THESIS

THE COAT OF ARMS MEANING REPRESENTED IN WEST SULAWESI GOVERNMENT PROVINCE (A SEMIOTIC STUDY)

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POSTGRADUATE PROGRAM OF ENGLISH LANGUAGE STUDIES
FACULTY OF CULTURAL SCIENCES
HASANUDDIN UNIVERSITY
MAKASSAR
2024

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As a partial fulfillment to achieve Master's Degree

English Language Studies Program

Written and Submitted by

SUSILAWATI LATIF

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To

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Truthfully states that thesis was the result my own work, and it is not the work of others. If it is proven later that either some or entire part of this thesis is the work of others, I am willing to accept any sanctions for my dishonesty.

Makassar, November 19th 2024

Susilawati Latif

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Susilawati Latif

ABSTRAK

SUSILAWATI LATIF. Makna Lambang Pemerintah Provinsi Sul[...]
Studi Semiotika (dibimbing oleh Harlinah Sahib dan Fathu Rahman[...]

Penelitian ini bertujuan mengetahui makna lambang Pemprov Sulawesi Barat menggunakan pendekatan Charles Sanders Peirce dan menganalisis makna motto *Mellete Diatonganan* yang terdapat pada lambang Pemprov Sulawesi Barat menggunakan pendekatan Ferdinand de Saussure. Penelitian ini menggunakan metode deskriptif kualitatif dengan fokus menganalisis representasi simbolik lambang Pemerintah Provinsi Sulawesi Barat. Penelitian ini menggunakan beberapa teknik pengumpulan data seperti observasi, vvawancara, dan pencatatan. Subjek penelitian ini adalah simbol-simbol Pemerintahan Sulawesi Barat dan bahasa yang dinyatakan atau diucapkan oleh para informan dan juga bahasa yang berbentuk tulisan seperti bahasa Mandarin. Hasil penelitian menunjukkan bahwa lambang Pemerintah Provinsi Sulawesi Barat merupakan sebuah tanda kompleks yang dapat dianalisis dengan menggunakan pendekatan Charles Sanders Peirce. Lambang tersebut terdiri atas berbagai elemen, antara lain gambar *stil* rumah adat Mandar yang dikelilingi lingkaran bertuliskan nama provinsi dalam bahasa Indonesia dan Inggris. Lambang dapat dilihat sebagai ikon, indeks, dan simbol serta dapat dianalisis dalam kaitannya dengan konsep penculikan Peirce, tiga tingkat kejelasan, dan tiga jenis interpretan. Lambang tersebut mengajak pengunjung untuk mengambil kesimpulan mengenai nilai-nilai dan prioritas Pemerintah Provinsi Sulawesi Barat, serta mengisyaratkan komitmen pemerintah dalam melestarikan dan memajukan warisan budaya masyarakatnya. Motto *Mellete Diatonganan* merupakan simbol yang kaya dan kompleks yang mencerminkan warisan budaya dan nilai-nilai Pemerintah Provinsi Sulawesi Barat. Melalui pendekatan Saussure, penulis memperoleh pemahaman yang lebih mendalam tentang makna semboyan tersebut serta perannya dalam membentuk identitas dan nilai-nilai provinsi.

Kata kunci: lambang, makna semiotika, teori semiotika Peirce Saussure

ABSTRACT

SUSILAWATI LATIF. *The Coat of Arms Meaning Represen[tation of West] Sulawesi Government Province (A Semiotics Study)* (su[pervised by] Harlinah Sahib and Fathu Rahman).

This research is conducted to find out the semiotic mean[ing of West] Sulawesi Provincial Government logo using Charles Sand[ers Peirce's] approach and analyzing the cultural meaning of the m[otto 'Mellete] Diatonganan' found on the West Sulawesi Provincial Gove[rnment logo] using Ferdinand de Saussure's approach. The researcher employed a descriptive qualitative method, focusing on analyzing symbolic representation the coat of arms of West Sulawesi Government Province. This research used several techniques of data collection such as observation, interview, recording and note taking. The subject of this research is the Symbols of West Sulawesi Government and the Language stated or uttered by the informants and also written form of language such as Mandarist Language. The result show that The West Sulawesi Provincial Government logo is a complex sign that can be analyzed using Charles Sanders Peirce's approach. The logo consists of various elements, including a stylized image of a traditional Mandar house, surrounded by a circle with the province's name written in Indonesian and English. The logo can be seen as an icon, index, and symbol, and can be analyzed in terms of Peirce's concepts of abduction, the three grades of clarity, and the three types of interpretants. The logo invites the viewer to make an inference about the values and priorities of the West Sulawesi Provincial Government, and suggests that the government is committed to preserving and promoting the cultural heritage of its people. The motto "Mellete Diatonganan" is a rich and complex symbol that reflects the cultural heritage and values of the West Sulawesi Provincial Government. Through Saussure's approach, the writer gained a deeper understanding of the meaning and significance of the motto, and its role in shaping the province's identity and values.

