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Roland Barthes' Semiotic Analysis of Feature Text Written by the Students in Language and Literature Education Study Program

Atikah Nurul Asdah[1], Devi Apyunita[2]

[1]Pendidikan Bahasa dan Sastra Indonesia, Universitas Negeri Makassar, Indonesia; Atikah.nurul.asdar@unm.ac.id
[2] Pendidikan Bahasa dan Sastra Daerah, Universitas Negeri Makassar, Indonesia; Devi.apunita@unm.ac.id

Article Info	ABSTRACT
Keywords: Semiotic, Text Feature, Roland Barthes, Language and Literature Students	This study aims to investigate the structure of meaning and the embedded cultural values in nature-themed feature texts composed by students of the Indonesian Language and Literature Education program. Employing a qualitative descriptive approach, the study adopts a semiotic text analysis design. Data were collected through documentation of the feature texts and semi-structured interviews. The analysis was guided by five semiotic codes: hermeneutic, semic, symbolic, proairetic, and cultural. The findings revealed that the students' feature texts consistently incorporate all five semiotic codes, each contributing to the enrichment of narrative structure and depth of textual meaning. The hermeneutic code generates curiosity and suspense; the semic code conveys connotative meanings; the symbolic code represents cultural and spiritual symbolism; the proairetic code structures the narrative flow; and the cultural code reflects local cultural values. Moreover, the texts exhibit significant values such as aesthetic awareness, ecological consciousness, cultural preservation, and spiritual reflection. This study concluded that students' feature texts function as a medium of personal and cultural expression, while simultaneously serving as a tool for critical literacy. These texts support transformative learning and foster cultural identity reinforcement within educational contexts.
Corresponding Author: Atikah Nurul Asdah Universitas Negeri Makasar atikah.nurul.asdar@unm.ac.id	

1. INTRODUCTION

The advancement of the education sector requires learning models that go beyond the attainment of cognitive outcomes, encouraging the development of social, cultural, and environmental awareness. In the context of Indonesian language education, feature texts, which are a form of narrative journalism, hold significant potential as instructional tools for promoting critical literacy and cultural ecological awareness. Travel-themed feature texts, in particular, present personal experiences of exploring a place through narratives that are both reflective and insightful (Bulqiyyah et al., 2024). With a narrative style that emphasizes human interest and aesthetic expression, this genre not only delivers information but also conveys cultural, historical, and environmental values that are part of the community's lived space (Gultom, 2012; Ali, 2023; Trihastutie, 2024).

The semiotic framework developed by Roland Barthes offers a comprehensive approach to analyzing texts by uncovering layers of meaning beyond the literal level. Barthes, as cited in Sunahrowi (2019), identifies five major codes that shape textual meaning: hermeneutic, proairetic, semic, symbolic, and cultural. This framework is effective in revealing implicit messages in both literary and non-literary texts. Previous research by Kanzunnudin (2022), for instance, demonstrated how these five codes could expose cultural and moral values in the poem "Ibu" by D. Zawawi Imron. Similarly, Agustiawan (2024) employed the same framework to explore gender and cultural representations in the film *Wadjda*, illustrating the framework's relevance for analyzing social discourse within narrative media.

Despite its applicability, few studies have explored the use of Barthes' semiotic approach in educational contexts, especially concerning texts produced by university students as part of their academic development. Initial observations in Indonesian language education programs indicate that students often write feature texts to articulate personal experiences and express empathy toward environmental and cultural issues.

This suggests that student-written feature texts can be regarded as cultural artifacts that deserve semiotic investigation for their potential to enhance ecological and cultural consciousness. Furthermore, there is a noticeable gap in research that applies Barthes' framework specifically to travel feature texts written by preservice teachers. This study, therefore, seeks to analyze the representation of meaning using Roland Barthes' five semiotic codes in travel-themed feature texts on natural beauty, authored by prospective Indonesian language educators. The study is situated within the broader objective of promoting meaningful and transformative learning in higher education.

2.   METHODS

A descriptive qualitative approach was adopted, employing a text analysis design grounded in Roland Barthes' semiotic theory. This approach was selected to facilitate an in-depth interpretation of the meanings embedded in student-authored feature texts, which were used as the primary data source. As suggested by Creswell (2014), qualitative approaches are appropriate for exploring meanings that are socially and culturally constructed within texts or human actions. The text analysis was conducted interpretively, to uncover sign structures and implicit messages conveyed through semiotic codes.

