

## The Luxury Culture in Arab Film: Route 10 by Omar Naim (A Semiotic Analysis of Roland Barthes)

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### ABSTRACT

*This study examines the representation of luxury culture in Omar Naim's film Route 10 using Roland Barthes' semiotic approach. The research aims to reveal how luxury objects and fashion function not merely as literal signs but as symbols of social hierarchy, prestige, and cultural adaptation. Employing a qualitative descriptive method with content analysis, selected dialogues and scenes are analyzed to uncover denotative and connotative meanings embedded in both narrative and visual elements. The findings indicate that luxury is depicted through icons such as branded cars, high-heeled shoes, and premium bags, representing elite status and global prestige. Indexes, including personal assistants, palatial residences, and exclusive privileges, highlight social hierarchies and structural inequalities. Symbols, such as formal attire, wedding gowns, and the fusion of religious tradition with modernity, reflect both aspirational and contradictory aspects of elite culture, including elitism, hypocrisy, and social distinction. Overall, the film presents luxury as a phenomenon that functions both as a marker of prestige and a source of social tension, illustrating how material and symbolic representations of wealth influence perceptions of identity, status, and cultural values in contemporary Arab society.*

### ARTICLE HISTORY

Published September 24<sup>th</sup> 2025



### KEYWORDS

Luxury Culture, Semiotic Analysis, Social Hierarchy, Arab Film, Cultural Representation

### ARTICLE LICENCE

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### 1. Introduction

Culture encompasses not only external elements such as language, clothing, food, or customs. It can be defined as a way of life that includes the processes of learning, thinking, feeling, and striving for what is deemed appropriate according to the norms and values embedded within a society. Culture acts as a framework that provides meaning for individuals and groups to understand the world and their position within it (Febrian et al., 2025; Rahman et al., 2022; Dalyan et al., 2022; Mahdori et al., 2025).

Culture cannot exist independently without humans, just as human life cannot be separated from culture. This is because humans are both the source and the driving force of culture. The evolution of humans from a primitive to a modern culture is a sign that culture is perpetually changing. As explained by T.O. Ihromi in the book *Pokok-Pokok Antropologi Budaya* (The Fundamentals of Cultural Anthropology), culture is not static. Even without the influence of foreign cultural elements, the culture of a particular society will inevitably change over time.

Luxury has become an inherent symbol in modern culture and a global phenomenon influencing consumer behavior and social dynamics in contemporary society. The concept of luxury is no longer merely related to material goods but has evolved into a symbol of status, cultural identity, and self-expression. The development of technology and social media has transformed the landscape of luxury consumption, creating a new dynamic where flexing, or the ostentatious display of wealth, has become a common phenomenon. The consumption of luxury products exhibits distinct patterns influenced by local cultural values (Bakti et al., 2020; Yaumi et al., 2024; Youngsun et al., 2024).

From a sociological perspective, luxury is a multidimensional phenomenon that extends beyond material possession, reflecting tensions between hedonistic excess and cultural refinement within broader social hierarchies and historical contexts. Whereas excessive consumption was once perceived as a moral transgression, contemporary society increasingly associates luxury with symbolic value, exclusivity, and social distinction. This evolving understanding provides a useful lens for examining how cultural products, including films, represent and negotiate ideas of status, identity, and modernity (Schrage, 2012; Junaid & Andini, 2025; Sendana et al., 2025).

In this digital era, the ability for individuals to express or display prevailing cultural trends has become exceedingly facile, whether the display is genuine or merely imitative. For instance, flexing has now become a commonplace activity encountered ubiquitously, despite its existence since earlier times. Consequently, this practice should not be considered acceptable or normalized. However, in reality, the relentless barrage of people flaunting what they perceive as assets to reinforce their social position or status is pervasive (Fauziah, 2023; Sujoko et al., 2023; Junaid et al., 2024).

One example of media that can imitate luxury culture is film. According to Fahlevi and Ainusyamsi (2019), film is a literary work that can be enjoyed by many people because it has its own uniqueness in expressing creativity and reality. Nowadays, many films are made to show, through actors imitating someone's attitude, that a luxurious life with a flexing style has significant implications for quality of life. But make no mistake, as there are also major threats that must be faced.