Keywords: coat of arms, semiotic meaning, semiotics Peirce and Seussure's Theory

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CHAPTER I

INTRODUCTION

In this chapter, the concept of background, questions, objectives, and significance of the research is discussed.

1.1 Background

People in general have little knowledge or understanding about Semiotics (the study of sign). However, semiotics is very prominent aspects of human's life because it deals with sign process around us. In line with the statement above, Daniel Chandler (2007) suggested that "in a semiotics sense, signs take the form of words, image, sounds, gestures and Objects". He further believes that people have known that signs are so close each other and so common as to be found in our lives. Yet, people also usually take signs for granted. Usually, people also create these signs to signify or refer to something else. (Chandler, 2007) For instance, a sign with a picture of two cars crashing into each other. This image is an example that represents a sign because it refers to something else, which is a warning of cars crashing. Therefore, by only seeing this sign, people directly understand the meaning of the sign, which is like a warning of cars crashing. Moreover, this sign is more helpful than a written warning for drivers because they do not need to read long phrases or sentences. *The Routledge Companion to Semiotics'* proposed that signs do not only take the form of words and images but also gestures. (Cobley 2012: 26) provided example that if somebody is standing with hands on hips, this gesture signifies aggression. (Frater, 1961) Those forms can be united in one medium such as advertisements. If someone tries to analyze those signs by using a relevant theory, they can get a profound message from it.

People in their life cannot be separated from a sign. People try to display something so that other people can understand it. Humans carry out relationships and interactions in their own way, which is full of diversity, but sometimes what is presented cannot be understood by other. Signs in human life can be in the form of literary works, whether poetry, fiction or drama, there are various symbols, such as color symbols, object symbols, sound symbols, atmosphere symbols, tone symbols, and imaginative visualization symbols that arise from facial features or typography. Yet the researcher in this case would like to discuss the sign in relation to symbols in the form words or language and logo. Logo is a sketch or image which has certain meaning

meaning of an organization, region and also product. In relation to the
ent above, it is quite relevant with Saussure's belief about Signifier (Sound
gnified (Concept). The difference in the use of the words Logo and The Coat
logo is used for brands that can still be changed, while the coat of arms is a

symbol that cannot be changed, usually used for national symbols and government agencies.

Two important theories are usually using in interpreting a sign. Firstly, Ferdinand de Saussure (1857) introduces two sides of sign, the Signified (for the concept) and Signifier (for sound-image). Then, he calls it Semiology. He believes that Semiotics has two sides namely Dyadic. In Contrast Pierce sees the Study of sign in three aspects (called triadic). Secondly, Peirce (1839) Classified Signs into three types (trilogy) namely Icon, Index and Symbol. Currently, symbols are growing in used by all countries in the world as the symbols people's countries and therefore are called "state symbols". The European countries that first started using national symbols spread their use throughout the world, either through colonialism, trade, colonization, or other relations with other non-European countries. Many of these countries, including Indonesia, have elements of their national symbols that are different from European traditions.

Humans tend to give names to places based on their visual observations, with what they see often becoming the reference point for these names. This means that the visual aspects of a location play a crucial role in how it is remembered and identified. For instance, people might name a place based on prominent natural features such as specific types of trees, fruits, or other significant landmarks present in the area. These names serve a critical function by providing a unique identity or characteristic to the places and the communities that inhabit them. This nomenclature helps in distinguishing one place from another, creating a sense of belonging and recognition for its residents.

The connection between the names of places and their inherent features is usually strong. This linkage ensures that the names are not arbitrary but rather meaningful and reflective of the location's physical or cultural attributes. For example, a village might be named after a particular tree species that is abundant in the area, or a town might take its name from a distinctive geographical feature such as a hill, river, or valley.

As we navigate through times of rapid progress and development, it becomes increasingly important to safeguard these names and the cultural heritage they represent. Preserving the essence of what has been established around us ensures that future generations can continue to benefit from and appreciate these historical and cultural legacies. This preservation is not just about maintaining names, but also about protecting the stories, traditions, and knowledge that are associated with these places.

To address this need, governments have taken proactive measures to protect and preserve the cultural and historical heritage of regions. Specifically, in the context of West have been made to ensure that the ideas and creations of the region's intained for the long term. These measures involve categorizing and e cultural assets and establishing legal frameworks that provide clear protection. Such legal bases are essential to ensure that these cultural

treasures can be conserved, respected, and passed down through successive generations.

These governmental initiatives reflect a broader commitment to cultural preservation and heritage management. By legally safeguarding the ancestral knowledge and creations, we can ensure that the cultural identity of regions like West Sulawesi is not lost amidst modernization. This approach not only honors the legacy of the past but also enriches the cultural landscape for future generations, fostering a deeper connection to their history and heritage.