Data were obtained through documentation by collecting feature texts written by students as part of the Creative Writing course. This technique was selected because the text served as the central focus of the semiotic analysis. According to Bogdan and Biklen (2007), documentation was treated as a principal data source in text-based qualitative studies, enabling the analysis of discourse, symbols, and hidden communication patterns within written compositions. Semi-structured interviews were also conducted with several students who authored the texts. These interviews were designed to elicit insights regarding their communicative intentions, the values they intended to convey, and the cultural references integrated into the writing process. The interviews functioned as a complementary data source to support the interpretation of meaning during textual analysis. This strategy aligns with Strauss and Corbin's (1998) emphasis on the importance of data triangulation in enhancing the credibility of qualitative research findings.

The researcher served as the principal instrument in this study, in line with Lincoln and Guba's (1985) assertion that the qualitative researcher must design the study, collect the data, and carry out the analysis and interpretation directly. To enhance objectivity, a text analysis sheet was utilized. This sheet was developed based on Barthes' five semiotic codes, including hermeneutic, semic, symbolic, proairetic, and cultural. It contained indicators and analytical guidelines for each code to facilitate the identification of meanings and sign structures within the texts.

The data were analyzed using Barthes' semiotic method, which interprets textual meaning through five structural codes: (1) the hermeneutic code, related to enigma and unresolved questions; (2) the semic code, involving connotative and polysemous meanings; (3) the symbolic code, addressing binary oppositions and symbolic representation; (4) the proairetic code, concerning narrative actions and plot development; and (5) the cultural code, referring to embedded social and cultural references. These five codes enabled a comprehensive and layered reading of the student feature texts, revealing implicit ideological meanings and social values. As emphasized by Barthes (1977), textual meaning is inherently plural and open-ended; therefore, the analysis was conducted systematically and interpretively, with consideration of the cultural contexts of both writer and reader.

In addition to the semiotic analysis, a thematic analysis was also conducted to categorize dominant values conveyed in the texts, including themes of humanity, environmental awareness, and social justice. This procedure followed the six-phase framework proposed by Braun and Clarke (2006), which included data familiarization, initial coding, theme development, theme refinement, theme definition, and the preparation of the final thematic report.

3.   RESULTS AND DISCUSSION

Semiotic Analysis of Student Feature Text based on Roland Barthes' Five Codes
1.   Hermeneutic Code (Puzzle Codes)

The hermeneutic code in Roland Barthes' semiotic analysis refers to elements within the text that evoke curiosity and generate questions that are gradually answered. In the feature text by Nur Asisah, titled *'Pulau Dutungan: A Hidden Gem in Barru Worth Visiting,'* such elements can be observed through specific narrative constructions.

"Pulau kecil ini mungkin belum banyak dikenal orang, tetapi menawarkan keindahan yang tak kalah dari destinasi populer lainnya."

The sentence constructs an enigma: why is this island referred to as a hidden gem? What makes it unique? The hermeneutic code operates by inviting the reader to uncover distinctive qualities that remain largely unknown to the public.

In the feature text by Fitrah Ramadhani titled '*Tongke-Tongke Mangrove Forest: The Harmony of Nature and Life at the Eastern Tip of Sinjai,*' the following sentence appears.

"Tak banyak yang tahu bahwa di ujung timur Kabupaten Sinjai terdapat surga kecil yang menyatu antara hutan dan laut."

This statement directly evokes curiosity. The phrase '*a little paradise*' functions as a metaphor that constructs a sense of mystery surrounding the beauty and ecological significance of the place.

In the feature text by Salsabilah titled '*Exploring the Natural Beauty of Panrangluhu Beach in Bulukumba,*' the following sentence appears:

"Apabila sahabat mencari ketenangan di pinggir pantai, Pantai Panrangluhu jawabannya."

The sentence serves as a hermeneutic marker, as it does not explicitly explain why the beach is described as calming. Instead, the reader is encouraged to continue reading in order to discover the underlying reasons.

