

A SEMIOTIC ANALYSIS OF SASIRANGAN BATIK MOTIFS DELIVERING LOCAL WISDOM OF TANAH LAUT REGENCY

Decky C. Kananto Lihu¹, Muzahid Akbar Hayat², Lasmiati³

Universitas Islam Kalimantan Muhammad Arsyad Al Banjari, Banjarmasin

E-mail: deckylihu@gmail.com¹, m.akbarhayat@gmail.com², dasmiatidpmpstsp@gmail.com³

Received : 29 June 2025

Revised : 11 July 2025

Accepted : 31 July 2025

Published : 09 August 2025

DOI : <https://doi.org/10.54443/morfai.v5i2.3711>

Link Publish : <https://radjapublika.com/index.php/MORFAI/article/view/3711>

Abstract

Wisdom is interpreted in the local culture of Sasirangan cloth, one of its products is the Kijang and Jagung motif which is seen as increasingly important in supporting economic welfare and also as a process of creation, creativity, ideas, and concepts from a person or group that can produce Sasirangan works or products. The use of local wisdom culture makes creative economies utilize creativity, individual creativity, and individual skills and talents to create welfare and employment. The purpose of this study is 1) To analyze the connotation of the sasirangan batik motif that depicts the local wisdom of Tanah Laut Regency. 2) To analyze the denotation of the sasirangan batik motif that depicts the local wisdom of Tanah Laut Regency. 3) To analyze the meaning built on the sasirangan batik motif that depicts the local wisdom of Tanah Laut Regency. The type of research used is qualitative, namely in the initial stage the researcher conducts exploration, then data collection is carried out in depth, starting from observation to compiling reports. Data collection techniques use observation, interview and documentation methods. The results of the study show that 1) The connotation of the sasirangan batik motif depicts a spirit with agility and wisdom and deer have an agile nature, it is expected that users of sasirangan cloth with deer motifs can apply these characteristics. 2) The denotation of the sasirangan batik motif that depicts the local wisdom of Tanah Laut Regency is interpreted as a symbol of agility, adaptability, and the ability to face challenges. 3) The sasirangan batik motif contains a philosophy of life that teaches how to live a good life, be useful to others, and maintain a balance between the world and the hereafter. The sasirangan batik motif can also be a symbol of Tanah Laut Regency which reflects the identity of local wisdom, culture and traditions typical of Tanah Laut.

Keywords: *Batik; Depicting; Sasirangan; Semiotics; Wisdom.*

INTRODUCTION

Marketing communications play a crucial role for marketers (Eagle et al., 2020). Marketing communications for consumers can inform or show consumers how and why a product is used, by whom, where, and when (Praude & Bormane, 2012). Without communication, consumers and society as a whole will not know the availability of a product in the market (Kotler, 2005). Communication as the process of sending meaningful messages or symbols from a communicator to a recipient for a specific purpose (Anggar Putri & Suranto, 2018). Communication semiotics is the study of signs and symbols in the communication process, emphasizing how signs convey messages and meanings, as well as how these signs are understood and interpreted by the recipient (Ibrahim & Sulaiman, 2020). Semiotics is the science that studies how to assign meaning to a sign (Gaines, 2006). Semiotics can also be defined as the concept of teaching humans to interpret the signs found on a particular object (Morrison et al., 2019).

The existence of a study regarding the meaning of motifs and cultural symbols is needed to differentiate between the art and crafts of typical sasirangan batik motifs which are the result of cultural acculturation and also to draw meanings related to the culture within them (Kurniawati & Hidayah, 2021). The study of the meanings behind the motifs and symbols in Sasirangan batik from Tanah Laut is necessary to distinguish this craft art as a product of cultural acculturation while also revealing the cultural meanings within it (Tandjung, 2017). The motifs and decorative patterns in batik carry meanings as a subtle language, where symbols and signs function as non-verbal communication among people through cultural objects (Priyanto, 2017). Local wisdom, as Indonesia's cultural heritage, contains values, norms, and knowledge of living in harmony with nature, is dynamic, and is shaped by the life experiences of the community (Bungin, 2013). In developing local wisdom, the local government plays an important role in empowering communities to plan and manage regional potential, including supporting small