To understand how films represent luxury culture and its impacts, an analytical framework is needed that can dig deeper into the meanings of the visual symbols and narratives presented. Films do not only present stories but also contain implicit cultural messages through signs. Therefore, a semiotic approach becomes relevant to use, particularly in deconstructing how luxury is portrayed as both a reality and a myth behind the screen.

The application of Roland Barthes' semiotic theory in film research is considered relevant because it can reveal the denotative, connotative, and mythical meanings contained within a visual text. A number of previous studies have also utilized Barthes' theory to examine cultural representations. For example, research conducted by Indra Dita Puspito in 2022 entitled *Semiotic Analysis in the film Assalamu'alaikum Beijing* and also by Aidil Audria and Dr. Hamdani in 2016 entitled *Semiotic Analysis of Japanese Cultural Representation in the Anime Film Barakamon*, show that Barthes' theory is effective for deconstructing cultural symbols in film. In addition, the study by Luthfie Rizky Utama, Diana Anggraeni, and Bob Morison Sigalingging in 2022 entitled *An Analysis of Gucci Through Semiotic Roland Barthes* further demonstrates the applicability of Barthes' framework in examining luxury symbols within fashion branding. This strengthens the rationale for selecting Barthes' theory in this research.

## **2. Methodology**

This research employs a qualitative method. The qualitative approach was chosen because this study focuses on interpreting signs, symbols, and representations within the film, rather than on numerical data or statistical calculations. A data source pertains to the research subject from which data is obtained (Siswanto, 2014, p. 72). The primary data source for this research is the film *Route 10*, directed by Omar Naim. According to the media information website, a film and TV series review aggregator, this film's genres are action, mystery & thriller, and drama.

Data constitutes the source of information that will be selected for analysis. Therefore, the quality and accuracy of data collection depend on the sharpness of selection, guided by a mastery of concepts or theory (Siswanto, 2014, p. 70). The data for this study was gathered through documentation by repeatedly viewing the film *Route 10* by Omar Naim. The data from this film exists in two forms: audio and visual. Data in the form of dialogue/audio will be transcribed, translated, and presented alongside its visual context. Meanwhile, visual data will be presented as images or specific scenes at particular timestamps.

This data will be analyzed using Roland Barthes's semiotic research approach to determine the study's findings regarding the representation of luxury culture. It is important to note that Roland Barthes's theory did not emerge in isolation; it was significantly influenced not only by Saussure but also by Charles Sanders Peirce, who is known as the "father of modern semiotics." Thus, Roland Barthes's theory is a development of prior theories (Yazkur Y. M, 2024). Charles Sanders Peirce (1839–1914) was an American philosopher also renowned as a logician with expertise in understanding human nature and reasoning (exact sciences). Peirce is particularly known for his triadic model and tricotomic concepts. One of these concepts classifies signs, based on their relation to the object, into icons, indices, and symbols.

On the other hand, Roland Barthes (1915–1980) introduced the notions of denotation and connotation as the core of his semiotic analysis. Barthes employed a simpler approach that does not emphasize form or substance but instead defines a sign as a system formed from the relationship between the expression (or signifier) and the content (or signified) (Liemansyaputri et al., 2022).

## **3. Result and Discussion**

The semiotic analysis of *Route 10* (2022) by Omar Naim categorizes the signs of luxury into three types: icons, indexes, and symbols. These categories reveal how luxury is not only represented visually but also embedded in

hierarchical relations and cultural codes. In total, this study collected 39 data samples from dialogues and visual scenes throughout the film (see Appendix Data). Due to space limitations, only representative samples are presented in Tables 1–3 to illustrate how the semiotic categories of icons, indexes, and symbols operate in constructing the meaning of luxury.

