

SEMIOTICS ANALYSIS: BANNER SHOP NAMES AT PASAR MODERN BINTARO JAYA

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Abstrak

Penelitian ini mengangkat bidang studi Semiotik yang berfokus pada analisa sebuah tanda spanduk toko di Pasar Modern Bintaro. Dalam penelitian ini berfokus pada cara penginterpretasian terhadap sebuah sign tersebut. Selain itu juga, memahami makna dari tanda yang ada di depan toko. Tujuannya untuk menambah wawasan dalam cara memahami dan menginterpretasi spanduk toko sesuai dengan ilmu Semiotik. Penelitian ini menggunakan metode deskriptif kualitatif dalam mengambil dan menganalisa data. Kemudian, dalam penelitian ini menggunakan teori Pierce (1931) untuk menginterpretasi data melalui representamen, object, dan interpretant. Kemudian, dikaitkan dengan tipe tanda dari elemen tersebut, yaitu icon, index, and symbol. Melalui elemen tersebut, dalam penelitian ini menemukan total data sebanyak 31. Data tersebut terdiri dari icon (6), index (0), symbol (25). Tipe tanda symbol mendominasi tanda spanduk toko di Pasar Modern Bintaro. Disisi lain, para penulis tidak menemukan tipe tanda index di lokasi tersebut. Dengan demikian, penelitian ini menjelaskan tipe-tipe tanda dengan analisa yang meliputi representamen, object, and interpretant yang menghasilkan pemahaman makna di tanda spanduk toko. Banyaknya tanda spanduk toko yang mengaitkan dengan budaya dan juga penggunaan foto langsung pada spanduk untuk memudahkan pengunjung memahami identitas dari toko tersebut.

Kata kunci: Tanda, semiotika, spanduk toko

Abstract

This study raises the field of Semiotic study which focuses on the analysis of a shop banner at the Pasar Modern Bintaro. This study focuses on how to interpret a sign also, understanding the meaning of the sign in front of the shop. The aim is to increase insight into how to understand and interpret shop banners according to semiotics. This study uses a qualitative descriptive method in analyzing data. Then, this study uses Pierce's theory (1931) to interpret data through representamen, objects, and interpretants. Then, it is associated with the type of sign from the elements, namely icon, index, and symbol. Through these elements, this study found a total of 31 data. The data consists of icons (6), indexes (0), and symbols (25). The sign symbol type dominates the banner shop sign at the Pasar Modern Bintaro. On the other hand, the writers did not find the sign index type at that location. Thus, this study examines the types of signs with an analysis that includes representamen, objects, and interpretants which produce an understanding of the meaning in the banner shop sign. Many shop sign banners are associated with culture and also use photos directly on the banner to make it easier for visitors to understand the identity of the shop.

Keywords: banner shop, sign, semiotics

INTRODUCTION

Signs are one of the media to convey information to the wider community. Signs are aimed at the community in the form of representations that can produce an understanding (Pierce, 1931). In society, of course, there are different views from other people. A sign that exists in the environment provides understanding and perspectives from society (Tjahyadi, 2021). A person's interpretation of an object is different, Society interprets a sign depending on the context and even the location. A sign that is often encountered by the community can be in the form of banners, pictures and others (Hasanah & Hidayat, 2020). Banners are often used by various stores as the identity of the store. The selection of names, fonts, colors, sizes in banners is adjusted to the products or services being sold. In banners, you often find unique language that can attract

customers (Arief et al., 2023). However, unique variations of writing can give rise to different interpretations from the community. Humans will use their creative thinking to interpret a sign (Mitha Arfiana et al., 2021). In semiotic studies there is knowledge regarding the coding or process of a sign.

These different interpretations depend on the process of semiosis or coding of a sign. This is related to the theory that will be used in this study, namely Pierce (1931). According to Pierce in Fatimah (2020), there is a meaning-making process in a sign. Including, the representamen or form of 'something', then the object or something 'real' from the representation of the sign, finally the interpretant or the process of thinking about the interpretation of a sign. The interpretation process involves the representamen and objects to create a meaning. To be clearer, the semiosis process has no limits, the interpretant can change into a new representamen and then will process again following the semiosis process indefinitely (Pierce, as cited in Fatimah, 2020). In interpreting and understanding a sign there is no limit, because every human being has their own thoughts and understanding. From the semiosis process put forward by Pierce, it becomes an explanation of how the process of the sign is interpreted. From these elements, Pierce (as cited in Manghani et al., 2006) mentioned that signs are also types that are divided into icons, indexes, and symbols. These elements have their respective relationships, such as icons where the interpretant has similarities with the representative and the object. Then, the index where the interpretant has a direct relationship between the representative and the object. Moreover, the symbol must have a better understanding to connect the representative and the object.