A SEMIOTIC ANALYSIS OF SASIRANGAN BATIK MOTIFS DELIVERING LOCAL WISDOM OF TANAH LAUT REGENCY

Decky C. Kananto Lihu *et al*

businesses producing Sasirangan fabric in Tanah Laut Regency. This creative industry and small businesses contribute to job creation and increasing the competitiveness of local products. This empowerment is supported by the Department of Industry, Trade, Cooperatives, Youth, and Sports, as well as banks that provide financing and productive programs to drive economic growth and improve community welfare. Sasirangan is a typical fabric of South Kalimantan, especially the city of Banjarmasin, as a local product that is the pride of the Banjar people. Sasirangan cloth in its manufacture still uses traditional methods starting from making patterns, sewing or basting, combing, to coloring all done by hand. The word Sasirangan is taken from the word *sa* which means one and *sirang* which means basting (sewn), this is in accordance with the process of making Sasirangan cloth by basting, knotting the basting and then dyeing for coloring (Wijaya, 2015).

Originally, Sasirangan cloth was known as Pamintan cloth (Andriana, 2018). The term *pamintan* means *parmintaan* (request), meaning a piece of white cloth colored with a certain motif at the request of someone seeking treatment from a *pamintan* cloth craftsman in the hope that their illness will be cured (Ardilla *et al.*, 2015). *Pamintan* cloth functions as a means of treating various illnesses in a sick person or their family, such as stomach aches, headaches, boils, seizures, fever, *kapingitan*, even mental illnesses and illnesses caused by disturbances from spirits or evil spirits (Permatasari *et al.*, 2023). Sasirangan features various motifs that hold local wisdom values, which can be understood as knowledge and practices passed down through generations or gained from experiences related to the environment and community, used to address challenges effectively (Faidah *et al.*, 2025). The communication strategies for community empowerment by the Tanah Laut Department of Industry, Trade, and Cooperatives should be accepted by all target community layers, supported by all related parties to enhance economic empowerment through the development of creative industries and small businesses. Roland Barthes' semiotics can be applied in marketing communication to analyze hidden messages and understand consumer behavior by studying signs and symbols within advertisements and media, helping brands communicate subtly with customers (Rahmah & Hariyanto, 2022).

Roland Barthes' thought emphasizes the interaction between the text and the personal and cultural experiences of its users, as well as the interaction between the conventions within the text and the conventions experienced and expected by its users (Allen, 2004). This idea, known as the "order of signification," consists of denotative meaning, which is the literal meaning, and connotative meaning, which carries layered meanings according to the social culture within society. In this context, Barthes' perspective is applied to the local wisdom embedded in Sasirangan fabric culture, such as in the *Kijang* (deer) and corn motifs, which are increasingly seen as important in supporting economic welfare and as part of the creative process, ideas, and concepts generated by individuals or groups to produce Sasirangan works or products. The utilization of local cultural wisdom enables creative economies to harness individual creativity, skills, and talents to create livelihoods and employment opportunities. Based on these issues, the researcher is interested in conducting a study on the semiotic analysis of Sasirangan batik motifs that reflect the local wisdom of Tanah Laut Regency.

LITERATURE REVIEW

Communication

Communication is a fundamental human activity. We communicate almost every day, either directly or indirectly. Through communication, humans can connect with one another in everyday life, at home, at work, in the marketplace, in society, or wherever we are. There is no human being who does not engage in communication (Fridayani, 2021). Communication involves two people, communication occurs when there is a common meaning. According to the definition, basically a person communicates to achieve a common meaning between the people involved in the communication that occurs, where the understanding in the minds of the communicator (message sender) and the communicant (message recipient) regarding the message delivered must be the same so that what the communicator means can also be understood well by the communicant so that communication runs well and effectively (Anggar Putri & Suranto, 2018).

Semiotics

Semiotics is an analytical method used to explore the meaning contained in a sign. Symbols or signs are something important, animal life is mediated through feelings, but human feelings are mediated by a number of concepts, symbols, and languages. Semiotics is the science that studies how to give meaning to a sign. Semiotics can also be interpreted as a concept of teaching humans to interpret the signs that exist on a particular object (Efendi *et al.*, 2024). Semiotics is the study of signs in social life and the laws that govern them. This implies that signs are bound by the laws that exist in society. Saussure emphasized that signs have meaning because they are influenced by the role of language. Compared to other aspects such as customs, religion, and so on, Saussure divided his semiotic

concept into four: signifiant and signified, langue and parole, synchronic and diachronic, and syntagmatic and paradigmatic (Culler, 1986).

