

Semiotic Analysis of Local Cultural Representation and Fingerprint Painting Authenticity on Indonesiana TV's YouTube Channel

Ananda Salsa Sabila¹, Sara Dwi Anjani¹, Somadi Sosrohadi¹

¹Universitas Nasional Jakarta, Indonesia

*Correspondence: anandasalsasabila@gmail.com

ABSTRACT

*This study explores the concept of representation, semiotics, and visual communication through the lens of fingerprint painting as a unique form of abstract art. Drawing on theories from Stuart Hall, John Fiske, Ferdinand de Saussure, Roland Barthes, and Charles Sanders Peirce, the research examines how meaning is constructed through signs, symbols, and artistic expression. Representation is understood as a process of encoding and decoding meaning, where language and media shape social perceptions. Semiotics, as introduced by Saussure and expanded by Barthes and Peirce, provides a framework for analyzing how signs function in communication and artistic expression. Fingerprint painting is investigated as a visual language that conveys identity, tradition, and cultural symbolism. This research applies Peirce's semiotic theory to analyze fingerprint painting as a system of signs, incorporating icons, indices, and symbols. The study employs a qualitative descriptive method, focusing on audiovisual data from the documentary *Di Balik Lukisan Sidik Jari*, supported by literature reviews and media analysis. Data collection techniques include observation, listening, and note-taking to interpret verbal and nonverbal elements within the documentary. Findings indicate that fingerprint painting serves as more than an aesthetic medium; it is a symbolic representation of cultural identity, tradition, and personal expression. Through semiotic analysis, the research highlights how fingerprints, as unique individual markers, contribute to the authenticity of artistic creation. This study provides insight into the role of representation in art and the broader implications of semiotic analysis in visual culture.*

ARTICLE HISTORY

Published March 14th 2025



KEYWORDS

Representation, Semiotics, Fingerprint Painting, Visual Communication, Cultural Identity.

ARTICLE LICENCE

© 2025 Universitas Hasanuddin
Under the license CC BY-SA
4.0



1. Introduction

Indonesia is home to one of the world's most diverse cultural landscapes, with each ethnic group possessing distinct artistic traditions that reflect local wisdom and identity. From intricate wood carvings and batik patterns to expressive paintings, these art forms serve as powerful representations of cultural heritage. Among them, fingerprint painting emerges as a unique and deeply symbolic tradition, blending artistic creativity with cultural expression (Rahman, 2019; Suma et al., 2023; Rahman et al., 2023).

Unlike conventional painting techniques, fingerprint painting employs the artist's fingers as tools, creating distinctive patterns infused with symbolic meanings. Each stroke captures elements of traditional motifs, embodying philosophies passed down through generations. Beyond its aesthetic appeal, this art form serves as a medium for preserving and reinforcing cultural identity. In the digital era, social media platforms—particularly YouTube—play a crucial role in promoting and disseminating local arts. One such platform, Indonesiana TV, actively showcases Indonesia's rich artistic heritage through compelling documentary programs.

One of its notable documentaries, "*Di Balik Lukisan Sidik Jari*" (Behind Fingerprint Paintings), offers an in-depth exploration of fingerprint painting as a bridge between traditional art and contemporary appreciation. The documentary not only highlights the intricate techniques behind this art form but also underscores its significance in connecting younger generations to their cultural roots.

This study adopts a semiotic approach to analyze the representation of local culture and the authenticity of fingerprint painting as depicted in Indonesiana TV's documentary. By examining both verbal and nonverbal elements within

the film, the research seeks to uncover the deeper meanings embedded in the visual and symbolic narratives of fingerprint painting. The findings aim to provide insights into how digital media contributes to cultural preservation and how traditional art continues to evolve in contemporary settings.

1.1 Understanding Representation in Society

The term representation comes from represent, meaning "to stand for" or "act as a delegate for," serving as a symbol of something else. Representation involves encoding and decoding meaning (Hall, 1997), where meaning is not inherently tied to objects or events but constructed through language and symbols used by society.

