CHAPTER I
INTRODUCTION

1.1 Background

Signs are the main concept in semiology, which is commonly defined as the study of signs and the meaning conveyed within them. Ferdinand de Saussure, a great linguist regarded as a pioneer of semiological theory, defined semiology as a discipline that investigates signs as an integral part of a broader social system (Saussure, 1967). In everyday life, humans utilize signs as deliberate tools of communication to convey ideas, share information, and establish mutual understanding within social interactions (Chandler, 2007). An individual's social life consists of various interpersonal relationships, including interactions with friends, family, neighbors, strangers, and the cultural influences of particular social groups. Within this context, signs function as instruments that enable individuals to navigate social relationships, construct identities, and generate meaning within society (Barthes, 1977). Therefore, semiology plays a crucial role in understanding how humans produce, interpret, and reproduce meaning through signs across different aspects of social life.

Indonesia has several ethnic groups, one of the ethnics is called the Bugis. The Buginese people constitute the largest ethnic group inhabiting South Sulawesi Province and are spread across several regencies, including Sinjai, Bone, Wajo, Soppeng, Bulukumba, Barru, Pare-Pare, Sidrap, Pinrang, and Luwu. The uniqueness of Buginese culture is reflected in its diverse traditions, values, and perspectives, which play a significant role in shaping the cultural identity and worldview of the local community (Fuad et al., 2020). Additionally, regions such as Pangkajene and Maros have populations that use or speak two languages, namely Bugis and Makassar. Linguistically, the term "Bugis" originates from *To Ugi*, which means "Buginese people" (Kapojos & Wijaya, 2018). The rich cultural heritage of the Buginese tribe reflects a wealth of local knowledge and traditions that continue to evolve within the dynamics of society.

The researcher is interested in disclosing the theme of culture is due to the realization that culture is a symbol of identity that reflects a society. With research on culture, people can better understand cultural diversity so that cultural preservation can be maintained. Furthermore, Tylor (1871) stated that culture encompasses all human endeavors, including knowledge, morality, morality-based practices, art, laws, conventions, and other habits. With reference to the previous description, it is evident that culture can be presented in the present day through digital and visual documentation that keeps up with current technology advancements, one of which is a movie. Movie can be a medium for channeling a lot of knowledge, including the ___ ___ re of the Buginese community (Rifayanti, et al. 2023). Movie can ___ iety that reflects cultural values. In addition to challenging and ___ cultural norms, movies can also provide new perspectives and ___ e. Therefore, movie are very helpful in cultural understanding and

The movie *Tarung Sarung*, directed by Archie Hekagery and released in 2020 on Netflix, highlights the cultures that exist within Buginese tribal society, one of them is the *Sigajang laleng Lipa* tradition. The movie also discusses other cultures related to social and religious issues. *Tarung Sarung* also features the city of Makassar as its setting, packed with an interesting storyline that causes this movie has unique characteristics. The nuances displayed are action and cultural adventure. In the movie *Tarung Sarung*, there are many cultural symbols that are not understood by the public, both those from the Buginese tribe and outside the Buginese tribe. As a person who comes from the Buginese tribe, the researcher aims to further examine the culture seen in the *Tarung Sarung* movie by using semiological analysis to understand the intentions and values contained in it. Semiological analysis is used by researchers because semiology is a discipline that studies how a culture is closely related to a culture that prioritizes symbols. Therefore, the culture of the Buginese tribe can be well understood by watching the *Tarung Sarung* movie.

1.2 Identification of The Problems

1.2.1 There are still many Buginese people and outsiders who do not understand cultural signs contained in Buginese culture.

1.2.2 There are still many Buginese people who do not understand their cultural values and are even indifferent to the importance of these values in their daily lives which imply not only denotative meanings but also connotative meanings that are difficult to understand.

1.2.3 The challenges are so strong with foreign cultures that if not preserved, technological advances can erode the original culture that has been passed down from generation to generation.

1.2.4 As Buginese people who are rich in culture, we must understand and explore further so that it can be known by the next generation because culture is a heritage and identification.

1.3 Scope of Problem

Research on local cultural values faces various challenges, particularly in terms of the time and expertise required for an in-depth understanding. Therefore, the scope of this study is narrowed to two main aspects. First, it analyzes the cultural symbols used by the Buginese people in the movie *Tarung Sarung*. Second, it aims to identify and interpret the cultural values of the Buginese community as represented in the movie. To achieve these objectives, the study employs a semiological approach, focusing on the concepts of signifier and signified.

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structs some questions that reated to the problems, as follows:

 cultural signs found in the Buginese culture based on the movie

ng?

 Buginese cultural values implied in the movie *Tarung Sarung*?

1.5 Objective of The Study

In occordance with the problems construction, the researcher intends to present several answers, as follows:

1.5.1 To describe the cultural signs found in the Buginese culture based on the movie *Tarung Sarung*.

1.5.2 To reveal the Buginese cultural values implied in the movie *Tarung Sarung*.

1.6 Significances of The Study

The research is expected to contribute to the researcher and readers as follows:

1.6.1 Theoretical significance

Theoretically, research on Buginese culture in the movie *Tarung Sarung* can add knowledge related to Buginese culture. The researcher hopes that this research can provide information and contributions in the development of semiological theory especially in cultural analysis. in addition, this research is a form of preserving Buginese culture which is the norm in society so that local identity can be maintained.