Marketing Communications

Marketing communications can be understood by outlining two main elements: communication and marketing. Communication is the process of conveying a message from a communicator to a recipient. Marketing is the entire system associated with the goal of planning and pricing, promoting, and distributing goods and services that satisfy customer needs. The primary goal of the marketing concept is to serve consumers profitably. Both can be concluded that marketing effectiveness depends on the effectiveness of communication (Hidayat, 2023). Marketing communications can also be defined as a place where a company seeks to provide information, persuade, and even remind consumers, directly or indirectly, about the products and brands it sells. The primary goal of marketing communications is to influence the target market (consumers) to become loyal to a company (Kotler, 2002).

Empowerment Communication

Economic empowerment is a step taken to strengthen the economy and increase competitiveness. However, there are obstacles to its development, namely structural constraints, which require structural changes. People's economic empowerment is: an effort made by mobilizing resources to develop the people's economic potential and increase their productivity, thereby increasing the productivity of both human resources and natural resources around the people's existence (Buvinić & Furst-Nichols, 2016).

Sasirangan Cloth

Sasirangan is a typical fabric of South Kalimantan, especially the city of Banjarmasin, as a local product that is the pride of the Banjar people. Sasirangan cloth in its manufacture still uses traditional methods starting from making patterns, sewing or basting, combing, to coloring all done by hand. The word Sasirangan is taken from the word sa which means one and sirang which means basting (sewn), this is in accordance with the process of making Sasirangan cloth by basting, knotting the basting and then dyeing for coloring (Wijaya, 2015). Originally, Sasirangan cloth was known as Pamintan cloth. The term pamintan means parmintaan (request), meaning a piece of white cloth colored with a certain motif at the request of someone seeking treatment from a pamintan cloth craftsman in the hope that their illness will be cured.

METHOD

This research employs qualitative research. Initially, the researcher conducted exploration, followed by in-depth data collection, from observation to report preparation (Bryant, 2006). The purpose of this research is to uncover facts, circumstances, phenomena, variables, and conditions that occurred during the research and present them as they were, in order to develop a theory based on the data obtained in the field. Qualitative research examines participants' perspectives using multiple, interactive strategies such as direct observation, participatory observation, in-depth interviews, document analysis, and supplementary techniques (Indrawan & Yaniawati, 2016). Through this qualitative research, the researcher is able to describe the semiotic analysis of Sasirangan batik motifs that depict the local wisdom of Tanah Laut Regency. In this study, data were collected from various sources, namely primary and secondary data (Rabianski, 2003). Primary data include data, facts, and information obtained directly by the researcher from the field and from informants, divided into key informants and supporting informants. The key informants in this study are staff from the Department of Industry, Trade, and Cooperatives, the Department of Youth and Sports, and Sasirangan artisans in Tanah Laut Regency, including Nurmaya Savitri, Khairil Fahmi, Hermiadi, and artisans Winarsih, Jamilah, Sulistianah, and Siti Romlah. The supporting informant is Drs. H. Sukamta, who is known as a driving figure in promoting the local wisdom of Sasirangan fabric motifs. The data collection technique is a method used to obtain and gather data optimally, which is then processed and analyzed according to the research methodology framework (Zakariah et al., 2020). In this study, the data collection techniques used include field studies through observation, interviews, and documentation. Observation involves focusing attention on an object using all senses, conducted directly at the research site to observe and understand the semiotic analysis of Sasirangan batik motifs that reflect the local wisdom of Tanah Laut Regency (Adler & Adler, 1994). Interviews serve as an effective tool to enliven the research topic and are particularly useful for collecting data on contemporary subjects that lack extensive literature (Acquah, 2023). Through interviews, the researcher can obtain qualitative data and insights into issues that cannot be captured solely through observation (Fadhallah, 2021). Documentation study is also used to collect data indirectly from the research subjects, analyzing various types of documents, not limited to official documentation, to process and present the data in forms such as tables and lists (Sugiyono, 2014).