In addition to a name serving as the identity of a place, various other elements can define an area's identity. One significant element is the motto found in the regional emblem. According to the Big Indonesian Dictionary (KBBI), a motto is a saying or brief phrase that serves as a foundational guide or principle for life. These mottos are not just random expressions; they encapsulate the core values, beliefs, and aspirations of a community.

Regional mottos are formally regulated by the Government Regulation of the Republic of Indonesia Number 77 of 2007 on Regional Symbols, specifically mentioned in Chapter IV, Article 6, point 2. This regulation states that the design of a regional logo should reflect the region's potential, the aspirations of its community, and the motto that encapsulates these hopes and ambitions. The motto, therefore, is a vital part of the regional identity, as it embodies the collective goals and dreams of its people.

The regional symbols, including mottos and logos, are rich sources of information. They offer valuable insights into the character, culture, and future aspirations of the region. Studying these symbols can reveal much about the region's history, its values, and the qualities that its people hold dear. The motto in particular acts as a guiding principle, inspiring and uniting the community toward common goals.

From this, it is clear that there is much to be learned from regional symbols. They are not merely decorative elements but are imbued with significant meaning and purpose. These symbols provide a deeper understanding of the region's identity, its cultural heritage, and the shared vision of its inhabitants. They serve as a constant reminder of the region's potential and the collective hopes of its people, making them an integral part of regional identity and pride.

Research on mottos in regional symbols is relatively sparse compared to studies that examine the visual meanings of regional logos. This discrepancy exists because logos are generally considered more appealing; people often prioritize visual aspects first. However, the motto, which is an integral part of the regional symbol, also warrants significant study. The mottos encapsulate the guiding principles and core values of a region, making them equally important as the visual components.

imited research on mottos, studies on logos have been conducted in a few Johari Arief's 2016 study, "*Representation of Myths and Meanings in Visual* from UPI Bandung, explores the regional symbols of the city of Bandung. into how myths and meanings are represented in the visual aspects of

Bandung's regional symbols, highlighting the rich cultural narratives embedded in them. Additionally, there is research on provincial regional symbols, such as Siska Apsari's 2022 work, *"Charles Sanders Peirce's Semiotic Analysis of the Gorontalo Province Logo."* This study examines the Gorontalo Province logo using Charles Sanders Peirce's semiotic theory, offering a detailed analysis of the symbols and signs used in the logo and their cultural significance.

These studies highlight the rich visual narratives embodied in regional logos, yet they also underscore the importance of exploring the associated mottos. While the visual elements of logos naturally draw more attention due to their immediate impact, the mottos encapsulate the guiding principles and core values of a region. The integration of both visual and textual elements in regional symbols provides a comprehensive understanding of a region's identity and aspirations.

The limited focus on mottos suggests a gap in the research that needs to be addressed. Understanding both the visual and verbal components of regional symbols can offer deeper insights into the cultural and societal values of a community. Future research should aim to balance the study of both aspects to fully appreciate the richness of regional symbols. This approach would not only enhance our understanding of regional identity but also ensure that the guiding principles embodied in the mottos receive the recognition and analysis they deserve.

By broadening the scope of research to include both mottos and logos, scholars can uncover a more holistic view of regional symbols. This would help in understanding how communities articulate their identity, values, and aspirations through both visual and verbal means. Consequently, the study of regional symbols would become more robust, contributing to a deeper appreciation of the cultural and historical contexts that shape regional identities.

A motto, as a linguistic expression, embodies a way of life, conveying the guiding principles and values of a community. Consequently, exploring the meanings embedded within regional mottos and logos becomes imperative. These mottos serve as linguistic markers that encapsulate the essence of a region's identity, reflecting its cultural heritage and societal aspirations.

Moreover, symbols, as cultural representations, play a pivotal role in shaping the collective identity of a geographic area. They serve as visual cues that communicate complex narratives, traditions, and historical legacies. Therefore, studying the symbology of regional mottos and logos provides invaluable insights into the socio-cultural fabric of a community.

By delving into the linguistic and visual components of these symbols, researchers can unravel the intricate layers of meaning that define regional identities. This interdisciplinary ... s a deeper understanding of the socio-cultural dynamics at play within a ... ppreciation for its diversity and heritage. Thus, the study of regional mottos ... enriches our knowledge of local identities but also contributes to the broader ... al representation and linguistic symbolism.

In Indonesia country for example and every province, region, city, and urban area has a different symbol or the coat of arms (and is called "provincial symbol", "city symbol", and so on). This symbol is used in official government documents and signs. The use of signs in the form of symbols is not limited only to the language level but covers all areas of human life. In fact, it can be said that almost all signs surrounding human life can be positioned as symbols, meaning that they are representations of human will or have special, individual, and subjective meanings. For example, the West Sulawesi Province Government Symbol is neatly arranged in a collection of government symbols that have meaning. The coat of arms of West Sulawesi consists of several parts, namely: the golden upright *Kalumpang Meander* pattern, land and sea, mountain range, rice fields, sandeq boat, waves, jasmine flower rice, silk, trident, umbrella, five-pointed star, red and white flag with the motto province, and *Balenga Lita*'.