1.6.2 Practical significance

Practically, this research can be used as a reference for linguistic researchers as a reference for linguistic researchers as a guideline or comparison in reserching an object. In addition, this research expected to be able to provide information related to the characteristics of Buginese culture, so that people in the tribe are be able to maintain their authenticity.

CHAPTER II
LITERATURE REVIEW

In the second chapter, the author outlines previous studies and theoretical frameworks that contain information related to semiotics, symbols, films, and Buginese Culture.

2.1 Previous Studies

Inclusion of relevant research is needed to support the implementation of research that has comprehensive and in-depth analysis results. The focus of this research is cultural analysis with the object of film study using a semiotic approach. The following is a description of previous studies that are in accordance with the research to be carried out.

The first related study was conducted by Vivianti Angelia Dama (2018) under the title *"Social Value of Londe in Toraja."* This study employed a qualitative method and applied a semiotic approach to analyze *Londe*, a traditional oral literary form of the Torajan ethnic group. *Londe* is commonly performed during traditional rituals, especially those associated with death and ancestral reverence. It serves not only as a form of poetic expression but also as a medium for transmitting cultural values and social teachings. Through a semiotic analysis, Dama revealed that *Londe* is used to express thoughts and emotions and functions as a philosophical reflection on life and human relationships. The study identified three dominant social values contained in *Londe*. The first is *Sipakaboro,* which refers to the value of love and affection among community members. This value encourages individuals to care for one another, maintain social harmony, and strengthen emotional bonds. *Londe* becomes a tool to remind the community of the importance of showing compassion, being considerate, and living collectively with a sense of belonging. The second is *Sipakilala,* a social principle that emphasizes the importance of mutual reminders and self-awareness. This value highlights the role of individuals in guiding each other to remain respectful, humble, and ethically responsible. In *Londe*, the messages conveyed often function as subtle admonitions or wisdom to help others reflect on their behavior and actions within the communal setting. The third value is *Siangga,* which signifies mutual respect. This concept stresses the significance of honoring others regardless of status or background, and it encourages dignified interaction and tolerance within society. *Londe* instills this value by using respectful language, honoring ancestors, and reminding listeners of the importance of maintaining honor and integrity in daily life. These three values—*Sipakaboro*, *Sipakilala*, and *Siangga*—are not only central to the meaning of *Londe* but also represent the fundamental social ethics that guide _____ nity.

_____ related research was conducted by Lia Wulandari (2021), titled _____ *Titipan Ayah Film in Featuring Out Bugis-Makassar Cultural _____ nalysis."* This study employed a qualitative method combined with _____ to examine the cultural symbols embedded within the film *Badik* _____ film was used as the primary object of analysis to explore how

Buginese-Makassarese cultural values are conveyed through visual and narrative elements. Through a semiotic analysis, the researcher identified ten scenes in the film that contain prominent symbols reflecting Buginese-Makassarese culture. These symbols include traditional clothing, weapons (particularly the *badik*), language use, gestures, rituals, and interpersonal interactions—all of which embody the local wisdom and values upheld by Buginese-Makassarese society. The researcher interpreted these symbols using semiotic theory to uncover the deeper meanings they represent within the cultural context. In addition to identifying cultural symbols, the research also revealed a critical perspective within the film regarding the contemporary application of the *siri'* (self-worth or honor) culture. The film implicitly critiques the way this traditional value is sometimes misinterpreted or misapplied in modern society, leading to behaviors that contradict the original moral and ethical intentions of *siri'*. Through its narrative, the film invites reflection on the need to realign cultural practices with their original values of dignity, respect, and communal harmony.

The third related research was conducted by Rudiasnyah (2017), titled *"Symbolism in Mabbissu Ritual Speech in Wajo Regency: A Semiotic Analysis."* This study utilized a qualitative methodology with a semiotic approach to examine the symbolic meanings embedded in the *mabbissu* ritual speech. The focus of the research was on the *mabbissu* ritual practiced in Wajo Regency, South Sulawesi, particularly on how its ceremonial speech functions as a medium for conveying cultural values. The research found that the *mabbissu* ritual is a traditional ceremonial practice led by a *bissu*, a spiritual figure who occupies a central role in Bugis culture as a gender-transcendent shaman or priest. The ritual itself is deeply rooted in the spiritual and cultural heritage of the Bugis people, and it involves a sequence of symbolic actions and verbal expressions that serve both sacred and social functions. Through semiotic analysis, the researcher uncovered that the *mabbissu* ritual speech contains rich symbolic elements that reflect the cosmological beliefs and moral principles of the local community. These symbols are not merely performative, but serve as a means of transmitting ethical messages relevant to everyday life. Among the values conveyed are harmony with nature, respect for ancestral spirits, and the importance of balance between the physical and spiritual realms. Thus, the study emphasizes that the ritual speech is not only an expression of traditional beliefs but also a vehicle for reinforcing cultural identity and moral conduct in contemporary society.

