

The Coat of Arms Meaning Represented in West Sulawesi Government Province Logo (A Semantic of Semiotics Study)

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Abstract

This research aimed to reveal the significance meaning of the West Sulawesi Provincial Government's logo through the lens of Charles Sanders Peirce's semiotic theory and to examine the motto "Mellete Diatonganan" using Ferdinand de Saussure's linguistic framework. This research used descriptive qualitative method, and it focused on the symbolic representation of the West Sulawesi Government's coat of arms. Data collection techniques included observation, interviews, recordings, and note-taking, with a particular emphasis on the symbols used by the West Sulawesi Government and the languages spoken by informants, including the Mandarist language. The result of this research reveal that the West Sulawesi Provincial Government logo is a multifaceted sign that can be dissected through Peirce's approach, featuring elements such as a stylized traditional Mandar house encircled with the province's name in both Indonesian and English. This logo functions as an icon, index, and symbol, and is analyzed in terms of Peirce's abduction, the three grades of clarity, and interpretants. It prompts viewers to infer the values and priorities of the West Sulawesi Government, indicating its dedication to preserving and promoting local cultural heritage. Additionally, the motto "Mellete Diatonganan" emerges as a profound symbol reflecting the cultural heritage and values of the province. Using Saussure's methodology, the research offers a deeper insight into the motto's meaning and its impact on shaping the province's identity and values.

Keywords: *The Coat of Arms, Meaning, Semiotics*

INTRODUCTION

Semiotics, the study of signs, is often overlooked despite its integral role in our daily lives. As Chandler (2022) highlights, signs manifest in various forms—words, images, sounds, gestures, and objects—permeating our everyday experiences. People frequently encounter and use signs but may not fully appreciate their significance. For instance, an image of two cars colliding immediately communicates a warning about potential accidents, a message that is often more effective than lengthy textual warnings. Signs are not limited to visual symbols; gestures, like standing with hands on hips, can signify emotions such as aggression (Cobley, 2014). In advertisements, the convergence of different sign forms—words, images, and gestures—can convey complex messages when analyzed through relevant semiotic theories.

Human interaction is deeply intertwined with signs, as they help convey meaning and facilitate understanding across diverse contexts. Literary works, from poetry to drama, are rich with symbolic elements—colors, objects, sounds, atmospheres, and tones—that convey deeper meanings (Tenrisanna et al., 2024; Rahman et al., 2023; Junaid et al., 2024). This exploration of signs is particularly relevant to the study of logos, which are visual representations that embody the essence of organizations, regions, or products. Ferdinand de Saussure's theory of Semiotics, focusing on the relationship between Signifier (sound or image) and Signified (concept), offers valuable insights into understanding logos. Similarly, Charles Sanders Peirce's triadic approach—classifying signs as Icons, Indexes, and Symbols—provides a framework for interpreting how signs function and convey meaning (Andini et al., 2022; Yaumi et al., 2024).

Symbols, including national emblems, play a significant role in representing cultural identities and values. The global use of symbols, influenced by historical events such as colonialism and trade, reflects their importance in cultural and national contexts. For example, European countries introduced national symbols that spread worldwide, including to Indonesia, where symbols often incorporate unique local elements.

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The naming of places is another example of how visual and cultural aspects influence our understanding and memory. Names often derive from prominent natural features or landmarks, linking the identity of a location to its physical attributes (Amirrudin et al., 2024; Yaumi et al., 2023). This practice not only provides distinctiveness but also fosters a sense of belonging and recognition for the communities associated with these places. For instance, a village named after a local tree species or a town named for a notable geographical feature illustrates how names reflect and reinforce the characteristics of their environments.

To protect and preserve cultural and historical heritage, governments have implemented measures to safeguard the legacies of regions like West Sulawesi. These initiatives involve documenting cultural assets and establishing legal frameworks to ensure their long-term preservation. Such efforts are crucial in maintaining the cultural identity of areas amidst modernization, honoring past legacies while enriching future generations' connections to their heritage.

In addition to the significance of names, regional mottos play a vital role in defining identity. A motto, as defined by Brătianu & Bălănescu (2008), is a succinct phrase reflecting core values and principles. Government Regulation No. 77 of 2007 mandates that regional symbols, including mottos, encapsulate the region's aspirations and potential, forming a crucial part of its identity.

