Jaga gerihan anam kame*
> *PUTU: Titiang matemu sareng Ida ngemargiang segara*
> *AAN: Na lettu' lalo onrong ri aseng e' BOLA*
> *OLLAND: Patahkan gelisahmu, aku bersamamu. Tak ada hati yang terluka bila kita berkata jujur.*
> *PUTU: Titiang budal ring Ida kasarengin antuk segara. Aku pulang kepadaMu bersama laut.*

OLLAND: Kita pulang, pulang dari doa-doa sunyi yang semesta titipkan pada bibir ombak.

PUTU: Kupeluk lautku, kini dan kapanpun.

Based on the dialogue above, the arrangement of the mantra mixes languages from the regions of Makassar, Bali, and Kupang, East Nusa Tenggara. Semiotically, the words "home" and "prayer" serve as representamen that connect the reader with the object as a whole, namely the spiritual journey of the human being himself.

In this passage we can see the presence of the idea that The Journey Of The Bahtera is not only physical, but also a form of inner journey to find harmony. Here it can be understood that language can be a prayer, while prayer becomes a form of communication. This is in line with Abidin et al. (2024: 59) stating that in cultural events, prayers that are often used are usually in the form of spells. As already known, "mantras can also be interpreted as prayers and supplications to God through the creation of Jinn, angels, prophets, and apostles, as well as referring to the highest entity in the macrocosm and microcosm, which is God. With this, the Bahtera can be reinterpreted as a theatrical art that acts as a spiritual space through linguistic signs between the human and divine bridge. This is also in line with the opinion of AV (2025) in an interview, who stated that

Salah satu yang saya ingat tuh air. Wah, itu kan jadi musik musikal sendiri, ya, musik alami sendiri. Dan anehnya tuh penonton bisa nangis. Nah, itulah bagaimana frekuensi itu berbicara dan mempengaruhi sebuah peristiwa. Bukan hanya menciptakan impresi, ya.

The interview above confirms that the "Mantra" is formed not only for aesthetics but also to build emotions and inner awareness. It is as explained by Elam (2005: 98) that the language in the art of theater is a performative code that can transform words into events. When language is spoken with emotional intensity, it is not merely a representation but a symbolic act. Thus, the symbol of this transcendent script is not the end of the story but the culmination of a journey that can tie the semiosis of the elements of social, cultural, ecological, and spiritual signs into social consciousness.

In this part of the "Mantra," a concept of layered semiosis is shown. In each word, "go home," "sea," and "prayer" serve as the first sign that can generate a new interpretant, such as confession, adjustment, and submission. While the last interpretant produces a religious experience that can be felt by the viewer or reader. It is as stated by Ersyad (2021: 88): signs are more dynamic because their meaning can be created continuously by different interpreters. In this context, the dynamic is seen in the relationship between man, nature, and God.

CONCLUSION

This study can be understood as the collective script of the Bahtera, a semiotic construction that can describe the human journey towards social, cultural, ecological, economic, and transcendent consciousness. In Charles Sanders Peirce's triadic concept of representamen, object, and interpretant, each action in the text does not stand alone but creates a dynamic chain of semiosis. In the view of Keir Elam also, the script is a network of codes that rearrange the relationship

between form and content. In the context of the Bahtera script, the network was formed to create a reflective and educational vehicle in value.

The symbols found can show the dynamics. The symbol of co-existence indicates the ethos of togetherness between regions, the plurality index signifies the diversity of different languages and cultures, the ecological icon affirms the attachment of man and nature, and the materiality index expresses the change of the view of property into a value of knowledge. Overall this sign layer describes the working script as a semiotic network that can move from empirical experience to metaphysical consciousness. Thus, the Bahtera manuscript is not only a collaborative work but also an educational medium that can teach human values, diversity, and wisdom.

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