In the feature text by Hikma titled '*Experiencing the Hidden Natural Harmony of Sumpang Bita,*' the following sentence is presented:

"Pangkajene, 12 Januari 2025, sore hari yang tenang memberikan kedamaian pada setiap makhluk di bumi."

This narrative implies a personal sense of peace, yet it also invites curiosity: where is this place, and in what ways does it offer a sense of tranquility?

In the feature text by Nurfaadiyah titled '*Exploring Pangkep as a Nature Tourism Destination in South Sulawesi,*' the following sentence appears:

"Dijuluki sebagai 'Serambi Madinah', kota Pangkep memberikan perpaduan yang sempurna antara pulau, pasir putih, dan gunung-gunung..."

The designation 'Veranda of Medina' stimulates interpretation and the search for meaning, how does *Pangkep* hold a symbolic connection to the holy city?

In the feature text by Hasnawati titled '*Crossing the Bekol Savanna: Discovering Africa at the Eastern Tip of Java,*' the following sentence is found:

"Keindahan yang sering disebut sebagai 'Little Africa' di Indonesia."

This clause implies a distinctive cultural and geographical comparison, prompting readers to understand why *Baluran* is equated with Africa.

In the feature text by Sartika titled '*Bulukumba, a Regency Rich in Tradition and Nature,*' the following sentence appears:

"Dengan tema 'Bulukumba, Kearifan Lokal untuk Membangun Masa Depan'..."

This statement provokes questions regarding how local wisdom can serve as a foundation for future development and what concrete forms of its preservation exist.

In the feature text by Tanete Yosua titled '*Buntu Burake Tourist Attraction (Jesus Christ Statue) in Tana Toraja*,' the following sentence is presented:

"Patung Yesus ini dikatakan merupakan patung Yesus yang tertinggi di dunia karena berada di atas bukit setinggi 1.700 meter..."

This statement creates a profound sensation and encourages readers to further investigate why this statue is regarded as spiritually and geographically significant.

In the feature text by Risqy titled '*The Beauty of Saung Angklung Udjo: An Inspiring Cultural Tourism Destination*,' the following sentence appears:

"Kegiatan Modul Nusantara adalah agenda yang sangat dinantikan oleh mahasiswa Pertukaran Merdeka."

This statement framed the readers' expectations and embodied the potential for further exploration, particularly concerning the types of cultural experiences that could be encountered and their subsequent implications.

Based on the analysis, the students' feature texts demonstrated that the application of the hermeneutic code effectively generated narrative tension that stimulated the reader's curiosity from the outset. Implicit questions were embedded within each text and gradually addressed throughout the narrative trajectory, through detailed descriptions of locations, personal experiences, and the exposition of cultural and ecological insights. Phrases such as "*hidden gem,*" "*a small paradise,*" and "*the tallest statue in the world*" served as strategic semiotic devices that opened interpretive space while reinforcing the depth and reflective nature of the feature genre.

These findings substantiated the argument that the hermeneutic code in feature writing functioned not merely as a narrative prelude but as a strategic mechanism for directing the text's meaning structure and engaging the reader as an active interpreter (Barthes, 1974; Eco, 1979). Rather than passively receiving information, the audience was invited to reconstruct meaning through the narrative prompts that provoked implicit inquiries. This narrative tension underpinned both emotional and cognitive reader engagement throughout the reading experience.

Furthermore, the study revealed that the students, as authors of the feature texts, exhibited a competent ability to construct narratives with rhetorical precision and aesthetic awareness. Composed within an academic setting and rooted in exploratory encounters with local culture and natural environments, these texts reflected a synthesis of critical literacy skills and creative expression.

2. Semic Code (Connotative Code)

The semic code refers to the connotative meaning within the text, namely additional meanings that are not directly apparent from the denotative or literal meaning. In feature texts, this code serves to add emotional, symbolic, and aesthetic layers to the narrated experience.
a. Text: Nur Asisah
   "...air laut sebening kristal yang memantulkan langit cerah."

The connotation of natural beauty is associated with inner peace and a sense of gratitude. The reflection of the sky on the sea surface is not merely a visual phenomenon, but also a symbol of unity between earth and sky, between humans and nature.
b. Text: Fitrah Ramadhani
   "...akar-akar menjuntai seperti tangan yang merangkul bumi."