Symbols like mottos and logos provide deep insights into a region's character and values. While visual elements of logos often receive more attention, mottos are equally significant as they represent guiding principles and collective goals (Sandriester & Pizzera, 2023; Rahman & Weda, 2018). Research has predominantly focused on logos, but exploring mottos reveals the underlying principles that shape regional identities. Some studies, such as Arief's research on Bandung's symbols (2016) and Apsari's semiotic analysis of Gorontalo's logo conclude that highlight the richness of visual symbols must relate to the mottos (2022).

In Indonesia, each region has its unique symbols and coat of arms, as used in official documents and region identity. For instance, for the West Sulawesi Province coat of arms includes elements like the golden *Kalumpang Mandar* pattern, the Sandeq boat, and various symbolic colors and shapes. Each element, from the white pot (*Balenga Leta'*) to the trident (*Doe Pakka*), represents aspects of West Sulawesi's identity, such as unity, social harmony, history, custom, and cultural values.

The symbols in this regional emblem show the importance of maintaining identity and encouraging the spirit of citizens to maintain social harmony, prosperity and encourage development. The symbols on the coat of arms are intended to be a source of inspiration for the people. The research aims to explore these symbols further to reveal the deeper meanings represented in the symbols of the West Sulawesi Provincial Government from a semantics and semiotics perspective.

LITERATURE BACKGROUND

Some Related Previous Study

Several studies have explored symbolic representation using semiotic analysis. Putri (2018) applied Charles Sanders Peirce's theory to analyze political cartoons, highlighting how semiotic elements convey political messages. Similarly, Ibnu Pramudya's research Aliya, (2017) utilized Peirce's framework to examine the 469th Semarang City Anniversary Logo, revealing how its design effectively represents the city's celebratory spirit. Hartono and Sugali (2019) analyzed the symbolism of smiles in Lays advertisements, demonstrating how semiotic elements foster positive interpersonal connections. Bintarto and Rinanda (2016) used Peirce's theory to decode the Reog Singo Barong Studio logo, illustrating its role in promoting cultural identity. Maharani et al. (2019) applied Ferdinand de Saussure's semiotic theory to a "Save Children" poster, uncovering its advocacy for children's rights through symbolic imagery.

Additional relevant studies include Prasojawati et al. (2019), who investigated the semiotic messages in cigarette advertisements, and Assoc. Onursoy (2015), who analyzed activist images on social media. Ursula, Oktaviani et al. (2014) explored icon, index, and symbol meanings in the film *Siapa di Atas Presiden*. Building on these diverse applications of semiotic theory, this research will focus on the symbolic representation of the West Sulawesi Government Province. By applying both Peirce's and Saussure's theories, the study aims to

provide a comprehensive understanding of the logo and motto, revealing how these symbols reflect the province's cultural identity, values, and aspirations.

The integration of these studies into the current research highlights a broad spectrum of semiotic applications across different contexts. By examining various symbols and their meanings through Peirce's and Saussure's frameworks, previous research has demonstrated the versatility and depth of semiotic analysis in understanding visual and textual representations. This body of work establishes a robust foundation for analyzing the West Sulawesi Provincial Government logo and motto. The current study will build upon these insights by focusing on how the logo and motto collectively symbolize the province's identity and values, aiming to offer a nuanced interpretation that reflects both local cultural significance and broader semiotic principles. By comparing and contrasting findings from previous research with the West Sulawesi case, the study will contribute to a deeper appreciation of how symbols function in governance and cultural representation.

Charles Sanders Peirce Theory

Charles Sanders Peirce, a seminal figure in the development of pragmatism, made significant contributions to semiotics, which he described as a branch of logic focused on understanding the cognitive processes underlying human thought. His comprehensive work, later compiled into "Oeuvres Completes" 25 years posthumously, laid the foundation for the theory of signs (Zoest, 1991). Peirce conceptualized semiotics as synonymous with logic, defining it as a "quasi-necessary" doctrine of signs, reflecting his belief that understanding signs involves abstracting from observable characteristics to general principles about sign usage (Leeds-Hurwitz, 1993, p. 4). In Peirce's framework, a symbol or representation stands for something else and interacts through a triadic relationship involving a representamen (the form of the sign), an interpretant (the meaning derived from the sign), and an object (the entity the sign represents) (Chandler, 2007, p. 29). This triadic relationship, central to Peirce's semiotics, is encapsulated in the concept of "semeiosis," which refers to the process of meaning-making through signs (López-Varela Azcárate, 2023). According to Peirce, for a sign to function effectively, all three components—representamen, interpretant, and object—must be present, creating a cohesive system for understanding and communication.