Those Symbols have their own meaning such as the symbol in the form of Balenga Leta' or the white pot which symbolizes everything From West Sulawesi is a good result and is characteristic of West Sulawesi, the symbol of Sandeq boat is a traditional Mandar boat facing forward, symbolizing that the Mandar people must continue to move forward. In the middle of the coat of arms there is an upright *kalumpang maendar* artifact which is gold colored In the middle of the emblem there is an upright *kalumpang meander* artifact which is colored gold, there are 14 interlocked both on the inner and outer sides, symbolizing West Sulawesi which in colonial times was called Afdeeling Mandar there are 14 former Mandar tribal kingdoms that are expected to remain united both inside and outside West Sulawesi. The golden color itself means well-being, majesty, and tranquility. The white color on the boat symbolizes intention and sincerity to change for the better. Rice as a staple food of West Sulawesi people symbolizes well-being, while Jasmine flower symbolizes fragrance, chastity, openness, and elegance. The two stalks are crossed symbolizing the Mandar people who understand manners and manners and are tied with red silk symbolizing courage. The trident or *Doe Pakka* has three sharp ends, each meaning *Awaraniang, Amatadangan*, and *Asugiang* or means courage, sharp mind, and rich knowledge. This weapon stands upright, and sturdy symbolizes honesty, while its black color symbolizes earnestness. Umbrella symbolizes protection. Its golden color symbolizes glory, well-being, and tranquility. The star symbolizes high ideals; besides, the star is also the symbol of Pancasila's first precept, namely Godliness. The red and white flag is the Flag of Indonesia and inside it is written the motto *"Mellete Diatonganan"*, which means the Miniti of Truth. The Five waves represent the five districts that existed when this Province was

Mamuju Regency, Majene Regency, Mamasa Regency, Polewali Mandar Mamuju Regency which is now called Pasangkayu Regency. Since this ed, regional expansion has occurred, resulting in the formation of Central

Therefore, the researcher felt curious to disclose the The Coat of arms meaning represented in West Sulawesi Government Province.

1.2 Research Questions

Based on the background above, it can be formulated that the problem formulation in this research is:

1. What is the meaning of the coat of arms in West Sulawesi Provincial Government the using Charles Sanders Peirce's approach?
2. How is the meaning of the motto 'Mellete Diatonganan' found on the coat of arms in West Sulawesi Provincial Government using Ferdinand de Saussure's theory?

1.3 Research Objectives

In accordance with the problem formulation, the objectives of this research are:

1. To find out the meaning of the coat of arms in West Sulawesi Provincial Government using Charles Sanders Peirce's approach.
2. To find out and analyzing the meaning of the motto 'Mellete Diatonganan' found on the coat of arms in West Sulawesi Provincial Government using Ferdinand De Saussure's theory.

1.4 Research Significances

1. Theoretical Benefits

The researcher hopes that this research can add to the study of insights in science as it should be and also add literature references for science study programs, Universities, which specialize in English Language Studies.

2. Practical Benefits

It is hoped that the results of this research will provide new information on how social reality can be constructed through material from the Semiotic Analysis of the coat of arms represented in West Sulawesi Government Province, which is analyzed in depth on the philosophical meaning of Semiotics. Researchers also hope that this research can provide understanding for the younger generation and the general public regarding the Semiotic Analysis of the coat of arms represented in West Sulawesi Government Province.

CHAPTER II

REVIEW RELATED LITERATURE

This chapter presents the idea of previous related studies, theoretical discussions, and the conceptual framework of the research.

2.1 Previous Related Studies

A number of researchers have conducted research about Symbolic representation of West Sulawesi Government Province.

Siti Anisa Putri (2018) examined "A Semiotic Analysis of Joko Widodo Political Cartoon in The Jakarta Post E-Paper". This Study conducted the same approach in semiotic analysis by Charles Sanders Peirce's theory. The object of their research is different. The difference of this study is between anti-corruption education module of KPK for university and the Jokowi Political Cartoon in the Jakarta Post E-Paper.

Analysis of the 469th Semarang City Anniversary Logo by Ibnu Pramudya by Fibriyani Nur Aliya, 2017. This study delves into the interpretation and symbolism inherent in the logo created by Ibnu Pramudya for the 469th anniversary of Semarang City. Employing a qualitative research approach, the analysis is grounded in Charles Sanders Peirce's semiotic theory, which examines signs and their meanings. The research uncovers that Pramudya's logo successfully adheres to the essential requirements and effectively encapsulates the intended celebratory message for the city's anniversary. The study highlights the intricate design elements and the thoughtful consideration behind the logo's creation.