Mangrove roots are metaphorically portrayed as protectors and caretakers of the Earth. The connotative meaning reinforces the narrative that nature is a living entity with a spiritual connection to humans.
c. Text: Salsabilah
   "...pantai yang memukau, surga tersembunyi..."

The use of the word "*surga*" means "paradise" conveys the connotative meaning of the place as a space of spiritual serenity. The beach is not merely a physical setting, but a site for emotional and spiritual restoration.
d. Text: Hikma
   "...langkah demi langkah menemani jalan memasuki kawasan hijau itu."

The steps taken signify not only a physical journey, but also an inner voyage toward purification and mental calm. The green universe serves as a symbol of healing and self-reflection.
e. Text: Nurfaadiyah
   "...kenikmatan alam yang sesungguhnya."

This phrase strengthens the emotional connection between humans and nature. The enjoyment is not merely physical but also spiritual, shaping the meaning that beauty is a holistic experience.
f. Text: Hasnawati
   "...langit yang tadinya biru bertransformasi menjadi oranye keemasan..."

The changing sky is interpreted as a mystical experience. The golden-orange hues symbolize spirituality, happiness, and eternity.

g. Text: Sartika
> *"...pantai ini memiliki pasir putih yang halus dan air laut yang jernih."*

The natural beauty is depicted with connotations of purity, sanctity, and tranquility. This narrative sublimely and aesthetically reinforces local excellence.

h. Text: Tanete Yosua
> *"...nuansanya seperti sedang melayang di atas ketinggian."*

The sensation of floating is not merely a physical feeling but a metaphor for a spiritual experience. The glass bridge serves as a point of transcendence between the real world and the realm of faith.

i. Text: Risqy
> *"...makna serta filosofi di balik setiap nada yang dihasilkan."*

The tone of the angklung is not merely a sound but a medium of communication across cultures and generations. This connotative meaning enriches the narrative as a form of respect for local wisdom.

Based on the analysis, the students' feature texts demonstrate that the use of the seme code effectively enhances readers' emotional and symbolic engagement with the depicted tourist sites. The students not only provide literal descriptions of the locations but also employ figurative and metaphorical language to construct layers of meaning. Expressions such as "sea water as clear as crystal," "roots hanging like hands," and "the sky turning golden orange" reveal that natural beauty transcends mere visual perception, resonating with spiritual, psychological, and philosophical dimensions.

These findings support the argument that feature texts composed through a semiotic lens are not merely informative but also aesthetic and reflective (Barthes, 1977; Hall, 1997). The connotative elements in the texts broaden readers' interpretive horizons and facilitate the understanding that nature, culture, and tourism experiences operate as semiotic fields communicating meanings beyond visual description. The diction employed by the students contributes to shaping an emotional ambiance and constructing the place identity as a space imbued with both personal and collective significance.

3. Symbolic Code (Opposition and Symbolic Code)

The symbolic code refers to binary oppositions and the representation of symbols within the text. In the context of students' feature texts, these symbols reinforce the narrative meaning and broaden readers' interpretation of places and experiences.

a. Text: Nur Asisah
> *"Pulau kecil ini mungkin belum banyak dikenal orang, tetapi menawarkan keindahan yang tak kalah dari destinasi populer lainnya."*

Dutungan Island serves as a symbol of beautiful remoteness, a place distant from the center yet rich in meaning. It represents hidden values and affirms that being unpopular does not equate to being worthless.

b. Text: Fitrah Ramadhani
> *"Hutan Mangrove Tongke-Tongke bukan sekadar tempat wisata..."*

The mangrove symbolizes resilience, adaptation, and the collective human effort against coastal erosion. The presence of H. Taiyeb as a pioneer makes this place a symbol of conservation spirit and community leadership.

c. Text: Salsabilah
> *"Pantai Panrangluhu...surga tersembunyi..."*

The beach symbolizes peace and inner purity, while the construction of phinisi ships represents tradition and local maritime glory. This combination forms a harmonious opposition between nature and culture.

d. Text: Hikma
> *"Langkah demi langkah menemani jalan memasuki kawasan hijau itu..."*

Sumpang Bita, as a green space, symbolizes healing, contemplation, and reflection. It represents the harmony between humans and nature, as well as the ecotherapeutic function of the natural landscape.