The fourth related research was conducted by Asyrafunnisa (2021), titled *"Symbolic Meaning in the Traditional Dance of Bugis-Makassar, Pakarena Dance: A Semiotic Study."* This study employed a qualitative methodology combined with a to examine the traditional *Pakarena* dance, which originates from nd holds significant cultural value among the Buginese and c groups. The research focused on uncovering the symbolic d within the movements of the dance and the cultural messages searcher identified four primary functions of the *Pakarena* dance. ccompaniment to the king, traditionally performed in royal courts

as a form of tribute and reverence. Second, it functions as a means of proselytizing, spreading moral and spiritual teachings through graceful, coded movements. Third, the dance is used as an expression of gratitude, particularly in ritual and celebratory contexts. Lastly, it also acts as a form of entertainment, performed during public festivals and community gatherings to delight audiences. In addition, the study highlighted thirteen symbolic meanings contained in specific dance movements. These include *Samboritta* (making friends), *jangang leak-leak* (rooster crowing), *ma'biring kassi, bisei ri lau* (rowing to the east), *angingkamalino* (wind without blowing), *anni-anni* (spinning yarn), *dalle tabua* (enduring fate patiently), *nigandang* (repetition or persistence), *so'nayya* (dreaming), *lyolle'* (seeking the truth), *lambassari* (disappointment), *leko 'bo'dong*, and *sanro beja* (birth shaman). Each of these movements is deeply rooted in local cosmology, values, and life philosophies, making the *Pakarena* dance not just a cultural performance but a living archive of Bugis-Makassarese identity.

The last related research was conducted by Annisa Mutmainnah and Dedi Warsana (2021), entitled *Analisis Nilai Budaya pada Film Barakati*. This study employed a qualitative method supported by a semiotic approach to explore the representation of cultural values in the film *Barakati*, which centers on the traditions and heritage of Southeast Sulawesi. The film was selected as the object of study due to its emphasis on regional identity, making it a valuable medium for examining how cultural elements are conveyed through cinematic narratives. Through a semiotic analysis of six selected scenes, the researchers identified several cultural objects and symbols that reflect the richness and depth of local traditions. These include traditional clothing, local languages and expressions, ritual practices, architectural forms, musical instruments, and community interactions. Each of these elements was interpreted as carrying specific cultural meanings that resonate with the lived experiences of the community portrayed in the film. The study showed that these cultural artifacts do not merely serve decorative or background functions but actively generate and reinforce cultural values within the narrative structure of the film. Furthermore, the researchers argued that the cultural atmosphere in *Barakati* remains strongly preserved and vividly represented throughout the film. The density of cultural content observed in each scene demonstrates the filmmakers' intention to maintain cultural authenticity while also promoting cultural awareness among viewers. The study concluded that *Barakati* serves not only as a work of art but also as a cultural document that reflects and preserves the heritage of Southeast Sulawesi. This finding underscores the potential of film as a powerful tool in the transmission and revitalization of local cultural identities.

Based on the aforementioned descriptions, it can be concluded that the _____ are a similarity in terms of the research object, namely culture. _____ y differs in the theoretical framework it employs. While earlier _____ tly employed a semiotic approach—focusing on the interpretation _____ and meanings—this study adopts a semiological approach as _____ nand de Saussure and further developed by Roland Barthes. _____ all studies focus on cultural elements, this research specifically

centers on Buginese culture as represented in the movie *Tarung Sarung*. The specificity of the cultural context and the distinct analytical framework mark the novelty and contribution of this study within the broader field of cultural and film analysis.

2.2 Theoretical Background
2.2.1 Semiotics

The concept of the sign serves as the fundamental unit in both semiotics and semiology (Daylight, 2012). Charles Sanders Peirce and Ferdinand de Saussure are widely recognized as the key figures in the development of sign theory, establishing two major theoretical traditions. The term *semiology* is used to describe the Saussurean approach, while *semiotics* is often associated with the Peircean tradition (Chandler, 2007). In addition to signs, all forms of communicative signs, including spoken and written language, fall within the scope of semiotic studies. For instance, beyond verbal communication, individuals may also convey meaning through gestures, facial expressions, and intonation patterns. Both semiotics and semiology share the common objective of analyzing how signs function to communicate meaning and how meaning is constructed through these signs. However, the primary distinction between the two lies in their theoretical perspectives: semiotics examines the role of signs in representing reality, whereas semiology focuses on the internal relationships between signs within a structured system (Tomaselli, 1981). Semiotics has gained broader recognition compared to semiology. Despite these differences, both disciplines are essential for understanding the complex ways in which signs shape human communication and influence our interpretation of the world.