Conceptual Framework

A conceptual framework is a structured sequence of research elements designed to guide the research process and articulate the problem statement clearly. It is crucial for ensuring consistency and avoiding misinterpretations or misconceptions throughout the study (Salawu et al., 2023). By providing a comprehensive overview of the research approach, the conceptual framework helps to delineate the boundaries of the study and establish a coherent structure for analyzing and presenting findings. This framework not only supports the researcher in organizing their thoughts and methodologies but also aids in clearly defining the scope and objectives of the research, thereby enhancing the overall clarity and rigor of the study.

Semiotics is a field dedicated to the study of signs and their meanings, with symbols being a particular type of sign that can encompass images, words, or other forms of representation (Adinda et al., 2023). In this research, the framework is constructed around the Symbol of the Government of West Sulawesi, applying Peirce's semiotic theory to analyze its various elements. By focusing on Peirce's typology of signs—icons, indices, and symbols—the research aims to uncover the deeper meanings embedded within the logo and understand how these signs convey the province's identity and values. This approach provides a structured lens through which the symbolism of the government's logo can be critically examined and interpreted.

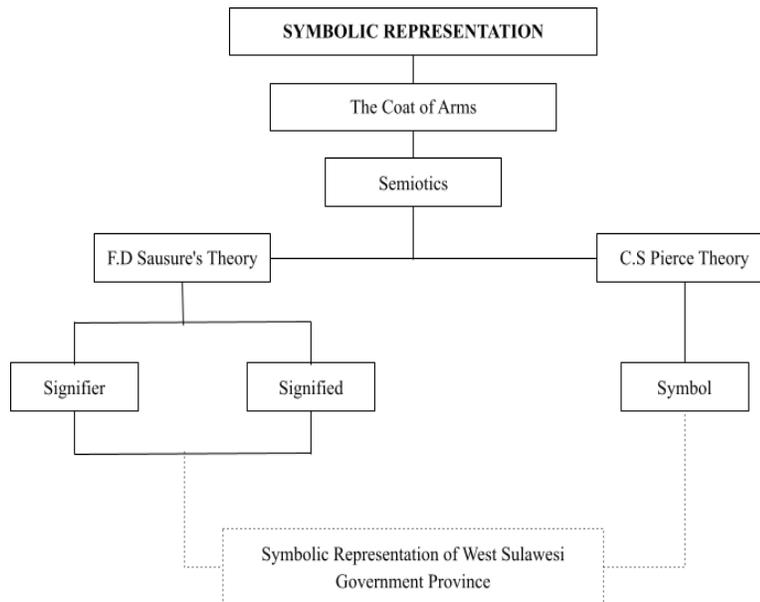


Figure 1. Conceptual Framework the Analysis of Semiotics Symbol

To fulfill the interests of expressing meaning, the research utilizes semantic studies which are usually referred to as a semantic of semiotics study.

According to Verhaar (1995, p. 9), semantics is a systematic branch of language that specifically investigates meaning or significance. Thus, semantics can be defined as the science that studies the meaning of a word. Furthermore, Semantics focuses on the relationship between linguistic signs and what they represent, as well as how context and sentence structure influence the interpretation of meaning.

OBJECTIVE OF THE RESEARCH

This research aimed to analyze the meaning of the West Sulawesi Provincial Government logo using Charles Sanders Peirce's semiotic theory, focusing on its elements such as the stylized image of the traditional Mandar house, the surrounding circle, and the bilingual province name, in order to understand how these components represent the province's values, identity, and commitment to cultural heritage. Furthermore, this research examine and interpret the significance of the motto "*Mellele Diatonganan*" found on the West Sulawesi Provincial Government logo through Ferdinand de Saussure's structuralist approach, exploring how the phrase reflects the province's cultural values and identity, and how it contributes to shaping the province's vision and mission. Based on those two concepts, this research describes the element to find semantic meaning.