e. Text: Nurfaadiyah
> *"Dijuluki sebagai 'Serambi Madinah'..."*

This nickname is not merely a geographic identity but a symbol of religiosity and the spiritual attachment of the Pangkep community. The combination of mountains, sea, and islands serves as a symbol of the harmonious completeness of God's creation.

f. Text: Hasnawati

> *"Sabana Baluran disebut sebagai 'Little Africa'..."*

Baluran is positioned as a symbol of exoticism and untamed beauty, creating a contrast between the familiar and the foreign, between Indonesia and Africa. This evokes a sense of a 'long journey' within the country.

g. Text: Sartika

> *"Bulukumba, Kearifan Lokal untuk Membangun Masa Depan..."*

Local wisdom becomes a symbol of continuity between the past and the future. The traditions of Pangngaru' and Mappadendang are not merely rituals but represent the community's values, spirituality, and cultural sustainability.

h. Text: Tanete Yosua

> *"Patung Yesus ini dikatakan tertinggi di dunia karena berada di atas bukit..."*

The statue of Jesus at Buntu Burake symbolizes soaring spirituality. The glass bridge serves as a symbol of the journey of faith and the courage to cross the boundary between the worldly and the divine.

i. Text: Risqy

> *"Setiap nada angklung memiliki filosofi..."*

The angklung becomes a symbol of harmony and togetherness. In the performance interaction, culture is not only witnessed but lived, making Saung Angklung Udjo a symbol of enjoyable and inclusive cultural education.

Based on the analysis, it was shown that symbolic codes serve as a crucial element in conveying deeper and more complex meanings behind the tourist attractions presented in the students' feature texts. Symbols appearing in the texts, such as islands, mangroves, beaches, savannas, angklung, glass bridges, and the title 'Serambi Madinah', were not only depicted as physical locations but also represented values such as resilience, spirituality, purity, togetherness, and cultural attachment. Each location in the texts was portrayed not merely as a physical space but as a symbolic space containing social and philosophical values.

The findings demonstrated that symbolic codes in the feature texts functioned to construct binary oppositions between local and global, spiritual and worldly, alienation and connection, as well as past and future (Barthes, 1977; Lévi-Strauss, 1963). For example, the Baluran savanna, referred to as 'Little Africa,' created a contrast between local and international exoticism, while the statue of Jesus at Buntu Burake symbolized faith rising amidst the natural beauty of Tana Toraja. These symbols reinforced the narrative that local nature and culture are not only visual heritage but also spiritual and philosophical legacies.

4. Proairetic Code (Action Code)

The proairetic code relates to actions or sequences of events that shape the storyline. In student feature texts, this code appears through the arrangement of events that form a sequence of experiences, providing a logical and engaging narrative structure.

a. Text: Nur Asisah

> *"Saya menaiki perahu menuju Pulau Dutungan, disambut jembatan kayu, dan mendaki sedikit menuju gardu pandang."*

This sequence of actions marks a physical journey that also shapes an emotional experience. These gradual actions depict the writer's perspective in exploring the place and constructing an authentic experience.

b. Text: Fitrah Ramadhani

> *"Kami menyusuri hutan mangrove melalui jalan kayu, berhenti di menara pantau, dan mengamati biota laut."*

These actions compose a layered ecotourism experience: from exploring, observing, to reflecting on conservation history.

c. Text: Salsabilah

"Saya duduk di tepi pantai, berjalan di pasir putih, menyaksikan pembuatan kapal, dan menyewa banana boat."

This sequence reflects a tourism experience that is both active and relaxing. Each action guides the reader from contemplation to adventure.

d. Text: Hikma

"Saya berkendara ke Sumpang Bita, melewati pegunungan, tiba dan duduk menikmati alam, lalu pulang dengan perasaan tenang."

This series of simple activities carries profound meaning. These ordinary actions serve as a medium for inner journey and reflection.

e. Text: Nurfaadiyah

"Saya mengunjungi Leang Lonrong, Sumpang Bita, dan Taman Batu Karst dalam satu jalur, lalu menyeberang ke pulau-pulau."

This gradual travel pattern provides information about the tourist route while also illustrating the interconnectedness between destinations as a continuous narrative.

f. Text: Hasnawati

"Naik jeep ke sabana, melihat rusa dan banteng, lanjut ke Pantai Bama, lalu kembali menyaksikan matahari terbenam."