Semiotics is the science of signs formulated by Charles Sanders Peirce. In his theory, Peirce offers a triadic model (three parts) consisting of representamen/sign, interpretant, and object (Chandler, 2007). Peirce's triadic model can be illustrated as follows:
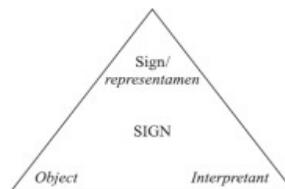
Figure 2.1. Peirce's semiotic triangle
Source: Based on *Semiotic the Basic* 2007, 30

A sign is an entity that functions as a representation. According to Peirce, representation is an inherent characteristic of the sign itself, as it is embedded within s of signification (Sebeok, 2001). A sign can range from a simple discourse and is distinct from a tangible object. Peirce refers to a *entamen*, which serves as a medium that "stands for" an object. entity to which the sign is related, representing and being eirce emphasizes that the object of a sign is what the sign "stands a physical entity but rather a conceptual idea. In this context, the

object signifies the actual referent. Lastly, the interpretant refers to the mental concept or understanding that emerges when a sign is perceived by an individual. It functions as a translation of the sign into another sign or a cognitive interpretation of its meaning (Sebeok, 2001). The interpretant is closely tied to comprehension, as it is the mind that deciphers the meaning of a sign.

In Charles Sanders Peirce's semiotic theory, the three fundamental components—*representamen*, *object*, and *interpretant*—are further classified as follows:

a. Representamen (Sign)
   1) Qualisign: A representation based on a quality, such as the color red, which may signify love, danger, or prohibition.
   2) Sinsign: A representation derived from a specific physical form, such as a scream, which can indicate wonder, pleasure, or pain.
   3) Legisign: A representation governed by rules or conventions, such as a traffic sign indicating a stop command.
b. Object
   1) Icon: An object that directly resembles its representation, such as a photograph of a barren tree symbolizing desolation.
   2) Index: An object that has a causal relationship with the representamen, such as smoke indicating fire or a scream signifying pain.
   3) Symbol: An object associated with a meaning through convention, such as a red light indicating a stop command.
c. Interprtant
   1) Rheme: An interpretant that remains open to further interpretation and development, such as an abstract concept linked to a sign.
   2) Dicent Sign (Dicisign): An interpretant that conveys specific information that can be clearly understood.
   3) Argument: An interpretant that incorporates logic and reasoning, allowing for structured interpretation of meaning.

2.2.2 Semiology

Semiotics and semiology are both disciplines that study signs. However, semiology focuses on articulation, whereas semiotics is primarily concerned with representation. The term *semiology*, introduced by Ferdinand de Saussure, is a subfield of semiotics that specifically examines signs within the realm of language and linguistics. Saussure's semiological theory emphasizes the structural relationships among signs within a linguistic system (Daylight, 2011). His framework distinguishes between *langue*—the structured system of language—and *parole*—the actual use of language

r, 2007). Saussure defines *langue* as the underlying system of
e as its spoken realization, emphasizing that these two elements
nguage is incomplete without its realization in speech, and speech
derstood unless described through language (Barthes, 2012).
focus was on how linguistic contrasts or structured oppositions
Within the conceptual framework of language, meaning is often

inferred from the presence or absence of certain elements, such as sounds. For instance, in English, the distinction between the words "but" and "bud" is based on a slight variation in the final sound, which linguists describe as a difference in *voicing*. If one places a hand on their throat while pronouncing these words, they can physically perceive this distinction. However, in English, the same phonemic variation does not alter meaning when it occurs after the initial "s"; for example, "stop" and "sdop" are understood as the same word. This phenomenon illustrates that meaning is determined by the internal relationships among sounds within a particular linguistic system.

In addition to Saussure, Roland Barthes is a prominent figure in semiology. In his theoretical framework, Barthes identifies two levels of signification, namely denotation and connotation (Chandler, 2002). He defines denotation as the literal or informational meaning of a sign, which is easily recognized and understood. In contrast, connotation refers to the symbolic meaning that extends beyond denotation, incorporating cultural and contextual associations. Unlike natural signs, such as smoke indicating fire, Barthes' study of semiology focuses on intentional signs, particularly those used in media and advertising. For instance, in an advertisement, the brand "Shopee" serves as the signifier, while the advertised product represents the signified.

Barthes expanded the scope of semiology by applying structural linguistic concepts to non-linguistic sign systems, such as images, symbols, and objects (Barthes, 1994). He argued that these systems possess distinct characteristics that necessitate separate analytical approaches. Non-verbal systems, including clothing, food, automobiles, and interior design, follow specific conventions that govern how signs convey meaning. These systems can be analyzed using linguistic principles. For example, in the sartorial system, where clothing functions as a mode of expression, meaning is derived from elements such as fabric types, clothing details, and stylistic variations. The significance of wearing a beret, for instance, differs from that of a round hat. Furthermore, within this system, "speech" consists of observable dressing phenomena, such as cleanliness or fit, while "language" refers to the underlying rules that structure clothing choices. The dialectical relationship between costume (language) and clothing (speech) differs from that of verbal language. Although clothing is ultimately shaped by costume, in everyday life, costume precedes clothing, as it emerges from the ready-to-wear fashion industry, which originates from a minority group.