RESEARCH METHOD AND SOURCES OF DATA

Research Design

The qualitative research method is tailored to explore research questions through in-depth analysis rather than statistical or quantitative processes. It focuses on collecting and interpreting data in the form of speech, writing, and behavioral observations (Ritter et al., 2023). In this study, a descriptive qualitative approach was employed to analyze the symbolic representation of the coat of arms of the West Sulawesi Government Province. This method aims to provide a comprehensive overview and detailed description of the symbolic elements within the coat of arms, without relying on quantification. By focusing on narrative data, including words, phrases, and interpretive analysis, the research delves into the intricate details and meanings embedded in the coat of arms. This qualitative descriptive approach allows for a nuanced understanding of the symbolic

representation, emphasizing the rich, contextual insights that numerical data cannot capture.

Data Sources

In conducting this research, the researcher uses books, article journal and informants as data sources. In obtaining the Symbol of West Sulawesi government data, the researcher adopted library research approach. This research uses two data sources. They are primary and secondary data.

For the primary data, this research obtained them from the officers of the Department of Communication and Information who have more information or understanding about the Symbol of West Sulawesi Government. Besides, the primary data were also gained from culturalist, local government, Community Leaders, and the King of Mamuju. Whereas for the secondary data were obtained through books, journals, and posters.

Subject of the Research

This research focuses on the symbols of the West Sulawesi Government, examining both the spoken and written forms of language as expressed by informants. It includes an analysis of the Mandarist Language, which plays a crucial role in the cultural and symbolic representation of the region. By exploring how these symbols and linguistic elements are articulated and documented, the study aims to uncover the deeper meanings and cultural significance embedded in both the official symbols and the local language. This approach provides a comprehensive understanding of how language and symbolism interact to shape regional identity and cultural heritage.

Techniques of Data Collection

This research uses several techniques of data collection which are in the form of; a) Observation: In collects the data the researcher uses observation by visiting Communications and Information Service Department Office of West Sulawesi Province. Introduced the researcher's name and addressing the researcher's purpose to come to the office. The researcher mention and introduced her name to the administration staff. The researcher also observed the symbol of West Sulawesi logo. b) Interview: While observing the symbol of West Sulawesi Government, the researcher also asked questions to some of administration office in the Department of Communication and Information about their understanding about the symbol of West Sulawesi Government. In addition, the question or interview is also raised to the Community Leaders, Culturalists, and Government in West Sulawesi Province. c) Recording: When the interview conducted to the informants, the researcher also did recording about the symbols, the words, phrases, and sentences related to the data of the research/ the Symbol of West Sulawesi Government Province. d) Note taking: In doing research it is very often the data of the research are not included or not asked to the informant because the researcher forgot to ask that kind of questions. Therefore, the researcher made note taking about the data of Symbol or languages / utterances in West Sulawesi Government.

Techniques of Data Analysis

The data of this research were collected through several techniques. To obtain reliable data, the researcher has to employ some data collection techniques. The data of Symbolic representation of West Sulawesi Government Province are addressed by the administration office, Community Leaders, Culturalists, and Government will be analyzed by:

Firstly, classifying the data based on Signifier (Sound images) Next the data are also classified based on Signified (Concept or meaning of the language). Then, the data are also analyzed based on the Symbols of West Sulawesi Government Province in the form of logo. Whereas a symbol is related to social convention.

RESULTS AND DISCUSSION

The meaning of the West Sulawesi Provincial Government logo using Peirce's approach