The Meaning of the Smile Symbol in Lays Advertisements on Television (Charles Sanders Peirce's Semiotic Analysis) by Dudi Hartono and Asep Sugalih, 2019. This research delves into the symbolism and significance of the smile in Lays television advertisements. Utilizing a qualitative research method within a constructivist paradigm, the study is grounded in Charles Sanders Peirce's semiotic theory. The findings reveal that the smile is depicted as a powerful symbol of sincerity, more valuable than any material gift, and important in all circumstances. Through the use of various objects in the Lays advertisements, the research illustrates how smiles, which often go unnoticed in daily activities, carry substantial and significant meaning. The analysis concludes that consistently smiling can foster positive relationships and convey a sense of sincerity and humility. The study emphasizes that by when paired with humility, individuals can make their interactions with others meaningful. The clear message conveyed by the advertisements is to maintain a smile in any condition, as it significantly enhances interpersonal ings joy to others. Overall, the study underscores the profound impact of a

simple smile in everyday life and its ability to convey sincerity and foster positive human connections.

Semiotic Study on the Logo of the Reog Singo Barong Studio in Langkat Regency** by Joko Bintarto and Rinanda, 2016. This research aims to uncover the meaning embedded in the Reog Singo Barong Studio logo and to understand how it represents and strengthens the studio's identity. The study employs a qualitative method, utilizing Charles Sanders Peirce's semiotic analysis to delve into the symbolic aspects of the logo. The findings reveal that the various elements of the logo, including its signs, colors, and typography, are carefully chosen to align with the studio's vision and mission. These design choices are not random but are deeply connected to the studio's goals and identity. The logo is crafted to serve as a powerful representation of the Reog Singo Barong Studio, helping to introduce and promote the rich tradition of Reog among the local community, particularly in Langkat and its surrounding areas.Through this logo, the studio aims to strengthen its identity and presence, ensuring that the cultural significance of Reog is communicated effectively. The study highlights how the logo functions as a visual tool to engage the community and foster a deeper appreciation of the Reog tradition. By analyzing the semiotic components, the research underscores the importance of visual symbols in cultural representation and identity reinforcement.

Saussure's Semiotic Analysis of Maharani's poster "Save Children" by Maharani, Mukhsinin Patriansah, and Husni Mubarat in 2021 aims to provide scholarly insights. This study employs Ferdinand de Saussure's semiotic theory to analyze the poster's content thoroughly. The research focuses primarily on the theme of children's freedom depicted in the artwork. Through Saussure's framework, the study interprets the symbolic elements embedded in the poster. It delves into how these symbols convey messages about children's rights and liberties, offering a nuanced understanding of the artwork's deeper meanings. By exploring the artistic representation within the context of semiotics, the research contributes to a broader academic discourse on the advocacy for children's welfare and the visual rhetoric used to promote societal awareness.

Malikatin Wahyu Prasojowati, M. Natsir, and Setyo Ariani (2019) examined "A Semiotic Analysis Found on The Cigarette Products". Their study focused on semiotic sign and the message that conveyed by visual images of the cigarette products. The difference between both of them are the object of analysis.

Assoc. Sibel Onursoy (2015) examined "A Semiotic Analysis of an Activist Image in Social Media". This study focused on the 2 image which are used by the activist in social media. ween both of them are in the object of analysis.

vious research conducted by Ursula Dwi Oktaviani, Yudita Susanti, Debora uf Olang and Rosita examined "Icon Signed Meaning Analysis, Indexs and n Charles Sanders Peirce in 2014 Siapa di Atas Presiden Movie". The aim of

this study is showing the icon, index and symbol and describe the meaning of icon sign, symbol, symbol sign and index sign. This study used a qualitative descriptive method, data collection was through reading notes and technical documentation.

After the researcher read some of the research above, the researcher conducts the research about symbolic representation of west Sulawesi government province.

2.2 Theoretical Discussions

2.2.1 Definition of Semiotics

Etymologically, the term "semiotics" originates from the Greek word "semeion," which means "sign." A sign is defined as something that, based on previously established social conventions, can be considered to represent something else (Sobur, 2015: 95). Sinha and Kurniawan (in Sobur, 2015: 95) suggested that the term "semeion" appears to have been derived from Hippocratic or Asclepian medicine with its focus on symptomatology and inferential diagnostics. During that time, a "sign" still meant something that pointed to the existence of something else. For example, smoke signified the presence of fire. Then, according to Sobur (2009: 15), semiotics is a science or analytical method for studying signs. Signs are tools used in the effort to navigate the world, within humanity, and alongside humanity.

According to Noth (1995), Semiotics is the examination of any entities that serve as representations for other entities, extending beyond the conventional notion of "signs" in colloquial discourse. In a semiotic context, signs can manifest in various forms such as words, pictures, sounds, gestures, and objects. This implies that each given entity has the potential to function as a 'sign', manifesting in several modalities such as textual representations, visual depictions, auditory elements, bodily movements, and physical artifacts. The study of semiotics may enhance our consciousness regarding the significance of signals, as well as our own and others' contributions in constructing robust realities. The propensity to potentially diminish our inclination to embrace reality as an entity entirely apart from human interpretation may arise.