As developed by Saussure and refined by Barthes, semiology serves as a valuable framework for understanding how signs and symbols construct meaning within social contexts. By distinguishing between denotative and connotative ꞁy provides deeper insights into how various sign systems operate ns of communication.

ean terminology, the sign is explained into two components, fier and the signified (Barthes, 1994). The term sign is placed in

parallel with several terms that have similarities and differences with it such as signal, index, icon, symbol, and allegory. Each term is different from the others. The application of each term in the realm of science is also different and there are features raised by four authors (Hegel, Peirce, Jung, and Wallon). For example, the term index, for Peirce is very basic but for Wallon it is not. The term symbol, there is analogical content or motivation between the two relata of symbols for Hegel and Wallon, but for Peirce symbols are not even basic. However, this contradiction can be resolved because of the transfer of meaning to an author. For example, for Hegel symbols are analogical but not signs, as well as Peirce who only uses the term icon which for him already represents another term. In conclusion, all terms acquire meaning only when contrasted with each other and if this opposition is allowed, no ambiguous meaning will arise.

Saussure himself dropped the word symbol when he wanted to describe the relationship in signification. This is because the term symbol implies certain motivations (Barthes, 1994). Sign is a term used by Saussure which is a marriage between signifier and signified. Before using the words signifier and signified, the term sign was ambiguous because it tended to be identified with the signifier. However, in the end, Saussure argued that the signifier and signified come together to form a sign. The signifier part deals with the realm of expression and the signified part deals with the realm of content. Like the linguistic sign, the semiological sign is also a combination of signifier and signified.

Saussure described a sign as being composed of a "signifier" (signifiant) and a "signified" (signifié), concentrating on linguistic signs. According to modern observers, the signified is the idea that the signifier refers to, and is the form that sign takes. Linguistic signs relate to conceptions (signifiers) and sound patterns (signifieds), even if they also describe the link between objects and names. Since a sound is something physical, it is not truly a sound. Sound patterns are called "material" elements because of the evidence in them that supports the listener's psychological sense of a sound. As a result, sound patterns in language signals can be separated from other associated components (Saussure 1983).
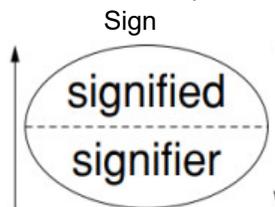
Sign

Figure 2.2. Saussure's model of the sign
Source: Based on Saussure 1967, 158

nified

r and signified are conceptual images of a sign. The signified is
 mental representation of a thing. The signified is the 'something'

that people want to use the sign for. In the first stage, the meaning of the signified is called denotation, then the second stage meaning is called connotation. The difference between the signified and the signifier is that the signifier is an intermediary. In semiology, the signifier can also be seen in certain materials, namely words. Besides words, the signifier also consists of shapes, images, and sounds (Barthes, 1994). Not only do they form the sign, the signifier and the signified also help to understand the functional basis of their relationship. Whereas Saussure's terms acoustic image/signifier and concept/signified, Hjelmslev replaces them with the terms 'expression' and 'content'. Regarding the relationship, Hjelmslev writes that there is a very clear solidarity, there can be no function of a sign without the presence of its expression and content (Thibault, 1997).

In semiology, markers can be emitted by a particular material, that is, the word. The markers' materiality leads us to be able to distinguish between matter and substance. According to some linguists, signified is not a component of linguistics, but rather is related to signified, and semantic classification is not used in linguistics. Despite the fact that research has been conducted on the classification of semiotic phenomena based on three factors (Barthes, 1994).

1) To begin with, consider the manner of updating semiological signified. Semiological signified actualization is easier above because the analyst is not forced to slip the metabases, but there is a dangerous thing because the reference of the signified is the semantic classification of the language that is not yet known to exist. It is not based on a specific classification of the system observed. Group signified are not of the same 'length' (one signifier is one word, another signifier is two words).

2) Second, in relation to the expansion of the semiotic markers. The whole markers in a cluster have wide functions. Thus, it opens up the possibility that between one system and the other systems communicated a large semiotical function that transcends the systems.

3) Third, it can be considered that every marker system occurs a correspondence, in the field of markers, between practice and technique.

The sound *adhan* is an illustration of the description given above. The sound that is audible is the adhan signifier. The concept that is formed in our brains, however, is the signified, which is the demand for Muslims to do one of their duties, which is prayer. Another term that both a signifier and signified in language is the term *open*, which is typically found on store doors. The word *open* is the signifier, while the fact that the store is open for business is the signified.

Connotative

thes distinguishes two layers of meaning in the communication tion and connotation. Denotation refers to the literal or explicit jn, such as the lexical definition of a word or the image depicting ptograph. Denotation focuses on meaning that is widely accepted ry depending on cultural or historical context. It is the primary or

surface-level meaning that is immediately apparent from the sign itself. Denotation is often associated with the first stage of meaning, where the sign is seen as a direct representation of reality. Meanwhile, connotation is an additional meaning that usually represents feelings or values. Connotation is the secondary or deeper meaning that is derived from a sign or image through cultural and personal associations. It involves the interaction between the sign and the viewer's feelings, values, and cultural context. Connotation is often seen as the second stage of meaning, where the sign is interpreted beyond its literal meaning to convey a broader significance. These meanings differ among cultures and historical contexts, and are influenced by society's dominant values and ideas (Yan and Ming, 2015).