The sequence of actions in this text constructs a cinematic adventure. Each movement is narrated with a strong visual and emotional progression.

g. Text: Sartika

"Mengamati upacara adat, menikmati pemandangan pantai, dan mencicipi makanan khas."

These actions are not merely observations but also forms of participation in the local culture, adding depth to the experience.

h. Text: Tanete Yosua

"Perjalanan menuju Buntu Burake, menaiki jembatan kaca, dan menyaksikan pemandangan dari ketinggian."

The actions in this text symbolize a spiritual pilgrimage. Each stage is not merely a physical activity but also a transformation of meaning.

i. Text: Risqy

"Menonton pertunjukan angklung, berpartisipasi bermain bersama anak-anak, dan merenungi filosofi bambu."

The sequence of actions in Saung Angklung Udjo illustrates an active learning process, from observation to participation to reflection.

Based on the results of the analysis, the students' feature texts demonstrate that the use of the proairetic code constructs a dynamic and meaningful narrative structure. The actions depicted in the texts do not merely describe tourism activities, but also outline emotional and spiritual stages. Each action signifies a shift in the writer's inner state and supports the travel narrative as a process of transformation.

These findings support the argument that a well-written feature text strategically arranges events to guide the reader through a logical, reflective, and memorable sequence of experiences (Barthes, 1974; Chatman, 1978). The proairetic code serves as a bridge between place, time, and emotion, making the narrative not only informative but also aesthetically and emotionally engaging. This study also affirms that the students' ability to structure action codes sequentially is an indicator of their mastery of narrative structure in feature writing. It illustrates the integration of storytelling techniques, field observation, and descriptive style, characteristics essential to producing high-quality feature texts.

5. Cultural Code

The cultural code refers to the knowledge, values, norms, and cultural symbols recognized by the reader and which shape meaning within the text. In the students' feature texts, this element reinforces the local context and highlights the close relationship between tourist destinations and the culture of the local community.

a. Text: Nur Asisah

"Pulau Dutungan menawarkan pengalaman lokal melalui aktivitas wisata bahari dan pemandangan khas daerah pesisir Sulawesi."

The island is not merely a geographical symbol, but also reflects coastal culture, including how the local community welcomes tourists and cares for the marine ecosystem.

b. Text: Fitrah Ramadhani

"Upaya swadaya masyarakat menanam mangrove sejak 1985..."

The values of mutual cooperation and sustainability passed down through generations form part of the local cultural identity. The presence of the figure H. Taiyeb reinforces the value of exemplary leadership within the context of ecological culture.

c. Text: Salsabilah

"Pembuatan kapal phinisi...menggunakan kayu bitti dan ulin."

Phinisi is not merely a ship, but a symbol of the Bugis-Makassar cultural heritage recognized worldwide. Its mention signifies pride in traditional technology and local wisdom.

d. Text: Hikma

"Sumpang Bita sebagai taman purbakala..."

This area is not only a tourist destination but also a historical site that preserves traces of ancestral culture, highlighting the connection between nature, history, and the identity of the Pangkep community.

e. Text: Nurfaadiyah

"Dijuluki sebagai 'Serambi Madinah'..."

This epithet affirms the community's religious identity and represents Islamic values that coexist harmoniously with the beauty of nature.

f. Text: Hasnawati

"Baluran sebagai 'Little Africa' lokal di ujung timur Jawa..."

The use of the term places Baluran within the discourse of global tourism, while also emphasizing the biological and social uniqueness of the surrounding community.

g. Text: Sartika

"Tradisi Pangngaru' dan Mappadendang masih dilestarikan..."

This cultural practice reflects the resilience of the Bulukumba community in preserving agrarian traditions and spirituality. It also highlights that culture is an integral part of development.

h. Text: Tanete Yosua

"Patung Yesus Buntu Burake dibangun di atas bukit sebagai tempat wisata rohani."

The representation of Christian religious culture becomes a tourist attraction and signifies the plurality of religious identities in Indonesia. Its cultural significance lies in the integration of faith and monumental architecture.

i. Text: Risqy

"Pertunjukan Bambu Petang, Kaulinan Urang Lembur, dan filosofi nada angklung."