A sign is something that can produce communication and information and has meaning in it, for example, road markings, shop names, logos and others. Signs become a unity in representation of the objects, then how the sign represents, and how it is interpreted (Chandler, 2007). The above review, this study will analyze the banner shop names in Pasar Modern Bintaro Jaya using Pierce's theory (1931). This study will focus on the banner shop name in front of the shop to find out and analyze more about the meaning of the banner. To support the analysis of this study, the writers found related studies that have been carried out by previous research related to semiotic analysis with Pierce's theory.

First, the article entitled *A Semiotic Analysis of Verbalsem and Visual Signs with Denotative and Connotative Meaning in iPhone 14 Advertisements* written by Agastya and Suastini (2024). This study aims to analyze verbal and visual signs in iPhone 14 advertisements. In the analysis, the author focuses on denotative and connotative meaning using Saussure (1983) theory and Barthes (1967) theory. The author uses observational methods which produce findings of verbal signs (12), visual signs (8), then denotative meaning (20) and connotative meaning (16). Second, there is an article entitled *A Semiotic Analysis in Victoria Secret Product Advertisements* conducted by I Gede Dayuh Suryantara et al., (2022). This study analyzes verbs and non-verbal signs in Victoria Secret Product Advertisements. The writers used the descriptive qualitative method and the theory of Saussure (1983), Barthes (1986), and Wierzbicka (1996) to support the analysis in the study. This study found a total of 22 data consisting of 13 verbal signs, 9 non-verbal signs and 11 denotative and 12 connotative meanings.

Next, the thesis written by Ulfa (2020), entitled *Semiotic Analysis on Joker Movie Poster Advertisement*. This thesis aims to identify and interpret the joker movie poster advertisement. In this thesis research, the writer uses Pierce's theory and descriptive qualitative methods. This thesis finds semiotic signs consisting of symbols (42), icons (14), and indexes (12). Moreover, there is an article written by Wiyoga and Kumala (2023) with the title *Semiotic Analysis on the novel Night on The Galactic Railroad by Miyazawa Kenji using Charles Sanders Pierce's Triadic Model*. This study aims to find and interpret the signs in the novel. The writer uses Pierce's theory which focuses on the triadic model with a qualitative method. In this study, 24 signs were found which were divided into 17 indexes, then there were 5 symbols, and 2 icons. The writer concluded that there were many indexes that dominated the novel. Finally, the thesis conducted by Pauzan (2018) entitled *A Semiotic Analysis of the John Wick 1 Film Using Charles Sanders Peirce's Semiotic Theory*. This thesis aims to analyze the meaning of signs consisting of icons, indexes, and symbols

in the film. The writer uses the descriptive qualitative method to identify and analyze the signs in the film. Thus, the thesis found 16 icons, then 12 indexes, and 9 symbols.

To sum up, among the previous journal articles and theses, there are some that have similarities with this study, namely the use of Pierce's theory. The previous journal articles or theses will be a reference for writing and researching this study. Furthermore, the differences are seen from objects that have never been studied before. This study will analyze the banner of the shop name in a public space, namely the Pasar Modern Bintaro Jaya. In the analysis, the writers will focus on the meaning and how to interpret the banner of the shop name in that location. The similarities and differences between the previous journal articles and theses with this study will be knowledge and understanding for the writers so that this research can run and produce accurate research.

METHOD

This study uses a descriptive qualitative method to analyze the banner shop names data in the Bintaro Jaya Modern Market. Descriptive qualitative is used in research as a description that is factual and accurate and has a relationship between the phenomenon and the research (Furidha, 2023). Using this method with the hope of producing an explanation of the data accurately and in detail. In addition, through this method the writers will present data in a comprehensive and detailed description of the data. So that readers will understand and have new knowledge about the study of semiotics.

The researchers focused on observing and interpreting the signs, symbols, and linguistic elements presented on the banners. The researchers observed that the banners from a variety of shop types, such as food stalls, clothing stores, etc., were selected as the primary objects of analysis. To ensure a diverse representation, the banners were chosen from different shops at the market and reflected various design styles and purposes. The data were gathered through field observations, where photographs of the banners were systematically taken. The collected data were analyzed using Peirce's theory by focusing on the triadic relationship between the representamen, the object, and the interpretant. Additionally, categorizing signs into symbols, icons, and indexes. Each element was further examined for its denotative and connotative meanings.