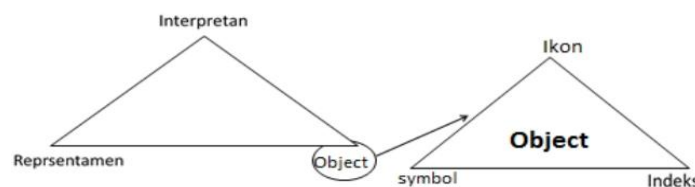
Stuart Hall identifies two types of representation: mental representation, which exists as abstract thoughts, and linguistic representation, where meaning is constructed through language by linking concepts and symbols. Meanwhile, John Fiske sees representation as a medium for shaping social reality, arguing that media plays a crucial role in influencing how people perceive identities, social groups, and events.

1.2 Semiotics in Meaning

Semiotics is the study of signs and how they convey meaning in communication. Signs can take various forms, including symbols, gestures, facial expressions, body movements, or even physical changes such as graying hair. Communication is not limited to spoken language but also occurs through these signs, which carry specific meanings within social and cultural contexts (Wicaksono et al., 2021; Yaumi et al., 2023; Muchtar et al., 2023). However, interpretations of signs often vary depending on individuals' backgrounds and experiences, making it essential to develop a proper understanding to avoid miscommunication. Saussure (1916) defined semiotics as the study of signs within social life, focusing on a system of signs consisting of two main elements: the signifier, which refers to the physical form of the sign, and the signified, which represents the concept or idea associated with the sign.

Barthes (1972) expanded on Saussure's ideas by applying semiotics to various fields, including media and popular culture. In Barthes' theory, there are two levels of signification: denotation, which refers to the literal or direct meaning of a sign, and connotation, which refers to the additional meaning influenced by culture and ideology. Denotation is often perceived as the "objective" meaning, whereas connotation is more subjective and dependent on social interpretation. Barthes also highlighted how signs create myths—narratives or ideologies that are accepted as truth within society (Salsabila et al., 2025; Andini et al., 2022; Youngsun et al., 2024). This perspective broadens our understanding of how meaning is constructed through representation in media and everyday communication.

Peirce (1931-1958) introduced a more complex semiotic approach through his triangle of meaning theory, which consists of three main elements: the sign, the object, and the interpretant. Peirce categorized signs into three types based on their relationship with the objects they represent: icons, which visually resemble their objects; indexes, which have a direct or causal connection to their objects; and symbols, whose meanings are determined by social or cultural conventions. For example, the color red in the national flag can be considered a sign. As an object, red refers to the color itself; as a representamen, it symbolizes bravery; and as an interpretant, it is understood as the spirit of courage in facing challenges.



Peirce. Charles Sanders. 1973. La Ciencia De La Semiotica. Ediciones Nueva Vision Buenos

Figure 1. Peirce's Semiotic Concept

In this study, Peirce's semiotic theory is applied to analyze fingerprint painting as a complex system of signs. This form of art contains icons that depict local culture, indexes that connect the artwork to tradition, and symbols that reinforce cultural identity. Peirce's approach enables a deeper understanding of how fingerprint painting not only represents local culture but also preserves its authenticity in modern society.

1.3 Painting as Visual Language: Styles and Expressions

Painting is a form of visual art that utilizes two-dimensional media such as canvas, paper, or walls, employing coloring materials like oil paint, watercolor, acrylic, or ink to create artistic compositions. It serves as a medium for artists to express emotions, ideas, and perspectives through images, colors, shapes, and techniques. In painting, elements such as composition, perspective, and color usage play a crucial role in producing works that are both aesthetically pleasing and meaningful. According to W.J.T. Mitchell (2005), painting is a process of visual communication that conveys meaning through imagery. In his view, paintings are not merely realistic or aesthetic representations but also function as a visual language capable of carrying ideological messages and emotions. For him, painting is a way to manifest symbolic realities.

Paintings can be categorized based on the style or movement chosen by the artist. Some of the most well-known painting styles include realism, which seeks to depict objects as accurately as possible with precise details and lighting; impressionism, which captures quick, spontaneous visual impressions and emphasizes light and color effects rather than detail; and expressionism, which focuses on conveying the artist's emotions through contrasting colors and distorted forms rather than realistic depictions (Zheng et al., 2024). Additionally, cubism transforms objects into geometric shapes and fragmented perspectives, making it one of the most influential modern art movements. Surrealism, on the other hand, explores the subconscious, dreams, and the irrational, creating imaginative and symbolic compositions.