Saung Angklung Udjo serves as a concrete example of living cultural education. Its activities strengthen the preservation of Sundanese arts while bridging traditional culture with younger generations.

Based on the analysis results, the students' feature texts demonstrated that cultural codes play a dominant role in building the context and meaning of the texts. The students successfully highlight local cultural values as an essential part of the tourism experience narrated. Whether through traditions, beliefs, or local technology, each text showed that tourism cannot be separated from the cultural framework of the

community. These findings support the argument that a semiotic approach in feature texts can reveal hidden social and cultural representations behind descriptive narratives (Barthes, 1977; Hall, 1997). Culture is not merely a backdrop but becomes the main substance in constructing place identity, strengthening tourist appeal, and instilling educational values. This study revealed that students have internalized the importance of cultural aspects in feature narratives, so their works not only introduce places but also promote the preservation of local identity. Cultural codes function as a bridge between readers and community values, while also strengthening cultural literacy and empathy across regions.

Analysis of the Values Contained in Students' Feature Texts

The feature texts analyzed in this study represent important values that support character building, ecological awareness, and the strengthening of cultural identity. These values appear both explicitly and implicitly through narration, symbols, and connotations within the texts, including:

1. Aesthetic Value and Appreciation of Nature

   Almost all texts vividly depict the natural beauty of Indonesia with deep appreciation. Descriptions of beaches, mangrove forests, savannas, and archaeological parks demonstrate students' aesthetic awareness of the environment as something beautiful, admirable, and worthy of preservation.

2. Ecological and Sustainability Values

   Several texts contain narratives of environmental conservation and strong ecological reflection. Efforts such as mangrove planting, preservation of archaeological parks, and the importance of harmony with nature illustrate a high sense of ecological responsibility.

3. Spiritual and Reflective Values

   In some texts, the tourist experience is positioned as a spiritual and reflective journey. Locations like savannas, the statue of Jesus, and quiet forests are portrayed as contemplative spaces inviting peace and self-introspection.

4. Cultural and Traditional Values

   Narratives highlighting the making of phinisi boats, the Pangngaru' and Mappadendang traditions, and angklung performances show an appreciation for traditions as noble cultural heritage that must be preserved and passed on to future generations.

5. Togetherness and Social Values

   The spirit of mutual cooperation, community solidarity, and involvement in the development and preservation of tourist destinations emerge as important themes in several texts.

6. Educational and Cultural Literacy Values

   Tourist objects in the texts also serve as non-formal educational media that expand understanding of history, arts, and local culture through direct experience.

Based on this analysis, the students' narratives do not merely explore tourist objects descriptively but also serve as a space for planting noble values rooted in culture, nature, and humanity. The students position themselves not only as observers but also as members of the community responsible for environmental preservation, strengthening local identity, and spreading positive values.

Aesthetic and spiritual values are reflected in poetic descriptions of natural landscapes, while social, ecological, and educational values appear in portrayals of cultural practices, conservation efforts, and community participation. These findings emphasize that feature texts act as a literacy medium that unites personal experience with collective awareness, while promoting transformative learning objectives. Students do not simply narrate journeys but also raise issues of sustainability, cultural pluralism, and humanity. Therefore, the analyzed feature texts function as reflective and educational media that enhance value literacy, making their works relevant to readers seeking deeper meaning, not just information.

4.   CONCLUSION

Based on the analysis results, students' feature texts themed on natural beauty consistently demonstrate the application of Roland Barthes' five semiotic codes. The hermeneutic code is marked by the emergence of curiosity that is resolved within the narrative; the semic code shows the use of connotative meanings that enrich the text's aesthetics; the symbolic code reveals cultural, spiritual, and sustainability symbols; the proairetic code builds the narrative structure through a sequence of logical actions; and the cultural code presents local values, traditions, and community wisdom. The main values contained in the texts include aesthetics, ecological awareness, spiritual reflection, cultural preservation, and social education. These findings prove that students' feature texts do not merely present tourism information but also integrate cultural literacy

and character building. This study implies the importance of applying a semiotic approach in teaching feature writing to strengthen students' critical literacy and cultural awareness and opens opportunities for further exploration in the study of other feature texts.

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