RESULTS AND DISCUSSION

Overview of the Research Site

Initially, Tanah Laut was a *kewedanaan* within the Daswati II Banjar region, possessing vast lands and significant potential for local revenue through its forests, seas, natural resources, and fertile lands (Risky, 2022). With the enactment of Law No. 8 of 1965 concerning the establishment of Daswati II Tapin, Tabalong, and Tanah Laut, Daswati II Tanah Laut was officially inaugurated on December 2, 1965, by the Minister of Home Affairs and Regional Autonomy, Dr. Soemarno. Geographically, Tanah Laut Regency is located in the southernmost part of South Kalimantan Province, with Pelayari as its capital. It borders the Java Sea to the west and south, Tanah Bumbu Regency to the east, and Banjar Regency and Banjarbaru City to the north. Covering an area of 3,631 km², the region has a diverse landscape of mountains, forests, lowlands, and coastal areas, and is administratively divided into 11 districts, with Jorong being the largest district and Kurau the smallest.

With a population of around 324,283, Tanah Laut is one of the expansive regencies in South Kalimantan. Guided by the 2013–2018 development vision and mission as part of the 2005–2025 Regional Long-Term Development Plan (RPJPD), the regency aims to instill religious values and enhance comprehensive religious practice, develop a progressive and leading Tanah Laut, build high-quality, independent, and excellent human resources, and foster a generation of youth and regional leadership with strong capabilities (Hartono & Rohaeni, 2014). Tanah Laut's population consists of various ethnic groups, including Banjar, Dayak, Javanese, Madurese, Bakumpai, Mandar, Sundanese, and others, which have integrated over time (Rahmadi, 2020). This diversity enriches local cultural traditions but requires careful management to maintain harmony and prevent conflicts. Religiously, the population practices Islam, Catholicism, Protestantism, Hinduism, and Buddhism, with the Ministry of Religious Affairs playing a crucial role in community guidance and interfaith harmony through the active involvement of both Muslim and non-Muslim religious counselors within the regency (Hafizianor, 2020).



Figure 1. Tanah Laut Regency

Research Results

The research titled *Semiotic Analysis of Sasirangan Batik Motifs Reflecting the Local Wisdom of Tanah Laut Regency* was conducted through interviews with several respondents, including Drs. H. Sukamta, a key figure in promoting the local wisdom of Sasirangan fabric motifs; Nurmaya Savitri, Head of the Industry Division at the Department of Industry, Trade, and Cooperatives; Khairil Fahmi from the Tourism Destination Division at the Tourism Office; Hermiadi from the Youth Division at the Department of Youth and Sports; and Sasirangan artisans Winarsih (Ferariaputri Sasirangan), Jamilah (Fanesya Sasirangan), Sulistianah (Almanah Sasirangan), and Siti Romlah (Yazidan Sasirangan). The findings of this research were obtained through in-depth interviews with these respondents, aiming to explore the meanings, cultural values, and local wisdom embedded within the Sasirangan batik motifs as perceived and practiced within the community of Tanah Laut Regency. The results of the research conducted through interviews with several respondents are as follows:

1. What are the typical Sasirangan motifs originating from Tanah Laut Regency?

Informant 1: Drs. H. Sukamta, a key figure in promoting the local wisdom of Sasirangan fabric motifs:

Several distinctive motifs have been developed in Tanah Laut, including the Kijang (deer), corn, orchid, and the newest motif, Saringkel Pandan (Sasirangan ringkel tuntung pandang). All of these are inspired by the natural wealth and local wisdom of the Tanah Laut region.

Informant 2: Jamilah (Fanesya Sasirangan), a Sasirangan artisan:

One of the motifs, the Kijang, is the most favored because, aside from its uniqueness, it also reflects the wildlife of Tanah Laut. Additionally, there are corn and orchid motifs.

Informant 3: Nurmaya Savitri, Head of the Industry Division at the Department of Industry, Trade, and Cooperatives:

We have archived and designated several motifs as the distinctive motifs of Tanah Laut to support the region's cultural wealth, such as the corn, Kijang, and orchid motifs.

Informant 4: Khairil Fahmi from the Tourism Destination Division at the Tourism Office:

The distinctive motifs developed in Tanah Laut include the Kijang, corn, and orchid motifs. These motifs have now become icons in various regional tourism promotions, including in cultural festivals.