Another significant movement is abstract art, where artists move away from direct visual representation and instead emphasize form, color, and texture to create purely visual compositions. This approach allows for greater artistic freedom, prioritizing emotional and conceptual expression over realism. Each painting style offers a unique way of seeing and interpreting the world, demonstrating how art can transcend mere representation and become a powerful medium of communication and creativity.

1.4 Fingerprint Painting: A Unique Form of Abstract Art

Fingerprint painting is a form of abstract art that emphasizes the expression of emotions and meaning through shapes and patterns rather than realistic depictions of objects. This art style utilizes the artist's fingerprints as the primary medium to create works, making each piece highly personal and unique (Taleb, 2023). Beyond its aesthetic function, fingerprint painting produces distinctive visual effects, as no two fingerprints are exactly alike. This individuality allows for the creation of deeply authentic and expressive artworks, showcasing the natural variations in human fingerprint patterns.

Fingerprints themselves have unique characteristics and can be categorized into three main types based on their shapes and ridge patterns. The first type, loop, is the most common, found in about 60–70% of the population. This pattern features ridges that enter from one side, curve, and exit in the same direction, resembling a half-circle or wave. The second type, whorl, consists of circular or spiral patterns, creating a swirling effect. Lastly, the arch pattern is the simplest, with ridges that flow from one side of the finger to the other without curving or looping. These fingerprint variations not only define individual identity but also contribute to the artistic uniqueness of fingerprint painting.

2. Methodology

This research employs a qualitative descriptive method. Qualitative research is a procedure that generates descriptive data in the form of written or spoken words about the characteristics of an individual, situation, or phenomenon observed within a specific group (Moleong, 2007: 6). The primary aim of qualitative research is to describe events or phenomena in as much detail as possible through data collection. Unlike quantitative research, this study does not emphasize the size of the sample or population. The collected data is already detailed enough to explain the investigated phenomenon, making additional sampling unnecessary. In qualitative research, the focus is placed on the quality of the data rather than its quantity (Kriyantono, 2009: 56).

This study can be conducted anywhere with internet access to watch the documentary *Di Balik Lukisan Sidik Jari* through the Indonesian TV YouTube channel. Since this research uses semiotic analysis, it does not require a specific location. The study is carried out in a setting equipped with the necessary devices to facilitate viewing and analyzing the documentary. The research began in October 2024. The primary data for this study consists of audiovisual media elements, including icons, indices, and symbols—both verbal and nonverbal—found within the 26-minute and 29-second documentary *Di Balik Lukisan Sidik Jari*. Additionally, this study incorporates supporting data from other media sources, such as books and online references.

According to Arikunto (2010), data sources refer to anything that provides information related to research data. Based on their origin, data is classified into primary and secondary sources. The primary data in this research is derived

from the researcher's direct observation of the documentary *Di Balik Lukisan Sidik Jari*, which involves attentive viewing and analysis. Secondary data is obtained from literature studies, including academic papers, theses, and books related to the research topic. The data collection techniques used in this study include the listening and note-taking method (Sugiyono, 2013). The listening technique involves analyzing language, which can be spoken or written, while the note-taking technique involves documenting observed data as a research source. For data analysis, the study applies a narrative analysis model, which presents findings in a descriptive narrative. Data analysis plays a crucial role in research, as it provides meaningful interpretations to solve research problems. This study examines cultural representations in *Di Balik Lukisan Sidik Jari* by analyzing verbal texts, gestures, icons, indices, and symbols. The findings are then interpreted using Charles Sanders Peirce's semiotic theory.

3. Result and Discussion

This study examines the representation of local culture in fingerprint painting, further exploring how art functions as a medium that reflects the authenticity of local traditions. The research aims to analyze how cultural elements are interpreted in fingerprint paintings featured on the Indonesiana TV YouTube channel. Additionally, the study focuses on the use of semiotic signs within these artworks. In this context, fingerprint painting is not only viewed as a visual creation but also as a form of communication embedded with symbols and meanings. A semiotic approach helps identify and interpret the visual elements within these artworks, highlighting how these elements contribute to reinforcing messages about cultural authenticity and preservation.