In the analysis of signification, Barthes distinguishes between denotation and connotation by using the E-R-C (Expression, Relation, Content) model, where denotation is at the level of expression and connotation at the level of relation. Denotation denotes an explicit and generally accepted meaning, while connotation denotes a more complex meaning that can vary according to the cultural and historical context (Barthes, 1994).

Initially, Barthes argued that denotation is the primary meaning, and connotation is the secondary meaning. Later, he changed his perspective, stating that denotation is actually a form of connotation, and connotation is the primary way of constructing meaning. Barthes believed that denotation creates the illusion of a literal and universal meaning, while connotation is the actual process of meaning construction. This illusion is reinforced by the way signs are presented as natural and transparent, hiding the cultural and historical determinants of meaning. Connotation is closely linked to ideology, as it involves the reproduction of dominant cultural values and meanings. Barthes saw connotation as a way to reveal and challenge these dominant values by analyzing the complex interaction between the sign and its cultural context. To analyze connotations, Barthes and other semioticians use techniques such as systematic mapping of connotations or affective meanings, which involves asking people to rate signs on a range of bipolar adjectives. In short, Barthes' work emphasizes the importance of connotation in constructing meaning beyond the literal denotation of the sign. He highlights how denotation can create the illusion of a natural and universal meaning, while connotation is the actual process of meaning construction that is influenced by cultural and historical context (Muslimin, 2017).

The color red can be used as an example to explain the above description. Red denotationally has a clear and common meaning, which is as one of the colors of the light spectrum that can be recognized directly. This meaning is

n be found in dictionaries or other official sources. The color red naffected by any particular context, culture or situation and has ing for everyone. However, the color red also has connotative are more complex and related to emotional or contextual e connotative meaning of the color red can vary depending on the it is used and can mean a symbol of love, courage, danger, or

anger. For example, in Western culture, the color red is often used as a symbol of love and marriage, while in Chinese culture, red can mean good luck and wealth. Thus, the connotative meaning of the color red can vary across cultures and historical contexts, and can be influenced by the dominant values and ideologies in society.Based on the explanation above, the author intends to use Ferdinand de Saussure and Roland Barthes' semiological theory which focuses on analyzing signs (signifiers and signs). Signs can be found in various forms, be it language, sounds, words, or images.

d. Value in Semiology

Value is central in structural linguistics. According to Saussure's observation, synchronicity and diachrony cannot be united, for example astronomy (synchronicity) and geology (diachrony). However, there is a science that the two fields have in common, namely economics. In linguistics, as in economics, there is one thing that is very important even more important than signification, namely value (Barthes, 1994). Value in semiology is an important concept that emphasizes the fundamental character of signals and signification in language. Saussure emphasizes that value is derived from the reciprocal status of the parts within a linguistic system, rather than from signifying itself. This definition of value differs from that of signification, which is the process of connecting a signifier (the physical form of a sign) to a signified (the concept or meaning associated with the sign). In English the word mutton derives its value only from its coexistence with sheep; the meaning is truly fixed only at the end of this double determination : signification and value. If we return to Hjelmslev's strata (substance and form), the signification partakes of the substance of the content, and value, of that of its form (mutton and lamb are in paradigmatic relation not as signifier, but as signified).

Saussure's definition of value is inextricably linked to the notion of the arbitrary nature of sign (Thibault, 1997). He contends that the value of a sign is decided not by its inherent meaning or the concept it expresses, but by its relationship to other signals in the system. This relationship is what gives the sign significance and makes it meaningful in the context of the language. This viewpoint questions the notion that sign have inherent or natural meanings, arguing that meaning is created through the interactions and distinctions between signs within a system. Value is highlighted as an important component of the sign, alongside meaning (Saussure, 1983). Value is governed by the principle of paradox, both in relation to language and value outside the language system (Thibault, 1997). Two factors are necessary for the formation of value. First, values are always formed by something different that can be exchanged for the thing

[...] to be determined. Second, value is formed by similar things that [...] to the thing whose value is in question. So, to determine how [...] and rupiahs notes are worth, we must know that the notes can be [...] certain amount of a different object, such as bread. In addition, [...] that the money can be compared with the same value in the same [...] thousand rupiah, or with currencies from other systems (ringgit,

etc.). Likewise, a word is interchangeable with something different (an idea) and can be compared with something of the same nature (another word). Its value is not immediately established as long as one restricts oneself to noting that it is 'interchangeable' with this or that concept, i.e. with this or that meaning but it must also be compared with the same value, with other words that are opposite to it. Saussure notes that the value of a sign is not fixed but rather is dynamic and influenced by the system in which it operates. This dynamic nature of value is what allows for the evolution and change of language over time, as signs and their relationships within the system adapt and shift. The values contained in the signs can be used as a benchmark in the analysis of cultural values.