Based on the interviews with several informants, it can be concluded that Tanah Laut Regency has several distinctive Sasirangan motifs that are popular and have become regional identities. These motifs are inspired by the natural wealth and local wisdom of Tanah Laut and have been recognized and promoted as part of the region's cultural heritage. The most favored motif is the Kijang motif, which is not only unique but also reflects the wildlife of Tanah Laut and has now become an icon in various tourism promotions and cultural festivals. In addition to the Kijang motif, there are two other motifs consistently mentioned as distinctive to Tanah Laut: the corn motif and the orchid motif. The corn motif has been archived and designated by the Industry Division as a regional distinctive motif, while the orchid motif is also popular and reflects the beauty of nature. Mr. Sukamta also mentioned the existence of a new motif, Saringkel Pandan (Sasirangan ringkel tuntung pandang), indicating ongoing development and innovation in Tanah Laut's distinctive Sasirangan motifs. Overall, these motifs not only enrich the Sasirangan heritage but also play an important role in showcasing the uniqueness and cultural wealth of Tanah Laut Regency to the wider community.

2. Is there a difference between traditional and modern motifs in Sasirangan today?

Informant 1: Drs. H. Sukamta, a key figure in promoting the local wisdom of Sasirangan fabric motifs:

Yes, the differences are quite significant. Traditional motifs are created based on philosophy and local wisdom, often carrying spiritual meanings or moral messages. Their patterns tend to remain consistent with limited color exploration. Meanwhile, modern motifs focus more on aesthetics and market trends, involving modifications in shapes, the addition of striking colors, and sometimes being made without considering their symbolic meanings. This can be good in terms of innovation, but it must still preserve its cultural roots.

Informant 2: Winarsih (Ferariaputri Sasirangan), a Sasirangan artisan:

Modern motifs are indeed more attractive from a commercial perspective. Many consumers, especially the younger generation, prefer contemporary designs, which is why we develop variations in colors and shapes. However, we still incorporate traditional elements to maintain our identity. For example, we created a Kijang Lari motif with color gradients for fashion exhibitions.

Informant 3: Nurmaya Savitri, Head of the Industry Division at the Department of Industry, Trade, and Cooperatives:

It is important to maintain a balance between innovation and preservation. Therefore, we encourage artisans to develop modern motifs based on traditional roots. Modern motifs can serve as an entry point for promoting to international tourists. However, in every promotional package, we always include narratives about the meanings of these motifs so that they are seen not only for their aesthetics but also for their cultural value.

Informant 4: Hermiadi from the Youth Division at the Department of Youth and Sports:

Yes, there is a significant difference between traditional and modern motifs in Sasirangan fabrics today. Traditional Sasirangan motifs fundamentally hold strong historical and philosophical values, while modern motifs tend to have more freedom in design exploration and are more aligned with current fashion trends and consumer preferences, especially among the younger generation and tourists.

Based on interviews with several sources, it can be concluded that despite differences, the importance of maintaining a balance between innovation and preservation is emphasized. The government and artisans encourage the development of modern motifs that remain rooted in traditional motifs. This is done by including narratives about cultural significance in every promotion, especially for international tourists, so that Sasirangan is not only appreciated for its aesthetics, but also for its cultural value, rich in meaning and philosophy. In this way, Sasirangan can continue to evolve with the times without losing its identity.

3. Of these motifs, are there any that have a particular symbolic or philosophical meaning?

Informant 1: Drs. H. Sukamta, a key figure in promoting the local wisdom of Sasirangan fabric motifs:

Certainly. Each motif holds its own meaning and philosophy, such as the Kijang motif, which is inspired by the presence of deer in the forests of Tanah Laut and symbolizes agility, swiftness, and intelligence.

Informant 2: Sulistianah (Almanah Sasirangan), a Sasirangan artisan:

Yes, several Sasirangan motifs indeed carry specific symbolic meanings and philosophies, especially those

rooted in the local wisdom of the Tanah Laut community. For example, the corn motif symbolizes fertility and prosperity. As corn is one of the staple crops for the local community, it was chosen as a motif to reflect hopes for a prosperous life and abundant sustenance.

Informant 3: Hermiadi from the Youth Division at the Department of Youth and Sports:

Yes, there are symbolic meanings, such as the Kijang motif, which is highly favored not only because of its uniqueness but also because it serves as a symbol. It is not just an ordinary animal but represents agility and precision in decision-making. These philosophies must continue to be taught so that the younger generation does not create patterns without meaning.