3.1 The Representation of Local Culture in Fingerprint Painting Featured on the Indonesiana TV YouTube Channel

The fingerprint paintings featured on the YouTube channel "Indonesiana TV" exemplify how local culture can be incorporated into and highlighted through contemporary art. This channel serves as a platform for artists to express their creativity while preserving the essence of Indonesian culture through the techniques and symbols they use. In this context, fingerprint painting becomes a compelling medium. Fingerprints not only function as a form of artistic expression but also serve as symbols of identity and a deeper connection to local culture.

The representation of local culture in the fingerprint paintings on this channel can be observed through various elements used by the artists. One way to express local culture is through the use of symbols related to the daily lives of Indonesian people. Fingerprint paintings often convey deeply rooted cultural values such as mutual cooperation (*gotong royong*), a sense of belonging, and respect for nature and ancestors. In these works, fingerprints are not merely visual elements but also symbols of the connection between individuals and their communities, reflecting ideas of kinship and collective identity. Through fingerprint techniques, artists illustrate how, despite our differences, we all share a profound bond with the culture and traditions that surround us.

Based on observations, the data has been classified into several categories of representation, as outlined below.

3.1.1 Representation of Fingerprint Painters

A fingerprint painter is an artist who employs a unique painting technique by using their fingertips dipped in paint to create artwork. This study identified two instances of fingerprint painters featured on the Indonesiana TV YouTube channel. The first data point showcases an artist actively painting, while the second presents the artist narrating their history. The following are the details of the fingerprint painters.

Data 1: Artist I Gusti Ngurah Gede Pemecutan



Verbal: Data 1 features an artist painting on a canvas using fingerprints while wearing a white shirt. The meaning of a white shirt is often associated with purity, sincerity, and innocence, unaffected by external influences. Sitting on a chair symbolizes concentration and focus in the creative process. It can be concluded that Data 1 portrays an artist in an ideal state to create meaningful and dedicated artwork.

Nonverbal: Data 1 features an artist painting on a canvas using fingerprints while wearing a white shirt. The color white is often associated with purity, sincerity, and clarity, symbolizing an untainted state. Sitting on a chair represents concentration and focus in the creative process. It can be concluded that Data 1 depicts an artist in an ideal state to create meaningful and dedicated artwork.

3.1.2 Representation of Fingerprint Paintings

Fingerprint painting is an artwork created using a unique technique in which the artist uses their fingertips to form dot patterns on the canvas. The following are fingerprint painting data found on the Indonesiana TV YouTube channel.

Data 2: Fingerprint Pattern



Verbal: This painting is called a "fingerprint painting" because it is created by touching the canvas or paper with fingertips coated in paint. Each touch leaves a unique mark, similar to a fingerprint on a document, making the artwork impossible to replicate.

Nonverbal: This data shows that the fingerprint painting features a variety of colors, including black and white. These colors emphasize a mysterious and bold impression. Additionally, there are bright and vibrant colors that create a striking contrast in the painting.

Data 3: Kecak Dance Painting with Fingerprint Technique



Nonverbal: Data 3 features a group of people performing the Kecak dance, a traditional Balinese dance.

3.1.3 Representation of Fine Arts Academics

Fine arts academics are individuals involved in education and research in the field of fine arts. Their teaching covers techniques, theories, practices, and the analysis of artworks. Below is the data on fine arts academics found on the Indonesiana TV YouTube channel.

Data 4: Academician Ni Made Rinu



Verbal: He stated that although it may sound unusual to the general public, it ultimately relates to pointillism. In the world of fine arts, this concept is very important to study and is frequently incorporated into modern painting courses. His words imply that, within the context of fine arts, even if pointillism seems unconventional, it is highly relevant and essential to learn. In fact, this technique or approach forms a core part of the curriculum in modern painting courses, underscoring its critical role in the development of contemporary art.

Nonverbal: This features a fine arts academic wearing glasses and having short hair. Glasses are often associated with precision and intelligence, indicating that the teacher has deep knowledge of art. Short hair reflects a simple yet assertive personality. Overall, the image portrays an intellectual, focused, and strong-charactered fine arts teacher.

3.1.4 Representation of Art Critics

An art critic is someone who analyzes, interprets, and evaluates works of art. Critics play a role in providing in-depth insights into the strengths and weaknesses of a piece, as well as helping to enhance understanding and appreciation of art. Below is the data on art critics found on the Indonesiana TV YouTube channel.