Noth (1995) defines, there are two prevailing theoretical frameworks about the nature of signs are the models proposed by Ferdinand de Saussure, a Swiss linguist from the late 19th and early 20th centuries, and Charles Sanders Peirce, an American philosopher from the same time period. Ferdinand de Saussure proposed a conceptualization of a sign as including two distinct components, namely the "signifier" (signifiant) and the "signified" (signifié). According to current scholars, the signifier refers to the physical form or shape of a sign, while the signified [...]t or idea that the sign represents (Noth, 1995). According to Charles Sander [...]y be analyzed into three constituent elements: the object, which represents [...]red to; the representamen, which serves as the means of expressing the [...]retant, which denotes the way in which the sign is understood or interpreted.

(Noth, 1995).

According to Noth (1995), the concept of the "signifier" in Saussure's theory has resemblance to Peirce's notion of the "representamen," while Saussure's concept of the "signified" aligns with Peirce's understanding of the interpretant meaning. The correspondence between the signifier and the representamen has the potential to operate as a sign. Nevertheless, it is possible for the signified and interpretant to operate as the sign's signification.

2.2.2 Types of Semiotics

According to Sobur (2006:15), there are two types of semiotic studies such as:

a. Semiotics of Communication

Semiotic communication places emphasis on the idea of sign formation, which posits the existence of six components in the process of communication. These factors include the sender, the receiver of the code (sign system), the messages being sent, the act of communication itself, the medium through which communication occurs, and the context in which communication takes place. The discourse revolves on many channels and references that are being explored.

b. Semiotics of Significance

The concept of significant semiotics places emphasis on the theory of signs and its comprehension within a certain contextual framework. In this second category, the objective of communication is not in issue; rather, the emphasis is placed on comprehending a sign in order to. The cognitive process of the recipient of the sign is of greater concern than other factors. The communication process refers to the exchange of information, ideas, and messages between individuals or groups.

2.2.3 Ferdinand De Saussure's Theory

Ferdinand de Saussure is a prominent linguist who has formulated the fundamental principles of general linguistics. He is widely recognized as the progenitor of contemporary linguistics. The advent of sign language The inception of linguistic theory occurred when the individual perceived a need for theories to provide a framework. In a broader context. As per Lechte's (2001) assertion, he has not published his work in print. Compiling one's thoughts into a written work. The pupils compiled his notes into an outline. The individual in question the work gathered and then published as a book under the title "Course in General following sections from Saussure are regarded as influential in the semiotic field:

dies the life of signs within society is conceivable; it would be a part of social consequently of general psychology; I shall call it semiology (from Greek

semeion 'sign'). Semiology would show what constitutes signs, what laws govern them. Since the science does not yet exist, no one can say what it would be; but it has a right to existence, a place staked out in advance. Linguistics is only a part of the general science of semiology; the laws discovered by semiology will be applicable to linguistics, and the latter will circumscribe a well-defined area within the mass of anthropological facts (Leeds-Hurwitz, 1993, p. 4)".

According to Grenz (2001), Saussure's notable achievement lies in his ability to challenge the prevailing "historical" perspective on language evolution throughout the 19th century. During that period, scholarly attention was mostly directed towards the examination of linguistic behavior, specifically pertaining to human language. The topic under consideration is the concept of speech and parole. Saussure employs an anti-historical methodology that conceives of language as the concept being referred to is that of a comprehensive and internally cohesive linguistic system, known as "langue." The individual in question has put up a theoretical framework regarding the scholar opted for the utilization of a linguistic framework known as "structuralism" as a substitute for the "historical" methodology he previously employed. The individuals who came before. The subsequent notion originates from Saussure's semiotics, a field of study concerned with signs and their interpretation. he subject matter may be categorized into four distinct ideas, specifically:

a. Signifier and Signified

The first notion applies to the signifier and signified, wherein the constituent elements comprising the sign are inherently interconnected and cannot be dissociated from each other. Signifiers refer to many stimuli that are perceived and processed by our cognitive faculties, including auditory cues, visual representations, and other sensory inputs. In the context of semiotics, the term "signified" refers to the mental interpretation or conceptual understanding that individuals associate with a particular sign or symbol. When considering the linguistic perspective that forms the foundation of Saussure's semiotic idea, it is possible to draw an analogy between the parable and the word-object relationship exemplified by the term "door." A signified door refers to a linguistic construct consisting of the letters "d," "o," and "r," which collectively represent the concept of a physical entrance or exit. The term "signified" in this context denotes the semantic connection between two distinct spaces, facilitating movement or transition from one area to another. The amalgamation of the signifier and signified gives rise to a sign that represents not only an inanimate item employed by people, but rather the concept of a "door" (Ahimsa 2006:35).

b. Langue and Parole

l theoretical framework pertains to the linguistic aspect, as delineated by as two distinct components: langue and parole. Language is a complex and t is utilized collaboratively, as if there were a common agreement among all serves as a guiding framework for language usage within a given community.

