

ABSTRACT

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Representation of marriage in Uang Panai Mahal Film (Semiotic Analysis in Uang Panai Mahal produced by Makkita Cinema Production in 2016)

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Film is one of the most effective tools to deliver message and information. With audio and visual presentation, film functioned as entertainment for audience. With rapid growth of films in Indonesia, it is able to display custom or culture that exist in society. Film becomes a media to represent and construct the reality of society. Just like the custom of marriage in Buginese society that displayed in a film "Uang Panai Mahal". This research aimed to know how the custom of marriage in Buginese people constructed in film "Uang Panai Mahal".

This research uses qualitative approach with semiotic analysis method two-step significance Roland Barthes. This research analyzes meanings by seeing scenes and dialogue to acknowledge denotation meanings, connotation and myth that exist in film Uang Panai Mahal.

The result of this research shows that the marriage customs in Buginese people, that is *mammanu'-manu'* done to know if another man has already asked the girl's hand in marriage and also to get to know her parent. Buginese people have high solidarity especially in matters of marriage. Buginese people also does *madduta* to agree on how much the Uang Panai will be and to set the wedding date. The embodiment of Uang Panai for Buginese man is one of the practice of *siri'* and the ability of Buginese people to apply Taro ada' taro gau' (hold tight to what has been said).

Keywords: Film, Representation, Marriage, Buginese People