Data 5: Art Critic Jean Couteau



Verbal: Art critic Jean Couteau is a French writer, director, and artist who plays a significant role in the world of art and culture. He stated that artist Ngurah Gede Pemecutan's exploration of pointillism was likely influenced by his personal artistic journey and the history of modern art, particularly the Impressionist movement. Initially, the artist created works using colored lines within certain boundaries. However, over time, he discovered a significant new approach—constructing forms solely through dots of color.

Nonverbal: This presents Jean Couteau with his eyes facing forward, symbolizing direct communication and active engagement with the audience, allowing him to share his vision, thoughts, and stories about his work.

3.1.5 Representation of Non-Fingerprint Painting Artists

Non-fingerprint painting artists encompass various techniques and styles that do not use fingerprints as the primary method of creating artwork. Below is the data on non-fingerprint painting artists found on the Indonesiana TV YouTube channel.

Data 6: Artist Anak Agung Gede Rai



Verbal: In writing: Anak Agung Gede Rai, founder/owner of ARMA Museum.

In speech: He stated that, essentially, the history of fingerprint painting leads to pointillism. This statement can be interpreted as a bridge between the concept of painting and the technique of pointillism, which focuses on using small dots to create an image. Thus, the history of fingerprint painting reflects the fundamental concept of pointillism—the use of small elements to form a larger and more meaningful whole.

Nonverbal: This data shows that he is both an artist and the founder of ARMA Museum. The artist, seen laughing while wearing a traditional Balinese blangkon, carries a deep and symbolic meaning. Laughter represents happiness and joy. Additionally, it symbolizes emotional freedom, cheerfulness, and gratitude for life. The background featuring trees reinforces the sense of happiness derived from the serenity of nature. The figure in the painting wears a Balinese blangkon as a way to preserve local wisdom, show respect for tradition, and uphold Balinese cultural identity.

3.1.6 Representation of Non-Fingerprint Paintings

Non-fingerprint painting refers to artwork created using brush painting techniques. The representation of non-fingerprint paintings encompasses various techniques and approaches that allow artists to express their ideas through different mediums. Below is the data on non-fingerprint paintings found on the Indonesiana TV YouTube channel.

Data 7: Non-Fingerprint Painting



Nonverbal: It depicts two women wearing kain bebalı with neutral facial expressions, embracing each other. Kain bebalı is a traditional Balinese fabric often used as a covering or protective garment. This fabric typically features geometric patterns rich in meaning and symbolism. The image reflects deep sorrow, possibly caused by loss, disappointment, or helplessness. However, it also signifies mutual support between two individuals sharing their emotions. The embrace expresses affection, while placing a hand on the chest symbolizes an effort to soothe a wounded heart.

3.1.7 Representation of Fingerprint Painting News

News coverage on fingerprint painting in print media highlights the significance of the fingerprint painting technique in the context of Indonesian fine arts and its contribution to preserving local culture. Below is the data on fingerprint painting news found on the Indonesiana TV YouTube channel.

Data 8: News Coverage on Unique Painting Techniques



Verbal: "Unique Painting Technique" refers to an artist's painting style derived from traditional techniques. The meaning of "Unique Painting Technique" lies in how artists authentically express their identities and explore forms and textures in their own way. Local culture is reflected in the painting, making it authentic and impossible to replicate by anyone else.

Nonverbal: "Unique Painting Technique" refers to an artist's painting style that originates from traditional methods. This concept highlights how artists authentically express their identities while exploring various forms and textures in a distinctive manner. The painting serves as a reflection of local culture, ensuring its authenticity and making it impossible to duplicate.

3.2 The Authenticity of Local Culture in Fingerprint Painting Art Featured on the Indonesiana TV YouTube Channel

The authenticity of local culture in fingerprint painting art, as showcased on the "Indonesiana TV" YouTube channel, is a crucial aspect worth noting. Over time, with the fading influence of globalization, many traditional art forms have begun to decline, influenced by foreign trends and styles. Therefore, the successful preservation of local cultural authenticity in fingerprint painting demonstrates that artists have managed to maintain and translate cultural values without compromising their original essence.

The authenticity of local culture is evident through the integration of vibrant and well-preserved cultural elements into the artwork. In fingerprint painting, artists often incorporate symbols and motifs rooted in specific Indonesian cultural traditions, such as batik patterns, carvings, and traditional symbols that hold deep social meanings. The use of natural inks and traditional techniques to create patterns and textures further reflects efforts to preserve authenticity and maintain a connection with local heritage.