### 3.1. Icons of Luxury

Table 1 demonstrates that the icons of luxury in Route 10 are predominantly represented by branded and high-class commodities that are directly visible on screen. The BMW car, high-heeled shoes, premium suitcase, and branded handbag illustrate how luxury is visualized through global consumer products. In addition, the urban landscape of Abu Dhabi, marked by its skyscrapers, reinforces the image of modern luxury closely tied to global capitalism

**Table 1. Icons of Luxury in Route 10**

Scene/Object	Denotation (Barthes)	Connotation (Barthes)
BMW Car	A luxury car with the BMW logo	High social status, control, and elitism
Maryam's high heels	The shoes produce the sound "tuk tuk tuk" while walking	Gender identity, confidence, luxurious lifestyle
Premium suitcase	A suitcase with wheels sliding on the floor	Elite mobility, high-quality goods
Branded handbag	A modern black handbag	Social status, urban modern lifestyle
Abu Dhabi skyline	Skyscrapers and modern city view	Modernity, spectacle of global capitalisme

Source: Interpretive Data on Icons of Luxury in Route 10, 2022 (Edited)

In the icon category, luxury in Route 10 is presented through visual objects that directly signify social status. A commonality that emerges from these icons is their connection to two aspects: the ownership of branded/famous-label goods and the selection of up-to-date premium models.

First, luxury is displayed through internationally branded items. The BMW logo on the car's steering wheel (Data No.01) serves as a clear icon of luxury, as the brand is widely recognized as a symbol of global prestige and status. Second, the icons also emphasize the latest models or current trends. Maryam's high-heeled shoes (Data No. 03) signify a choice of elegant, modern fashion, while the premium suitcase with its smooth-rolling wheels (Data No. 04) suggests luxurious mobility with high-quality standards. Similarly, Maryam's black bag (Data No. 07), although its brand is not explicitly shown, still represents an urban lifestyle that follows contemporary fashion. Third, icons of luxury also appear on the scale of the cityscape. The Abu Dhabi skyline and its modern infrastructure (Data No. 33) represent a collectivity of luxury: a city built with contemporary architectural aesthetics as a sign of its connection to global capitalism.

Thus, the icons of luxury in this film consistently show a pattern where branded goods and up-to-date premium models are key to representing the elite lifestyle. Whether through brand logos (BMW) or through the selection of modern fashion objects (shoes, suitcase, bag), luxury is portrayed as a social identity that is always bound to global consumption and the latest trends. This is consistent with the finding that luxury brand advertisements, such as those of Louis Vuitton and Hermès, employ semiotic strategies and visual rhetoric to construct identity and convey exclusive values to consumers (Freire, 2014).

In the icon category, luxury in Route 10 is presented through visual objects that directly signify social status. A commonality that emerges from these icons is their connection to two aspects: the ownership of branded/famous-label goods and the selection of up-to-date premium models.

### 3.2. Indexes of Luxury

Table 2 illustrates that the indexes of luxury in Route 10 emerge through social signs that indicate privilege and hierarchy. The presence of personal assistants, bowing gestures, and Nashr's demanding tone when arranging a flight highlight the master-servant dynamics embedded in elite lifestyles. The father's dominance in both business and family affairs further demonstrates how patriarchy is reinforced through symbols of authority. In addition, the palace-like mansion functions as an index because it serves as direct evidence of the family's elite economic status.

**Table 2. Indexes of Luxury in Route 10**

Scene/Object	Denotation (Barthes)	Connotation (Barthes)
Presence of assistants	Assistant cleaning the car, taking care of the house, or serving the family	Social hierarchy, class difference, exploitation of migrant workers
Bowing Gesture	A bow as a form of greeting respect	Master-servant relationship, normalization of inequality
Nashr's flight request	Nashr demands a flight arrangement for his important event	Elite privilege, entitlement, exclusive access
Father's dominance in business and family	The father manages family affair through business, media, sponsorships	Patriarchal authority, total control in elite families
Palace-like mansion	A large house with chandeliers, fountains, and a vast yard	Direct evidence of elite economic status

Source: Interpretive Data on Indexes of Luxury in Route 10, 2022 (Edited)

In the index category, luxury in Route 10 is represented through physical signs that demonstrate a cause-and-effect relationship. The observable common pattern is that these indices of luxury are always related to the presence of upper-class privilege, whether in the form of personal services, luxurious spaces, or exclusive access, all of which affirm the distance between the elite and other classes.