Informant 4: Khairil Fahmi from the Tourism Destination Division at the Tourism Office:

Yes, motifs such as Kijang, corn, and orchid each carry their own philosophies. Nowadays, to attract consumers, especially the younger generation, some modifications are made, but despite these visual developments, the symbolic values are still preserved, serving as cultural identities and educational tools for the younger generation about the meaning of life, nature, and local wisdom.

Based on interviews with informants, many Sasirangan motifs from Tanah Laut Regency carry deep philosophical meanings rooted in local wisdom and natural wealth. Motifs like Kijang symbolize agility and intelligence, while Jagung represents fertility and prosperity, reflecting the community's hopes for abundant livelihoods. Although the motifs continue to evolve visually to attract younger generations and tourists, it is crucial for these philosophies to be taught so that each motif is understood not merely as a pattern but as a cultural identity connected to the meaning of life, nature, and local wisdom. The Sasirangan motifs serve as cultural identifiers for the Banjar community, conveying moral messages and perspectives on life while preserving local values. The government and community actively undertake preservation efforts through informal education within artisan families, exhibitions, MSME mentoring, design training, and motif digitization, while promoting registration as regional intellectual property. The youth are expected to be agents of preservation and innovation, using digital platforms to promote Sasirangan without losing its cultural essence, ensuring it remains a symbol of identity and pride in Tanah Laut while adapting to the times.

Discussion

The Sasirangan batik motifs of Tanah Laut Regency carry deep meanings that reflect the values, philosophies, and traditions of the local community. More than decorative cloth, Sasirangan serves as a medium to convey moral teachings, religious values, and the harmonious relationship between humans and nature. Each motif embodies a story and unique symbolism that illustrates the cultural richness and local wisdom of the people of Tanah Laut, making it a cultural identity marker while supporting the economic welfare of the community through creativity and innovation.



Figure 2. Kijang Motifs

The Kijang motif symbolizes agility, adaptability, and the ability to face challenges. The deer's sharp senses and constant vigilance symbolize caution and awareness, aligning with the expectation that the wearer will embody these traits in daily life. The Jagung (corn) motif encourages the wearer to remain focused and persistent in achieving success, reflecting values of discipline, gratitude, and making the most of every opportunity. Meanwhile, the Anggrek (orchid) motif represents beauty, resilience, and the appreciation of uniqueness and nature's wonders, encouraging individuals to embrace these values in life.



Figure 3. Jagung Motifs

The denotative analysis of these motifs highlights the symbolic traits associated with each, such as the Kijang representing speed and elegance, the Jagung reflecting growth and prosperity, and the Anggrek symbolizing endurance and grace under various conditions. Connotatively, these motifs guide the community to live with awareness, gratitude, focus, and appreciation for diversity while reinforcing cultural identity through everyday wear and ceremonial use. These motifs, inspired by nature, highlight the interconnectedness between humans and their environment and teach life philosophies that balance worldly and spiritual pursuits.



Figure 4. Anggrek Motifs

In essence, Sasirangan batik is not merely patterned cloth but a symbol of identity, cultural heritage, and a vessel for communicating noble values across generations. Each motif is deeply rooted in the philosophy of life, reflecting local wisdom, beliefs, and harmonious relationships between humans and nature. Through its vibrant patterns and meaningful symbols, Sasirangan serves as a bridge that connects the past with the present, allowing communities to appreciate their heritage while embracing its relevance in modern contexts. Wearing Sasirangan is not only an expression of cultural pride but also an act of preserving the values and stories embedded within each thread and color. Furthermore, Sasirangan batik serves as an educational and cultural tool that fosters a deeper understanding of Indonesian heritage while promoting intercultural communication. It plays a significant role in promoting tolerance, respect, and values aligned with Pancasila, such as unity, social justice, and faith, making it a living cultural legacy of South Kalimantan. As previous research has indicated, motif analysis helps in conveying messages of inclusivity and shared identity across diverse cultural backgrounds, encouraging the younger generation to appreciate cultural diversity and to carry forward the values of their ancestors through the continued appreciation and use of Sasirangan batik in everyday life.