2.2.3 The Movie *Tarung Sarung*

Movie is one of the byproducts of culture and serves as a powerful medium for creative expression. It functions as a complex form of communication that integrates various artistic and technical elements such as music, architecture, visual art, drama, sound design, and photography (Vujović, 2017). In addition to its communicative function, film also serves as an effective learning and cultural transmission tool due to the interplay of its three main components: narrative, moving images, and sound (Alfatra et al., 2019). These elements work together to construct meaning, making movie a fertile object for semiotic and semiological analysis.

From a semiological standpoint, movie is composed of a vast system of signs that communicate layered meanings to the audience. Semiology, as introduced by Ferdinand de Saussure, views a sign as consisting of the **signifier** (the form or expression) and the **signified** (the concept or meaning) (Saussure, 1967). Roland Barthes (1977) further expanded this model by introducing the concepts of **denotation** (literal meaning) and **connotation** (cultural or emotional meaning), enabling a deeper reading of how meaning is constructed and shaped by ideology. Within this framework, movie can be analyzed not just for what is shown on screen, but how those images, sounds, and narratives reflect, reinforce, or challenge cultural values.

In this context, *Tarung Sarung* (2020), an Indonesian action-romance movie directed by Archie Hekagery and produced by Starvision Plus, serves as a significant cultural text that can be explored using a semiological approach. The film follows the journey of Deni, a rebellious youth from Jakarta who travels to South Sulawesi, where he becomes immersed in the local traditions and values of the Buginese people. As Deni struggles between modernity and tradition, *Tarung Sarung* presents a layered narrative embedded with cultural signs and symbols.

One of the central cultural elements in the movie is the ritual of **Sigajang Laleng Lipa**, a traditional Buginese duel conducted inside a sarong. This ritual is not merely a physical confrontation, but a symbolic act rooted in the concept of **siri'**, a ~~merely a physical~~ e representing honor, self-worth, and social integrity (Abdullah, zed through Barthes's framework, the sarong (*lipa'*) used in the **signifier,** while its **signified** is tied to the cultural meanings of , and communal justice. The movie also portrays other cultural raditional attire, local language expressions, coastal livelihoods, nteractions, each of which contributes to the representation of

Buginese identity. These signs, when interpreted semiologically, demonstrate how *Tarung Sarung* operates as a system of meaning that reflects and communicates the values of the community it depicts. As such, the movie is not only a narrative of personal transformation but also a cinematic reflection of regional cultural ideology.

Therefore, *Tarung Sarung* becomes a rich and relevant subject for semiological research. Its use of culturally specific signs and narrative structures aligns closely with the aims of semiological analysis—particularly those of Saussure and Barthes—in uncovering how meaning is produced and circulated through visual media.

2.2.4 Buginese Culture

One of the ethnic groups in South Sulawesi is the Buginese tribe. The cultural diversity of the Buginese tribe is very rich. An important component of Buginese society, known for its strong ethos and character, is Buginese culture. The unique cultural system known as panngaderreng, which influences social behavior within the family and the wider context as an ethnic group, is what makes Buginese society unique. The cornerstones of this cultural system are the concepts of "pacce" and "siri", which are essential for maintaining human relationships with each other and with nature (Azhari & Alimuddin, 2023). For the Buginese, their tribal culture plays an important role. One of the most common Buginese cultures is the *mappalette bola* or movable house. Buginese culture is also present in various events and celebrations, such as weddings.

Marriage is a means of uniting two families for the Buginese community. The ceremony of uniting and uniting two families in marriage usually has a previous relationship with the intention of further strengthening it. Among ordinary people, marriages generally take place between close families or between groups of the same patronage. The ideal marriage in Buginese society is the same as in Makassar. A man or woman is expected to find his or her mate within his or her family, both on the mother's and father's side. The following is the ideal marriage according to Buginese society (Kapojos & Wijaya, 2018):

a. First, *siala massapposiseng* is a marriage between once cousins, this kind of marriage relationship was the most ideal in the past among high nobles (kings) to maintain the degree of blood purity. The match is also called *Assialang Marola* (suitable match).

b. Second, *siala massappokadua* is a marriage between cousins twice, also called *asialanna memeng*, which means that a good match is very compatible.

c. Third, *siala massappo katellu* is a marriage between cousins three times, called *ripasilorongngengi*, which means bringing back a somewhat distant kinship. The id   h   it b   tionship, apart from within the circle of relatives, is the relationship

sition of *assikapukeng*, which means having an equal relationship
al social position, the purpose of which is, among other things, to
osition by strengthening kinship relations.