First, the presence of assistants (Data No. 02, 08, 31) serves as a clear index of a luxurious lifestyle. The employer-employee relationship indicates that having domestic staff is considered standard for an elite family. This marks a privilege of luxury built upon a hierarchical social structure. Second, the bowing gesture (Data No. 08) is an index of respect towards the upper class. This simple gesture also acts as a visual marker of how luxury normalizes social inequality, where elite characters are consistently positioned to receive greater deference. Third, the palatial mansion (Data No. 05) functions as an index of the family's economic status. Its modern architecture, complete with fountains, chandeliers, and extensive grounds, represents excessive wealth and the isolation of the upper class from the general public.

Fourth, exclusive access to air travel (Data No. 10) is an index of a privilege reserved for the elite. Nashr's request for a private charter flight demonstrates how such luxurious mobility is perceived as a natural entitlement available to them. Furthermore, the father's dominance in business and public spaces (Data No. 12, 18, 19, 20) also indexes power within

the elite family. The father's presence in the corporation, the media, and as a sponsor shows that luxury is not merely about material possessions but also about penetration into various aspects of public life.

From all these indices, the concluding commonality is that luxury is represented as a privilege that reinforces social hierarchy. The presence of assistants, magnificent residences, exclusive transportation access, and public influence are all tangible signs (indices) of luxury. These are inherently attached to the upper class and cannot be separated from structures of authority and capital privilege. In the index category, luxury in Route 10 is represented through physical signs that demonstrate a cause-and-effect relationship. The observable common pattern is that these indices of luxury are always related to the presence of upper-class privilege, whether in the form of personal services, luxurious spaces, or exclusive access, all of which affirm the distance between the elite and other classes.

### 3.3. Symbols of Luxury

Table 3 emphasizes that the symbols of luxury in Route 10 are constructed through cultural meanings and social values. Formal attire such as black suits and glamorous wedding gowns represents professionalism, Western influence, and the performance of social status. Maryam's black abaya demonstrates the intersection of religious tradition and urban modernity. The golden marble gift exposes the hypocrisy of the elite, while the mosque reflects that spiritual values persist amidst material wealth. Furthermore, the palace-like mansion also operates as a symbol, conventionally associated with success, power, and the social isolation of the upper class.

**Table 3. Symbols of Luxury in Route 10**

Scene/Object	Denotation (Barthes)	Connotation (Barthes)
Nashr's formal black suit and his father's white suit	Elite formal wear: black suit, shirt, tie	Professionalism, social status, western influence
Maryam's black abaya	A plain black abaya paired with handbag and sunglasses	Religious tradition blended with urban modernity
Wedding gown	Glittering black gown with glamorous design	Social status, luxury performance in weddings
Golden marble gift	A golden marble presented as a family gift	Elite hypocrisy, commodified affection
Mosque	A place of worship requiring modest dress	Spiritual values present amid luxury
Palace-like mansion	A mansion designed like a palace	Symbol of success, power, and upper-class isolation

Source: Interpretive Data on Symbols of Luxury in Route 10, 2022 (Edited)

In the symbol category, luxury is represented through objects that are culturally interpreted as signs of status and an elite lifestyle. A prominent commonality among these symbols is that luxury is presented in the form of clothing or items with a glamorous, up-to-date aesthetic and specific social meaning, which simultaneously affirms class distance and contradictions within elite life.

First, Nashr's formal black suit (Data No. 06) is a symbol of professionalism and modern social status. Formal attire like suits and shirts is culturally recognized as a sign of elitism, also demonstrating the influence of Western style on Middle Eastern elite identity. Second, Maryam's black abaya (Data No. 07) shows a blend of religious tradition and modernity. The plain abaya paired with a modern bag and glasses forms a symbol of luxury that is not only traditional but also contemporary in its urban style. Third, the luxurious wedding dress (Data No. 38) symbolizes a performance of social

status. With its glamorous and sparkling design, this dress is not merely wedding attire but a symbol of upper-class existence that turns the wedding celebration into an arena for displaying luxury.