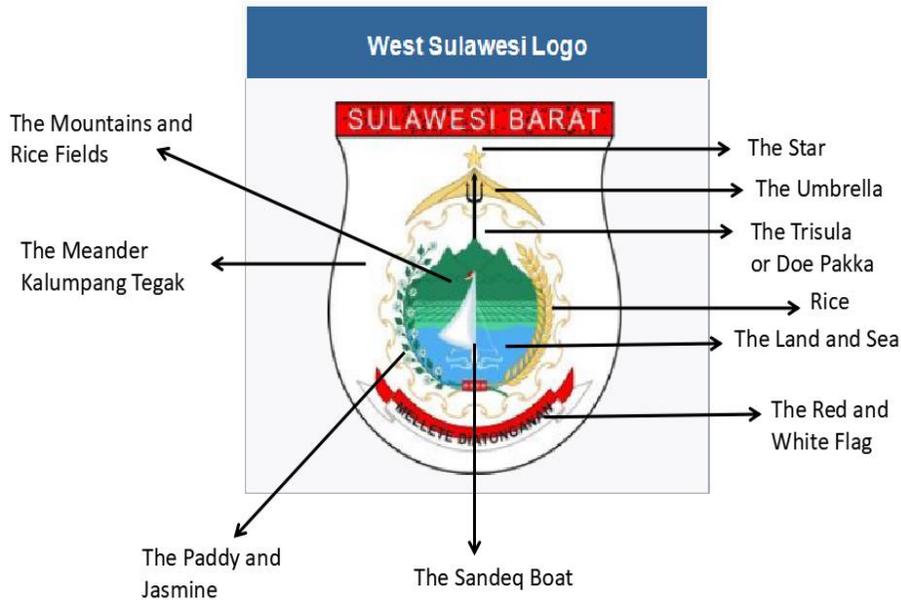


Figure 2. West Sulawesi Province Logo

The Emblem of West Sulawesi Province	The emblem, in the form of a white Balenga Leta' or periuk, symbolizes all the good things and unique characteristics of West Sulawesi.
The Meander Kalumpang Tegak	In the center of the emblem is a meander kalumpang tegak artifact in gold, with 14 pieces both inside and outside, interconnected, symbolizing West Sulawesi, formerly known as Afdeeling Mandar, which consisted of 14 kingdoms of the Mandar people, hoping to remain united and strong both within and outside West Sulawesi. The gold color itself represents prosperity, grandeur, and tranquility.
The Land and Sea	The land and sea elements depict the geography of West Sulawesi, which consists of land and sea rich in natural resources. The green color represents fertility, while the blue color represents depth.
The Mountains and Rice Fields	The mountains and rice fields represent the province's mountainous terrain and vast rice fields.
The Sandeq Boat	The traditional Mandar sandeq boat, facing forward, symbolizes the Mandar people's determination to move forward. The white color of the boat represents the intention and sincerity to change for the better.
The Five Waves	The five waves represent the five regencies that existed when the province was formed, namely Majene, Mamuju, Mamasa, Polewali Mandar, and Mamuju Utara (now known as Pasangkayu). Since the province was formed, there has been an expansion of the region, resulting in the formation of Mamuju Tengah Regency.
The Paddy and Jasmine	The paddy, as the staple food of the West Sulawesi community, represents prosperity, while the jasmine flower represents fragrance, purity, openness, and elegance. The two stalks are crossed, symbolizing the Mandar people's understanding of etiquette and politeness, tied with a red silk thread representing bravery.
The Trisula or Doe Pakka	The trisula or Doe Pakka has three sharp points, each representing Awaraniang, Amatadangan, and Asugiang, or bravery, sharp thinking, and wealth of knowledge. This weapon stands upright and strong, symbolizing honesty, while its black color represents humility.
The Umbrella	The umbrella represents protection. Its gold color represents glory, prosperity, and tranquility.
The Star	The star represents high ideals, and is also a symbol of the first principle of Pancasila, namely Belief in God.
The Red and White Flag	The red and white flag is the flag of Indonesia, with the motto "Mellete Diatonganan" or "Meniti Kebenaran" (Seeking Truth) written on it.

The researcher analyzed the West Sulawesi Provincial Government logo as a complex sign composed of

various elements, including a stylized image of a traditional Mandar house encircled by the province's name in both Indonesian and English. Using Charles Sanders Peirce's triadic model of signs, which comprises the sign itself, the object it represents, and the interpretant or meaning assigned by the interpreter, this logo can be examined from a semiotic perspective. The sign, in this context, is the stylized image of the traditional Mandar house. According to Peirce's theory, this sign can be classified as an icon because it visually resembles the object it represents—the traditional Mandar house, a cultural symbol of the Mandar people, an ethnic group native to West Sulawesi. The interpretant, or the meaning assigned to this sign, is one of cultural heritage and tradition. By featuring a traditional house as the central element, the logo suggests that the provincial government values and respects the cultural roots of its people, emphasizing the importance of preserving and honoring their cultural heritage.