Parole refers to the societal utilization and manifestation of language and individual speech patterns within a certain temporal context. The language that individuals in society employ and utilize as a means of linguistic expression is commonly known as parole. The granting of parole from one individual to another may exhibit variation due to differences in understanding and implementation (Ahimsa 2006:35).

c. Synchronic and Diachronic

The third concept of language study is divide by Saussure's linguistic framework encompasses a division of language research into two distinct concepts, specifically synchronic and diachronic analysis. The field of synchronic linguistics focuses on the study of language at a particular point in time, whereas diachronic linguistics examines language over an extended period, encompassing its ongoing usage. The term "synchronic" is commonly employed in the field of linguistics to denote a descriptive approach, since it encompasses several aspects that seek to describe and elucidate the usage of language within a specific timeframe. The diachronic approach primarily focuses on the historical and comparative analysis of languages, with the objective of uncovering the language's historical trajectory, transformations, and structural evolution across an indefinite period of time (Ahimsa, 2006:46).

d. Syntagmatic and Paradigmatic

Ferdinand de Saussure's last semiological term pertains to the interaction between components, which may be classified into two distinct categories: syntagmatic and paradigmatic. The idea of syntagmatic elucidates the systematic and ordered arrangement of language parts and their interrelationships. In the context of speech analysis, the term "paradigmatic" pertains to the distinctive connection between parts within one speech that is absent in another speech under consideration. This distinction is observable in the language used, but not in the structure of the sentences. According to Saussure (as stated in Sobur, 2016:9), paradigms refer to a collection of signs or language from which choices are made, with the constraint that only one unit from these alternatives can be picked. Syntagmatic refer to the combinations of signs with other signs derived from preexisting devices according to certain criteria, hence yielding formulations that possess semantic significance.

Based on the previously mentioned interpretation of Saussure's Based on the explanation of Saussure's semiology above, the relationship between semiotics and linguistics must be realized by the nature of the bond between the two fields (signifier and signified) which Saussure focuses on the kind of the word as a sign. Then Saussure conceptualized his semiology into four kinds, namely; signifier and signified, langue and parole, synchronic and ᴐ syntagmatic and paradigmatic.

2.2.4 Charles Sanders Peirce's Theory

Charles Sanders Peirce is widely recognized as a prominent figure in the development of the pragmatism philosophy. His works and texts, which were combined into a complete book named "Oeuvres Completes" 25 years after his death, have laid the foundation for the general theory of signs (Zoest, 1991). Peirce used the word "semiotic," which he argued is equivalent to the notion of logic that centers on the understanding of the cognitive processes of human thought, as expounded in his published work of 1931/1958:

"Logic, in its general sense, is, as I believe I have shown, only another name for semiotic, the quasinecessary, or formal doctrine of signs. By describing the doctrine as "quasi-necessary", orformal, I mean that we observe the characters of such signs as we know, and from such an observation, by a process which I will not object to naming Abstraction, we are led to statements, eminently fallible, and therefore in one sense by no means necessary, as to what must be characters of all signs used by a "scientific" intelligence, that is to say by an intelligence capable of learning by experience (Leeds-Hurwitz, 1993:4)".

According to Peirce, a symbol or representation may be defined as an entity that, for an individual, signifies or possesses the ability to stand for something else. Another concept that Pierce referred to as an interpretant. The interpretant of the first sign will subsequently stimulate a specific item. According to Pierce, there exists a triadic link between a sign or representamen, its interpretant, and the thing it represents. According to Pierce, the phenomenon of "semiosis" is referred to as meaning (Indiawan, 2013:167). According to Pierce, the process of human thinking is consistently mediated via the use of signals. According to Pierce, semiotics is comprised of three fundamental components, specifically the sign, the object, and the interpretant, which is also referred to as the triangle meaning theory (Kriyantono, 2008:265).

Peirce as cited in Chandler (2007:29), The triadic (three-part) element was provided, comprising of:

a. The representamen refers to the shape that a sign assumes, which is not necessarily material but is often regarded as such. Some theorists also refer to it as the "sign vehicle."

b. An interpretant refers to the understanding or meaning derived from a sign, as opposed to the person who interprets the sign.

c. An object can be defined as anything that exists independently of the sign that represents it, commonly known as a referent.

In order to meet the criteria of being classified as a sign, the presence of all three parts gn is a cohesive entity consisting of three components: the object, which bject matter; the representamen, which serves as the medium of the interpretant, which denotes the meaning derived from the sign. The he representamen, the interpretant, and the object is a fundamental concept

in semiotics. The concept of the relationship between an object and its interpretant is denoted by Peirce as "semeiosis" (Peirce 1931-58).