Fourth, the golden marble gift (Data No. 39) serves as a symbol of luxury laden with critique. Although intended as an expression of affection, this gift reveals elite hypocrisy, as affective value is commodified into material worth. Fifth, the mosque (Data No. 27) appears as a symbol of spirituality that persists amidst a life of luxury. However, the scene involving the accusation of a lost shoe reveals a contradiction: Nashr's wealth leads him to presume that his luxurious items are easily recognizable and desired by others. Finally, the palatial mansion (Data No. 05) stands as the clearest symbol of the upper class's success, power, and social isolation. The large building with its glamorous design represents an elite identity that separates itself from other classes.

Thus, the common thread among the symbols of luxury in Route 10 is the emphasis on clothing and luxurious objects as markers of status that are always up-to-date with fashion, glamorous, and socially significant. On the other hand, these symbols also contain contradictions, as behind the image of luxury lies hypocrisy, exploitation, and class isolation. In the symbol category, luxury is represented through objects that are culturally interpreted as signs of status and an elite lifestyle. A prominent commonality among these symbols is that luxury is presented in the form of clothing or items with a glamorous, up-to-date aesthetic and specific social meaning, which simultaneously affirms class distance and contradictions within elite life.

#### 4. Conclusion

This study demonstrates that luxury in Omar Naim's Route 10 is portrayed as a complex and ambivalent cultural phenomenon. Through the application of Roland Barthes' semiotic approach, luxury is revealed not merely as material possession but as a multi-layered system of signs encompassing icons, indexes, and symbols. Icons such as branded cars, high-heeled shoes, and premium bags signify global prestige and elite social status, while indexes like personal assistants, palatial residences, and exclusive privileges highlight social hierarchies and the structural reinforcement of inequality. Symbols, including formal attire, wedding gowns, and the interplay between religious tradition and modernity, reflect both the aspirational and contradictory dimensions of luxury culture, revealing elitism, hypocrisy, and social distinction.

The findings indicate that luxury in the film operates simultaneously as a marker of prestige and a source of social tension, illustrating how material and symbolic representations of wealth influence perceptions of identity, status, and cultural values. Moreover, the film underscores the ambivalence of globalized elite culture, where Western-inspired aesthetics and consumer goods are appropriated to convey power, modernity, and social legitimacy. In conclusion, Route 10 offers a rich case study demonstrating that luxury in contemporary Arab cinema is both celebrated and critiqued, serving as a lens to examine broader societal attitudes toward wealth, hierarchy, and cultural adaptation.

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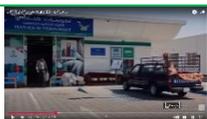
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## Appendix Data

No.	Audio-Visual	Charles Peirce	Roland Barthes	
			Denotation	Connotation
1.		Icon + Index	Scene, highlights on the steering wheel of a BMW car surrounded by various symbols and the steering wheel is made of premium material .	The highly recognizable BMW logo is a symbol of status and reinforces the character's social identity as part of the elite.
2.		Index	Scene of personal assistant cleaning car window.	Luxury as bureaucracy and passive comfort.
3.		Icon + Index	The clear and sharp sound of "tuk tuk tuk" shoes was produced by Maryam's steps using.	Luxury, Maryam in. expressing gender identity with confidence and her appearance is the result of choice, quality.
4.		Icon + Index	The sound effect of the smooth movement produced by the wheels of a suitcase being pulled.	Ownership of quality goods and a mobile lifestyle.

5.		Symbol Index	+	A large palace-like building with chandeliers, fountains, multi-story houses and large courtyards .	High-class isolation (this family is isolated from the outside world by its own luxury).
6.		Symbol Index	+	The formal attire worn by Nasr was a black suit with a white shirt underneath.	Attachment to upper class norms and modern urban lifestyle.
7.		Symbol Index	+	A plain black abaya without a head covering and equipped with modern fashion accessories worn by Maryam.	Connotes a mixture of Middle Eastern cultural backgrounds that are thick with modernity or urban lifestyle.
8.		Symbol Indeks	+	A slight body movement of bowing as a greeting/respect.	Luxury can normalize inequality or make status differences seem normal and also the nature of wanting to always be respected more.
9.	Dialogue Nashr to the airline staff أنت عارف قاعد تكلم مين، انا ناصر ولد محمد المهندس "Do you know who you're talking to? I am Nashr, the son of Muhammad Al Muhannad "	Symbol Index	+	Emphasis and recognition of who he is.	Luxury is used as an attachment to patriarchy (status as the child of an important person).
10.	Dialogue Nashr to the airline staff أقول لك عندي مناسبة اليوم في أبوظبي في الليل دبر أي رحلة "Let me make this clear. I have an important event tonight in Abu Dhabi. Sort out this flight!"	Symbol Index	+	Nashr's request to the airline to be arranged as it should be, because there is an important event.	Luxury gives him privileges and access and connections with the belief that he can influence the system.
11.	Dialogue Nashr to his father (via video call) تضبط معانا يا أبو خار حين من البيت بالشنطة دقوا علينا قالوا ما في رحلة إلا بكره "We were all ready,we	Index		Report to father about readiness and any obstacles that occur.	This report reveals a culture of luxury where every activity must be accounted for to the highest authority. So, luxury is not just about material things, but also about a strict system of control.