Artworks featured on the "Indonesiana TV" YouTube channel frequently carry messages related to Indonesian cultural values, such as mutual cooperation (gotong royong), unity, and respect for nature and ancestors. By embedding these values into their art, the artists not only preserve the authenticity of local culture but also convey a deeper message about the importance of safeguarding cultural heritage.

3.3 Semiotic Signs in Fingerprint Painting Art as Featured on the Indonesiana TV YouTube Channel

Semiotics in this study examines the visual signs in fingerprint painting art featured on the Indonesiana TV YouTube channel, encompassing various semiotic elements such as indexical signs, icons, and symbols that interact to convey meaning. The fingerprint itself serves as a symbol of identity and individuality, while the repetition or modification of fingerprint shapes and patterns may carry cultural or social significance, reflecting issues of privacy, identity, or Indonesia's rich cultural heritage. Colors and forms within these artworks further enhance visual messages, connecting the pieces to social and emotional symbols, thus establishing a relationship between art, individuals, and society. These works also serve as a medium for discussions on diversity, unity, and social critique.

The semiotic signs in this study are categorized into three types: icons, indexes, and symbols. Icons appear in Data (2), (3), and (7), representing visual likenesses of real-world subjects. Data (2) showcases a fingerprint painting that emphasizes uniqueness and individuality, while Data (3) features a painting of a group of people performing the Kecak dance using the fingerprint technique, signifying cultural identity. Similarly, Data (7) presents a painting of two women wearing kain bebal, embracing each other, which conveys a deep emotional message through its visual representation.

Indexes, which serve as direct evidence of a cause-and-effect relationship, are found in Data (2) and (3). In Data (2), the fingerprint painting is named as such because it is created by physically pressing fingertips coated in paint onto the canvas or paper, leaving distinct marks that emphasize individuality. In Data (3), the portrayal of a traditional Balinese dance performance using the fingerprint technique directly links the painting to Balinese cultural heritage, demonstrating a connection between artistic expression and cultural identity.

Symbols, which carry deeper cultural and societal meanings, are present in Data (1), (2), (3), (4), (5), (6), (7), and (8). Data (1) represents an artist painting on a canvas using fingerprints while wearing a white shirt, symbolizing purity and sincerity. Data (2) highlights the fingerprint pattern as a symbol of individuality and the impossibility of exact replication. Similarly, Data (3), which features a Kecak dance painting, signifies cultural heritage and communal expression. Data (4) represents the intellectual depth and scholarly engagement of fine arts academics, while Data (5) portrays an art critic as a symbol of critical analysis and knowledge dissemination. Data (6) features an artist wearing a traditional Balinese blangkon, symbolizing respect for tradition and cultural preservation. Meanwhile, Data (7) reflects emotional depth and mutual support through visual storytelling, as depicted by two women in kain bebal embracing each other. Lastly, Data (8) emphasizes authenticity in artistic expression and the importance of cultural heritage through fingerprint painting news coverage. Through semiotic analysis, this study uncovers deeper meanings embedded within fingerprint painting and its representations in Indonesian visual culture. The interplay of indexical signs, icons, and symbols reveals how fingerprint paintings function not only as artistic expressions but also as reflections of identity, tradition, and social narratives.

4. Conclusion

Based on the analysis of data from the documentary film examined in this study, "Representation of Local Culture and the Authenticity of Fingerprint Painting on the Indonesiana TV YouTube Channel: A Semiotic Study," it can be concluded that local culture in painting serves as a powerful reflection of identity, values, and traditions. Artists play a crucial role in preserving and conveying local culture through authentic artworks that simultaneously adapt to contemporary developments. The authenticity of local culture in the paintings showcased on the Indonesiana TV YouTube channel is reinforced by the fingerprint painting technique, which not only captures cultural essence but also highlights its uniqueness. This technique is inherently original and cannot be replicated, further emphasizing its authenticity in the realm of fine arts.

Furthermore, the semiotic signs in the paintings featured on the channel convey profound messages about life, culture, and individual emotions. A semiotic analysis allows for a deeper understanding of the visual elements in paintings, demonstrating that they function not merely as decorative pieces but also as mediums for expressing complex ideas and emotions. This study underscores the significance of fingerprint painting as a distinctive art form that embodies cultural identity while fostering a deeper appreciation of artistic expression.