According to Peirce there are three basic elements of Semiotic such as:

a. Symbol/symbolic

An element characterized by a lack of resemblance between the signifier and the signified, and is primarily based on arbitrary or conventional grounds. Consequently, the establishment and acquisition of this relationship necessitate consensus and learning. Examples of such elements include language in its entirety (including specific languages, alphabetical letters, punctuation marks, words, phrases, and sentences), numbers, morse code, traffic lights, and national flags (Chandler, 2007:36).

b. Icon/Iconic

An element characterized by the perception of its signifier as bearing a resemblance or imitation to the signified, exhibiting recognizable visual, auditory, tactile, gustatory, or olfactory similarities, hence sharing certain traits. For instance, many artistic mediums such as portraiture, cartoons, and scale models, as well as literary devices like onomatopoeia and metaphors, are utilized to convey meaning and evoke emotions. Additionally, in the realm of music composition, the incorporation of actual sounds inside "programme music" further enhances the auditory experience. The impact of many elements in radio play, such as a dubbed film soundtrack and imitative gestures(Chandler, 2007:36-37).

c. Index/Indexial

An element is considered non-arbitrary when the signifier is directly and tangibly related to the signified, either through a physical or causal relationship. This connection, whether observable or inferred, exists independently of any intentional association. For instance, examples of natural signs include phenomena such as smoke, thunder, footprints, echoes, non-synthetic odors, and flavors. Medical symptoms, such as pain, a rash, and pulse rate, also serve as indicators. Additionally, measuring instruments like a weathercock, thermometer, clock, and spirit level can be utilized as signs. Other forms of signals encompass a knock on a door, a ringing phone, recordings, photographs, films, video or television shots, as well as audio recorded voices. (Chandler, 2007:37).
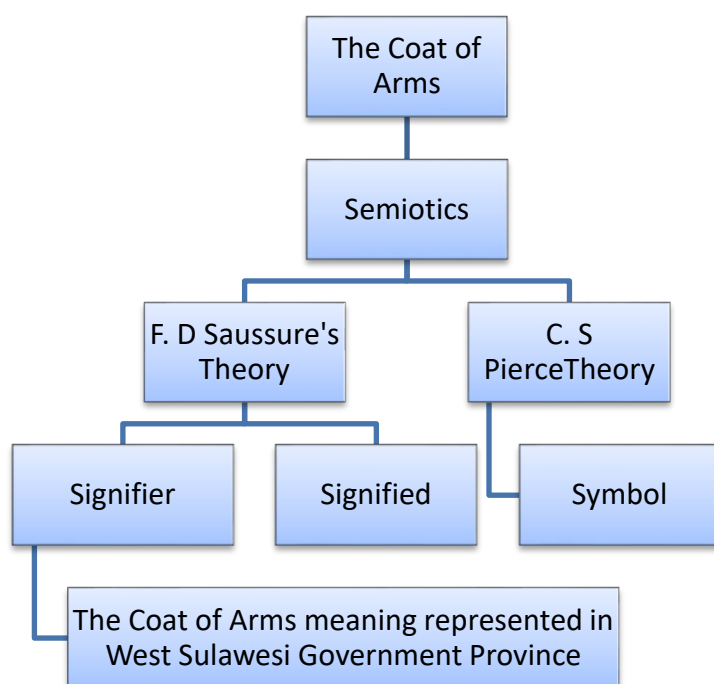
Based on explanation of Peirce's semiotics above, Pierce created the field of semiotics by drawing upon principles from philosophy and logic. According to Pierce's perspective, a sign may be seen as a representament, denoting the true essence or significance of the sign. A symbol represents an item to an interpreter. The process of semiosis is determined by these

...hips. Peirce's classification of semiotics has three fundamental components,

...mbol, and index.

2.3 Conceptual Framework

A conceptual framework is a sequence of research elements utilized to guide thinking and establish the appropriate problem statement. A conceptual framework is essential to prevent differing interpretations and misconceptions regarding the research. In research, the conceptual framework provides a general overview of the research process and assists the researcher in describing the research findings.

Semiotics is a discipline that examines signs, while symbols are a kind of sign, which can include images, words, or carry specific meanings. Ultimately, the researcher constructs this research framework within the Symbol of the Government of West Sulawesi, which is analyzed using Charles Sanders Peirce's theory, focusing on symbols.

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                    The Coat of
                      Arms
                        |
                    Semiotics
                    /        \
         F. D Saussure's    C. S
            Theory       PierceTheory
           /      \           \
      Signifier  Signified   Symbol
          |
   The Coat of Arms meaning represented in
   West Sulawesi Government Province
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Figure 2.1 Conceptual Framework Analysis of Semiotics

Research Statement

The purpose of this research is to uncover the meanings contained within the Symbol of West Sulawesi Government Province. In accordance with the research question, the researcher formulates a research statement as a substitute for a hypothesis. The statement in this research ...meaning in the Symbol of West Sulawesi Government Province.