	had just left the house with our luggage, when they contacted us. They said there are no flights until tomorrow.”			
	Dialogue Father to Nashr (via video call)			
12.	اوڪي، ما على فكره ناصر سويتهم بالموضوع لليقلت عليه "Okay. By the way, Nashr, have you settled that matter we discussed?"	Index	Nashr's father's questions to Nashr about business matters in a video call.	Connotes luxury as power and control (the father and son relationship becomes a superior and subordinate relationship in business matters).
	Dialogue Maryam to the house assistant, Adnan			
13.	تبع البيت يا عدنان يومين و نرجع "Take care of the house, Adnan, for two days. We will be back."	Symbol Index	+ Orders to Adnan to guard the house for 2 days.	Luxury is used as a privilege of staff ownership.
14.				
15.		Symbol Index	+ Private vehicles parked in front of houses, city skyline with skyscrapers, complex transportation infrastructure.	Material prosperity, where every family can afford to own a private car or make it a standard of living. Then there's infrastructure, which demonstrates the country's ability to build luxury facilities.
16.				
17.				
18.		Symbol Index	+ Denotatively, these three scenes show the presence of the father figure (Muhammad Al Muhannad) in different public spaces and companies, mass media and	Luxury is no longer represented simply as the ownership of material possessions, but as the control and penetration of all aspects of public life.
19.				

20.			advertisements/sponsors at the entrance market.
21.		Index	A technical problem on the road leads to a nonverbal request for assistance from the owner of a white Jeep. Nashr's indifferent attitude reveals how the luxury or privilege of the upper class makes it unnecessary for him to care about other people's problems and also choose who is considered 'important' to pay attention to.
22.		Symbol	Nashr, the owner of a black BMW, responds with a dismissive response.
23.	Dialogue Nashr to Maryam شوفي اللي كنت حزنان عليه جاي من طابير "Look, the person you were worried about is coming from behind."	Symbol Index	+ The statement that the car that Maryam was previously worried about could actually catch up with them. Privilege that lacks empathy. Luxury makes one feel no need to be responsible for others.
24.	Dialogue Nashr to Maryam له هو اللي لازم يعتذر "He's the one who should apologize"	Index	Nashr said it was not him who should apologize but the owner of the white Jeep that grazed him. Luxury creates the illusion of moral superiority, looking more at the faults of others than at one's own introspection.
25.		Index	When stopping at a place of worship, Maryam covered her head with a hijab. Luxury here does not erode spiritual values.
26.		Index	Nashr accused a mosque visitor of taking his shoes because of the similarity of the shoes he was wearing. The belief that luxury goods are easily recognized and desired by others.
27.	Dialogue The man accused by Nashr من شكلك من السيارة حقتك الطريقة اللي تعامل فيها مع الناس أحمد ربك اهلك معك لكن دفتنك هنا العيد "From your appearance, your car, the way you treat people... be thankful your family is	Symbol Index	+ Mosque visitors criticized Nashr based on the appearance of his car and his behavior and then threatened him. Luxury here is a mask that covers up bad character, thus becoming a disappointment for the elite.