References

- Andini, C., Sosrohadi, S., Fairuz, F., Dalyan, M., Rahman, F. F., & Hasnia, H. (2022). The study of Japanese women in the facial treatment advertisement: a semiotics perspective of Pierce's Theory. *ELS Journal on Interdisciplinary Studies in Humanities*, 5(2), 337-347.
- Arikunto, S. (2010). *Prosedur Penelitian: Suatu Pendekatan Praktik*. Rineka Cipta.
- Barthes, R. (1972). *Mythologies*. Hill and Wang.

- Fiske, J. (1990). *Introduction to Communication Studies* (2nd ed.). Routledge.
- Hall, S. (1997). *Representation: Cultural Representations and Signifying Practices*. Sage Publications.
- Kriyantono, R. (2009). *Teknik Analisis Data Kualitatif: Suatu Pendekatan Praktis*. Kencana.
- Mitchell, W. J. T. (2005). *What Do Pictures Want? The Lives and Loves of Images*. University of Chicago Press.
- Moleong, L. J. (2007). *Metodologi Penelitian Kualitatif* (Revised edition). Remaja Rosdakarya.
- Muchtar, J., Sahib, H., & Rahman, F. (2023). The refusal catcalling strategy by women in makassar: Semiotics analysis. *International Journal of Current Science Research and Review*, 6(5), 2941-2951.
- Peirce, C. S. (1931–1958). *Collected Papers of Charles Sanders Peirce* (Vols. 1–6). Harvard University Press.
- Rahman, F. (2019, February). Save the world versus man-made disaster: A cultural perspective. In *IOP Conference Series: Earth and Environmental Science* (Vol. 235, No. 1, p. 012071). IOP Publishing.
- Rahman, F., Abbas, H., Akhmar, A. M., & Tahir, M. D. (2023). The men and the sea: Cultural preservation of Bajau People with their traditional practice in Bone Regency. *Journal of Positive Psychology and Wellbeing*, 7(1), 820-835.
- Salsabila, N., Sosrohadi, S., Sukirno, S., & Anjani, S. D. (2025). The Representation of Personal Resilience in Ghea Indrawari's Song Terima Kasih Sudah Bertahan: A Semiotic Analysis. *ELS Journal on Interdisciplinary Studies in Humanities*, 8(1), 81-90.
- Saussure, F. de. (1916). *Course in General Linguistics* (W. Baskin, Trans.). McGraw-Hill.
- Sugiyono, S. (2013). *Metode Penelitian Kuantitatif, Kualitatif, dan R&D*. Alfabeta.
- Suma, M., Rahman, F., Dalyan, M., Rahman, F. F., & Andini, C. (2023). Literature and family development: A character building education. *Journal of Namibian Studies: History Politics Culture*, 39, 220-232.
- Taleb, T. A. (2023). Documenting Colors By Spectral Fingerprint In Oil Paintings Using Artificial Intelligence. *Egyptian Journal of Archaeological and Restoration Studies*, 13(2), 265-278.
- Wicaksono, H., Rahman, F., & Sahib, H. (2021). Light Sign Communication Between Pilot and ATC: Language Function and Semiotics Analysis. *American Journal of Humanities and Social Sciences Research*, 5(11), 176-185.
- Yaumi, M. T. A. H., Rahman, F., & Sahib, H. (2023). Exploring WhatsApp as Teaching and Learning Activities during Covid-19/New Normal era: A Semiotic Technology Analysis. *International Journal of Current Science Research and Review*, 6(12), 7627-7634.
- Youngsun, K., Sosrohadi, S., Andini, C., Adinda, R., Jae, P. K., Yookyung, K., & Jung, S. (2024). Beyond the Korean Wave: Understanding the Motivation of Among Indonesian Gen Z to Learn Korean in the K-Pop Trend. *International Journal of Current Science Research and Review*, 7(06).
- Zheng, M., Simsar, E., Yesiltepe, H., Tombari, F., Simon, J., & Yanardag Delul, P. (2024). Stylebreeder: Exploring and democratizing artistic styles through text-to-image models. *Advances in Neural Information Processing Systems*, 37, 34098-34122.