ge process, the male party must give a dowry to the female. The
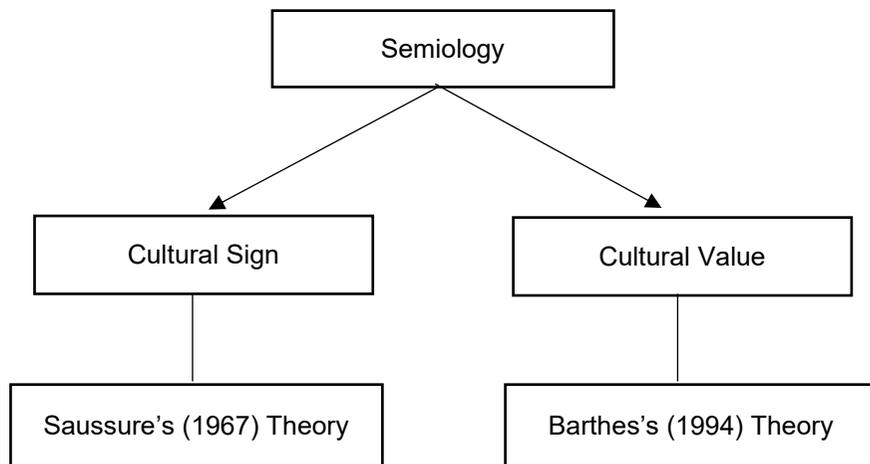vo parts (Muhsyanur, 2023). First, the *sompa* (literally meaning

"offering" and actually different from the dowry in Islam). The amount of *dui' menre'* is determined by the woman's family. Secondly, a *lise' kawing* (wedding gift) is added, called mahr in Islam or a gift to the bride: usually in the form of money. Recently, the mahr has sometimes been replaced with copies of the Quran. Prior to the Dutch colonial period, men from outside the area where the woman lived had to pay a *pa'lawa tana* (literally 'land barrier') tax to the local ruler, the amount of which was based on *sompa*.

The distinctive naming system with cultural and historical importance is one more example of Buginese culture in action. The names assigned to the Buginese are more than just a list of words; they also convey information about their past and way of life. It is a living history that provides insight into the Buginese people's past. The Buginese naming system and their religious system, which are founded on traditions followed by their forefathers, are inextricably linked (Muhsyanur, 2023). The traditional homes of the Bugis, which are renowned for their distinctive architecture, are also influenced by their culture. great significance. One of the distinctive tribal cultures of the Buginese is *sigajang laleng lipa* (Sanapati, et al. 2020). Cultural factors have an impact on Buginese house designs, which reflects the significance of culture in daily life.

To put it briefly, the culture of the Buginese is a rich and varied heritage that shapes many facets of their society, such as their naming conventions, values, and architectural styles. The Buginese people's identity and way of life are still shaped by this live past.

2.3 Theoretical Framework

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                    ┌──────────────────┐
                    │    Semiology     │
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                      /            \
        ┌──────────────────┐   ┌──────────────────┐
        │  Cultural Sign   │   │  Cultural Value  │
        └──────────────────┘   └──────────────────┘
                 │                      │
        ┌──────────────────────┐  ┌──────────────────────┐
        │ Saussure's (1967)    │  │ Barthes's (1994)     │
        │ Theory               │  │ Theory               │
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:ical Framework

2.4 Conceptual Framework

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│   The Movie *Tarung sarung*     │
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      ┌─────────────────────────┐
      │     Cultural Signs      │
      └─────────────────────────┘
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   │    Semiological Analysis    │
   └─────────────────────────────┘
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      ┌──────────────────────────────┐
      │   Buginese Cultural Values   │
      └──────────────────────────────┘
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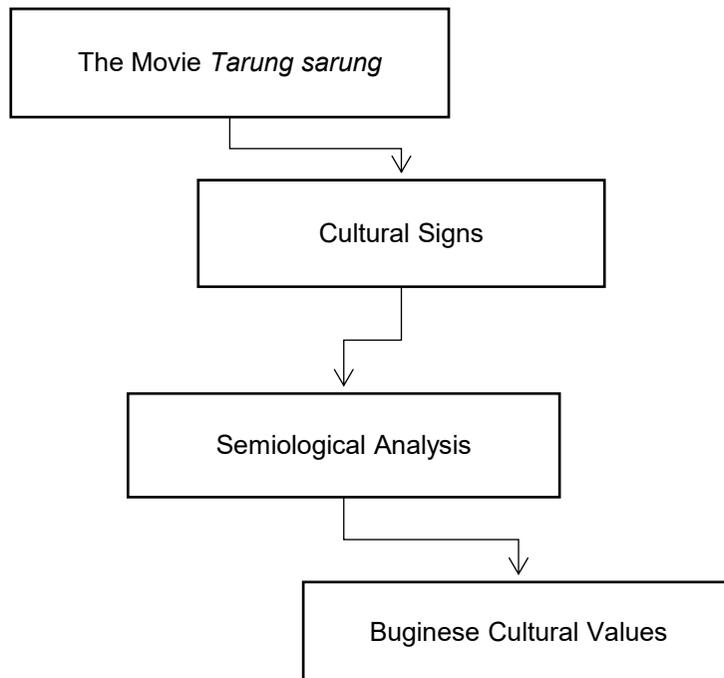
Figure 2.4. Conceptual Framework