CONCLUSION

The semiotic analysis of Sasirangan batik motifs from Tanah Laut Regency shows that these motifs symbolically reflect agility, wisdom, focus, discipline, gratitude, and the ability to seize life's opportunities while carrying the wearer's connection to local cultural heritage. The motifs, such as the kijang symbol, encourage the wearer to embody a lively yet thoughtful spirit, remain persistent in achieving goals, and draw lessons from nature to apply positive values in daily life, making Sasirangan not just decorative cloth but a medium to convey noble messages rooted in local wisdom. Based on these findings, the researcher suggests the local government promote Sasirangan as a cultural identity by encouraging its use in uniforms and accessories while intensifying programs that preserve and introduce batik-making practices to the community. Batik entrepreneurs are encouraged to continue innovating designs to maintain public interest, while the community is urged to understand the meanings behind each motif and support Sasirangan's development as both a cultural and economic asset, preserving local identity and fostering pride in traditional heritage.

REFERENCES

- Acquah, E. K. (2023). Effectiveness of Interviews as a Tool for Data Collection. *European Academic Research*.
- Adler, P. A., & Adler, P. (1994). *Observational techniques*.
- Allen, G. (2004). *Roland barthes*. Routledge.
- Andriana, Y. F. (2018). Pergeseran fungsi dan makna simbolis kain sasirangan. *Jurnal Rupa*, 3(2), 77–92.
- Anggar Putri, W. D., & Suranto, S. P. (2018). *Komunikasi Keluarga Dan Kedisiplinan Belajar Dalam Perspektif Hasil Belajar Mata Kuliah Evaluasi Hasil Belajar Ekonomi Akuntansi Pada Mahasiswa Program Studi Pendidikan Akuntansi Di Universitas Muhammadiyah Surakarta Tahun Ajaran 2016/2017*. Universitas Muhammadiyah Surakarta.
- Ardilla, F., Normelani, E., & Hastuti, K. P. (2015). Motivasi Wanita Pekerja di Industri Kecil dan Rumah Tangga (IKRT) Kain Sasirangan Kelurahan Seberang Mesjid Kecamatan Banjarmasin Tengah Kota Banjarmasin. *JPG (Jurnal Pendidikan Geografi)*, 2(5).
- Bryant, M. (2006). Talking about change: Understanding employee responses through qualitative research. *Management Decision*, 44(2), 246–258.
- Bungin, B. (2013). Metodologi Penelitian Sosial & Ekonomi: Format-format Kuantitatif dan Kualitatif untuk Studi Sosiologi. *Kebijakan Publik, Komunikasi, Manajemen, Dan ...*
- Buvinić, M., & Furst-Nichols, R. (2016). Promoting women’s economic empowerment: what works? *The World Bank Research Observer*, 31(1), 59–101.
- Culler, J. D. (1986). *Ferdinand de Saussure*. Cornell University Press.
- Eagle, L., Czarnecka, B., Dahl, S., & Lloyd, J. (2020). *Marketing communications*. Routledge.
- Efendi, E., Siregar, I. M., & Harahap, R. R. (2024). Semiotika tanda dan makna. *Da’watuna: Journal of Communication and Islamic Broadcasting*, 4(1), 154–163.
- Fadhallah, R. A. (2021). *Wawancara*. Unj Press.
- Faidah, A. N., Ahmad, N. H., Suyatno, A. H., Al Bushairi, S. A., Sudirwo, A. R., Syifa, N., & Rahmadayanti, N. (2025). Kain Sasirangan: Pemanfaatan Potensi Lokal Unggulan Tanaman Lahan Basah Sebagai Pewarna Alami. *Pro Sejahtera (Prosiding Seminar Nasional Pengabdian Kepada Masyarakat)*, 7(1).
- Fridayani, S. (2021). Strategi Komunikasi Program KBKM 2021 dalam Upaya Pemajuan Kebudayaan oleh KEMDIKBUD-RISTEK. *RESIPROKAL: Jurnal Riset Sosiologi Progresif Aktual*, 3(2), 150–166.
- Gaines, E. (2006). Communication and the Semiotics of Space. *Journal of Creative Communications*, 1(2), 173–181.
- Hafizianor, M. H. M. (2020). Faktor-faktor yang memengaruhi tingkat penerimaan sosial kelompok tani terhadap hutan kemasyarakatan di Kecamatan Pelaihari Kabupaten Tanah Laut. *Prosiding Seminar Nasional Lingkungan Lahan Basah*, 5(3), 168–172.
- Hartono, B., & Rohaeni, E. S. (2014). Contribution to income of traditional beef cattle farmer households in Tanah Laut Regency, South Kalimantan, Indonesia. *Livestock Research for Rural Development*, 26(8), 10–18.
- Hidayat, T. W. (2023). *Strategi Komunikasi Pemasaran Brand Streetwear Lokal “Hornycupcakes” Untuk Meningkatkan Brand Positioning Pada Konsumen Di Kota Semarang*. Universitas Islam Sultan Agung.
- Ibrahim, I., & Sulaiman, S. (2020). Semiotic communication: An approach of understanding a meaning in communication. *International Journal of Media and Communication Research*, 1(1), 22–31.
- Indrawan, R., & Yaniawati, R. P. (2016). *Metodologi Penelitian: Kuantitatif, Kualitatif dan Campuran untuk Manajemen, Pembangunan, dan Pendidikan*.
- Kotler, P. (2002). *Manajemen Pemasaran, Edisi Millenium*. PT Prenhallindo.
- Kotler, P. (2005). *Manajemen Pemasaran (Jilid 1 da)*. PT. Indeks Gramedia.
- Kurniawati, D., & Hidayah, N. (2021). Preserving the Local Culture of Sasirangan Batik in Kertak Hanyar 2 Village with Healthy Production. *International Conference on Health and Science*, 1(1), 768–780.
- Morrison, G. R., Ross, S. J., Morrison, J. R., & Kalman, H. K. (2019). *Designing effective instruction*. John Wiley & Sons.
- Permatasari, M. A., Astuti, T. M. P., Setyowati, D. L., & Abbas, E. W. (2023). Strategi penanaman nilai kearifan lokal motif sasirangan dalam keluarga di Kampung Sasirangan Kota Banjarmasin. *Prosiding Seminar Nasional Pascasarjana*, 6(1), 505–511.
- Praude, V., & Bormane, S. (2012). Influence Of Marketing Communications On The Processes Of Consumers’decisions. *Regional Formation & Development Studies*, 7.
- Priyanto, D. (2017). *Pertumbuhan Janin Manusia Dan Ajaran Asthabrata Sebagai Ide Penciptaan Karya Seni Batik*. Isi Surakarta.