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	with you. But I will bury you here.”			
	Dialogue Nashr to Maryam			
28,	أنت ما تعرف أبوي كيف طبعه في الشغل يا مريم شديد وما يرحم الناس ويخلف وعوده مع العمال "You don't know what my father is like at work.He is extremely harsh, shows no mercy, and goes back on his promises to people."	Symbol Index	+	Nashr reveals to Maryam that their father was very strict, had no mercy on people, and broke his promises in business matters. Luxury (power and wealth) sacrifices human values.
	Dialogue Maryam to Nashr			
29,	تعرف صاحب بابا سعد، هذا ولده سعد راعي الفنادق، يطلب يدي كان بوي قاعد يناقشني ممكن يخدمنا بالشغال، احترام رفضته بس شخص الموضوع وقلبوا عليه ولا كاني "Do you know Mr.Saad's son? This is Sa'ad's son, the hotel tycoon. He proposed to me. My father is pressuring me to accept. He could be useful for the servant issue. 'Be respectful,' he says. I refused, but he took it personally and turned it around on me"	Symbol Index	+	Maryam rejected the proposal of the son of a hotel entrepreneur which was supported by his father on the grounds of family business interests. Women as transaction tools, marriage networks to expand business influence.
	Dialogue Nashr to Maryam			
30,	مريم ما يحتاج اعلمك أنه ما نستقبل هدايا عمره ما معناها ما نستقبل هدايا،جنبيه مطلية ذهب "Maryam,must I remind you? 'We don't accept gifts.' Just because we've never accepted gifts in our lives doesn't mean we	Symbol Index	+	Nashr explains to Maryam that the “no gifts rule” in their family is not actually meant literally. An elite code that only their own circle understands.

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	never can. This is gold-plated onyx.”			
	Dialogue Maryam to Nashr			
	أنا بس بفكر بصوت عالي بس عدنان وجبناه من باكستان على اساس أنه ميكانيكي وهذي السيارة اللي ورانا اللي شغال عليه ميكانيكي ما هي طبيعية			
31.	بابا طول الوقت يسفل بعدنان ناصر قدامي يسفل فيه	Symbol Index	+	Maryam expresses concern about Adnan's status as an abnormal mechanic and the belittling that his father has towards Adnan.
	"I was just thinking out loud. But Adnan... we hired him from Pakistan assuming he was a mechanic. And the car behind us, which he worked on as a mechanic... it's not normal. Father is always belittling Adnan, Nashr. He puts him down right in front of me."			Luxury is built on the exploitation of migrant workers (humans as commodities).
	Dialogue Maryam to Nashr			
	لان تعرف مره صعب واحد يلاقينا ابونا وجهه في كل مكان	Symbol Index	+	Nashr said that it was difficult for people to find them because his father's face was everywhere.
32.	" Because you know how difficult it is for anyone to find us. Our father has his face everywhere."			Luxury as a means of control through constant visibility.
33.				This image creates the illusion that life in a city like Abu Dhabi is ideal, comfortable and full of luxury, although it may hide social inequality or the pressures of urban life.
		Index		
34.				Modernity is hypnotic (Physical splendor is a distraction from human problems).

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35.		Index	The scene shows a luxurious wedding decoration with fountains forming perfect straight lines and twinkling lights.	There is no room for imperfection or spontaneity, meaning luxury as total control.
36.		Symbol	Party Waiters wear special uniforms that are formal and neat.	The aesthetics of sterile luxury to give a satisfied impression to the wedding party and guests.
37.		Symbol Index	+ Nashr's father wore a formal white suit with a black bow tie as the groom and a black gown with a shimmering design in the form of open sleeves showing off his bride.	The father and wife's wedding attire represents the patriarchal power dynamics within elite luxury. These two garments reveal the paradox of luxury as a means of displaying status.
38.		Symbol Index	+ Nashr's father wore a formal white suit with a black bow tie as the groom and a black gown with a shimmering design in the form of open sleeves showing off his bride.	The father and wife's wedding attire represents the patriarchal power dynamics within elite luxury. These two garments reveal the paradox of luxury as a means of displaying status.
39		Symbol Index	+ Nashr gave a gift in the form of gold-plated marble to his father at the wedding ceremony.	This luxurious gift breaks the rule of "no gifts", luxury here also connotes the language of love with affection expressed through material values.