The West Sulawesi Provincial Government logo is a complex sign that can be analyzed using Charles Sanders Peirce's semiotic framework. The logo features a stylized image of a traditional Mandar house encircled by the province's name in both Indonesian and English. The circle surrounding the house functions as an index, symbolizing unity and encompassing the diverse ethnic groups within the province. The province's name serves as a symbol, representing its official identity and connection to both national and international communities. Peirce's concept of abduction, which involves making an educated guess based on incomplete information, applies here as the logo prompts viewers to infer the values and priorities of the provincial government. The central image of the traditional house suggests a commitment to preserving cultural heritage, while the circle and bilingual name imply a dedication to unity and inclusivity.

Furthermore, the logo exemplifies Peirce's three grades of clarity. The first grade is the immediate recognition of the traditional Mandar house as a cultural symbol. The second grade involves understanding the logo as a representation of the province's cultural heritage and unity. The third grade of clarity is the expectation that the government will prioritize the preservation and promotion of this heritage. Additionally, the logo reflects Peirce's three types of interpretants. The immediate interpretant is the recognition of the logo's syntax and general meaning. The dynamic interpretant is the understanding of the logo as a reflection of the provincial government's commitment to cultural preservation. The final interpretant is the comprehension of the logo as a symbol of the province's identity and values.

In summary, the West Sulawesi Provincial Government logo, through its use of iconic, indexical, and symbolic elements, invites viewers to infer the government's dedication to cultural heritage and unity. By applying Peirce's semiotic concepts, the logo can be understood as a representation of the province's values and priorities.

The Meaning of the Motto 'Mellete Diatonganan' (Saussure's approach)

The motto "*Mellete Diatonganan*" is a crucial element of the West Sulawesi Provincial Government logo, and its meaning can be analyzed using Ferdinand de Saussure's approach to linguistics. Saussure's structuralist theory emphasizes the relationship between the 'signifier' (the word or symbol itself) and the 'signified' (the concept or idea it represents). In this case, the signifier is the phrase "Mellete Diatonganan," and the signified is the concept of "seeking truth" or "pursuing knowledge." This phrase, in the Mandar language spoken by one of the ethnic groups native to West Sulawesi, reflects the province's cultural heritage and identity. The signifier "*Mellete Diatonganan*" is arbitrary, meaning its connection to the concept it represents is based on cultural convention rather than any inherent relation.

The motto, when placed within the context of the logo, serves not only as a phrase but as a symbol of the province's commitment to its values and ideals. It represents a guiding principle for the province's development, emphasizing education, innovation, and growth. Additionally, it signifies the government's promise to its citizens to uphold these values, promoting their welfare and well-being. Thus, the motto "*Mellete Diatonganan*" encapsulates the province's vision and mission, both internally and in its relationships with other regions and the national government.

The Meaning of the West Sulawesi Provincial Government (Peirce's Theory)

The West Sulawesi Provincial Government logo is a complex sign that consists of various elements, including

a stylized image of a traditional Mandar house, surrounded by a circle with the province's name written in Indonesian and English. From a semiotic perspective, this logo can be analyzed using Peirce's triadic model of signs, which consists of the sign itself, the object it represents, and the interpretant or meaning assigned to it by the interpreter.

1. The Iconic Element: The Traditional Mandar House

The stylized image of the traditional Mandar house in the West Sulawesi Provincial Government logo can be seen as an icon, as it closely resembles the object it represents. The traditional Mandar house is a significant cultural symbol of the Mandar people, one of the ethnic groups native to West Sulawesi. Its distinctive architecture and design reflect the rich cultural heritage and traditions of the Mandar community.

By featuring the traditional house as the central element of the logo, the provincial government underscores its respect for and commitment to preserving the cultural roots of its people. This choice highlights the importance of cultural identity and continuity within the province's governance and community values. It signifies that the government values and honors the traditions and heritage of the Mandar people, reinforcing a sense of pride and unity among the residents of West Sulawesi.

2. The Indexical Element: The Circle

The circle surrounding the house in the West Sulawesi Provincial Government logo functions as an index, symbolizing unity and wholeness. By encircling the traditional Mandar house, the design conveys a sense of completeness and harmony, suggesting that all elements within the circle are interconnected and part of a greater whole.