A SEMIOTIC ANALYSIS OF SASIRANGAN BATIK MOTIFS DELIVERING LOCAL WISDOM OF TANAH LAUT REGENCY

Decky C. Kananto Lihu **et al**

- Rabianski, J. S. (2003). Primary and secondary data: Concepts, concerns, errors, and issues. *The Appraisal Journal*, 71(1), 43.
- Rahmadi, A. (2020). Laporan Penelitian Kajian Pembuatan Kebun Binatang Di Kabupaten Tanah Laut Kalimantan Selatan. *Universitas Lambung Mangkurat*.
- Rahmah, N. A., & Hariyanto, H. (2022). Representasi Kecantikan Wanita pada Iklan Televisi Wardah. *Media And Empowerment Communication Journal*, 1(2), 22–37.
- Risky, M. (2022). *Sejarah Nama Sungai Cuka Sampai Menjadi Perbatasan Dua Kabupaten, Tanah Laut Dan Tanah Bumbu*.
- Sugiyono. (2014). *Metode Penelitian Kuantitatif, Kualitatif, dan Kombinasi (Mixed Methods)*. Alfabeta.
- Tandjung, J. E. (2017). *Formulation of a Trade-Oriented Indonesian Position on the Protection of Traditional Cultural Expressions (TCEs): A Case Study of Indonesian Batik as Indonesia Enters the ASEAN Economic Community*.
- Wijaya, T. A. (2015). *TA: Penciptaan Buku Ilustrasi Kain Sasirangan sebagai Upaya Promosi Seni Budaya Banjarmasin kepada Remaja*. Institut Bisnis dan Informatika Stikom Surabaya.
- Zakariah, M. A., Afriani, V., & Zakariah, K. H. M. (2020). *Metodologi Penelitian Kualitatif, Kuantitatif, Action Research, Research And Development (R n D)*. Yayasan Pondok Pesantren Al Mawaddah Warrahmah Kolaka.