Additionally, the circle represents the province as a cohesive entity, encompassing the diverse ethnic groups and cultures within its borders. This design choice underscores the government's commitment to fostering inclusivity and solidarity among its people. It highlights the interconnectedness and shared identity of the various communities that make up West Sulawesi, emphasizing the importance of unity in diversity.

3. The Symbolic Element: The Province's Name

The use of the province's name in both Indonesian and English on the West Sulawesi Provincial Government logo serves as a powerful symbol, representing the official identity of the province. This bilingual presentation highlights the province's connection to both the national and international communities, emphasizing its accessibility and relevance on a global stage. By incorporating both languages, the logo not only acknowledges the importance of local and national unity but also signals an openness to international engagement and cooperation. This dual-language approach reinforces the province's commitment to inclusivity and its aspiration to be recognized and respected beyond its borders.

4. Abduction and the Three Grades of Clarity

The logo of the West Sulawesi Provincial Government invites viewers to infer the values and priorities of the administration through its design elements. The central image of the traditional Mandar house suggests a strong commitment to preserving and promoting the cultural heritage of the region. Meanwhile, the encompassing circle and the use of both Indonesian and English names indicate a dedication to unity and inclusivity. This visual rhetoric aligns with Peirce's concept of abduction, which involves making educated guesses or inferences based on incomplete information.

Moreover, the logo exemplifies Peirce's three grades of clarity. The first grade represents the immediate recognition of the traditional Mandar house as a cultural symbol. The second grade involves understanding the logo as a broader representation of the province's cultural heritage and unity. The third grade of clarity entails anticipating the practical effects of this representation, namely, the expectation that the provincial government will actively prioritize and support the preservation and promotion of its cultural legacy.

5. The Three Types of Interpretants

The logo of West Sulawesi Province can be analyzed through Peirce's three types of interpretants. The

immediate interpretant is the initial recognition of the logo's elements, understanding it as a representation of the province's cultural heritage and unity. The dynamic interpretant involves the interpretation of the logo within the actual context of the provincial government's actions and commitments, specifically its dedication to preserving and promoting cultural heritage. The final interpretant captures the ultimate meaning of the logo as a symbol of the province's identity and core values.

Local perspectives further illuminate the significance of the logo and motto. According to Rudi, a local resident, the Mandar horse depicted on the logo signifies strength, courage, and the rich cultural heritage of the province. Hasan, a historian, sees the horse as a symbol of the Mandar Kingdom and attributes its representation to themes of strength, courage, and freedom. Lina, a student, associates the horse with the province's pride and identity, while Amir, a community leader, views it as a unifying emblem that embodies shared history, culture, and values. The motto "Mellele Diatonganan," meaning "Striving for Excellence," is broadly understood as a motivational call to action, urging individuals to work diligently and foster a better future for the province. Collectively, the logo and motto are integral to West Sulawesi's cultural identity, fostering pride, unity, and a commitment to preserving and promoting the province's heritage.

CONCLUSION

Based on the discussion above, analysis of the logo and motto of the West Sulawesi Provincial Government "Mellele Diatonganan" through the theoretical framework of Peirce and Saussure reveals significant insights into its symbolic and cultural meaning. This logo depicts a traditional Mandar house surrounded by rings and displays the name of the province in Indonesian and English and functions as an icon, index and symbol. Peirce's concepts of abduction, three levels of clarity, and three types of interpretation explain how the logo communicates the government's commitment to cultural heritage, unity, and inclusivity.

The motto "*Mellele Diatonganan*", analyzed through Saussure's structuralist approach, emerges as a deep symbol of the values and identity of the province. This reflects the cultural heritage of West Sulawesi and serves as a motivational call to strive for excellence. Overall, the logo and motto not only articulate the province's core values and priorities but also play an important role in shaping and strengthening the West Sulawesi's cultural identity and commitment to its people. This research concludes that everyone needs to appreciate the meaning contained in the coat of arms as a sense of belonging and pride which in turn will encourage enthusiasm and participation in development since the coat of arms is intended as a source of inspiration in regional development.

The implications of this research are to foster self-confidence by understanding the semantic meaning of what is written on the logo. Lastly, the logo and motto are an integral part of West Sulawesi's cultural identity, fostering pride, social harmony, unity, and a strong commitment to preserving and promoting the province's heritage for now and future.

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