RESULT AND DISCUSSION

The data findings in Pasar Modern reveal a semiotic analysis based on Peirce's theory. A total of 31 signs were identified and analyzed, categorized into 6 icons and 25 symbols. The table below illustrates the distribution of these semiotic categories in the study. Based on the table, it can be concluded that there are 25 pieces of data that are classified as symbols, which rely on conventional and cultural associations to convey meaning. In addition, 6 pieces of data are categorized as icons, which represent direct or physical similarities to their signifiers. This table highlights the dominant use of symbolic representation in Pasar Modern, reflecting the importance of shared conventions and cultural understanding in interpreting signs in this environment.

Table 1.

No	Kind of signs	Frequency
1	Icon	6 appearances
2	Index	0 appearances
3	Symbol	25 appearances
Total		31

From the table above, it can be seen that the banner shop sign in Pasar Modern Bintaro has the type of sign icon and symbol. There are various types of sign icons on several store banners to make it easier for visitors to understand the store. Also, from the amount of data obtained by the writers, the type of sign symbol dominates the location. Symbols can dominate because many

shops have their own meaning and become the specialty of the shop. Through symbols in some shops represent the identity of the shop and are even related to culture. On the other hand, the type of sign index was not found in the location. This happens because in the banner shop there is no causal relationship or cause and effect of the sign.

ICON

An icon is a sign that has similarities with an object. Through an icon, a sign can contain a meaning because the icon becomes a representative of the object. From the icon, the representamen is related to the object, because both influence the quality of the sign (Sakinah et al., 2020). Icons are closely related to the actual object and are based on qualities. Moreover, the meaning of an icon is easier to understand even without prior knowledge or experience.



Figure 1

As in the first data below which was taken by the writers at Pasar Modern, the first thing that can be seen in there is a sign of a tenant called "Lumpur Ibu Tati" which sells an Indonesian traditional dessert. In Pierce's analysis, the representamen, "Lumpur Ibu Tati," directly conveys the identity of the dish and its relationship to the seller, highlighting a personal and authentic relationship with the product. The object of this sign is the food itself, presented as a special dish that embodies the seller's unique recipe and reputation. This interpretation of the sign shows that the dessert is homemade and carries a slight of authenticity and quality rooted in the seller's personal brand, "Ibu Tati." This idea is strengthened by the animated image of a mud cake displayed on the logo, which serves as an icon. The image directly resembles the dish, emphasizing its traditional attraction and visually linking it to the seller's reputation. Together, the verbal and visual elements of the sign create a rich semiotic message that taps into cultural familiarity and trust in the seller's culinary expertise.



Figure 2

The second tenant that is found at Pasar Modern is called “Koe CeMealan”, which sells bakery, snacks and beverages. In Pierce’s analysis, the representamen, “Koe CeMealan”, creates a sense of tradition and familiarity, directly related to homemade bakery products. The object of this sign is the shop itself, which offers a variety of snacks and baked goods that emphasize quality and creativity through its logo. The interpretant of the sign suggests a focus on homemade baked goods, thus attracting customers seeking high-quality and delicious food. This interpretation is strengthened by the **icon** element on the sign (the bitten pastry illustration) that visually resembles the type of products offered, further emphasizing the traditional nature of the store. The combination of name and visual representation creates a cohesive semiotic message that aligns with the cultural and culinary expectations of market visitors.



Figure 3

Banner shop name of the “Anan Snacks” sign that the writers found in Pasar Modern is the representamen of a shop that sells Indonesian-style snacks. The “Anan Snack” symbol shows the shop’s identity as a seller that specializes in various snacks that meet traditional and modern tastes. The object of this sign is the shop itself, which offers a variety of local snack choices for their customers. The interpretant of this sign suggests that the store focuses on offering a variety of high-quality, locally inspired snacks, appealing to a variety of customers with different preferences. This interpretation is supported by the icon appearance of the sign, which displays the name “Anan Snack” accompanied by several images of the snacks for sale. This visual element directly symbolizes the product and helps to establish the store as a recognizable snack brand. Together, the textual and visual components create a semiotic message that highlights the store’s identity and the variety of its offerings.



Figure 4

Lastly, the image above is a banner sign from a pet food store. It can be seen through the Pierce model analysis, namely the silhouette representation of a dog and a cat, then there is the writing “PETTO” which resembling “PET”. In addition, there is also Japanese writing which means “pet”, the English tagline “Pet Supply Store”, and many pictures of pet food packaging. Then, the object is a shop that sells and provides animal needs and food. Moreover, the interpretant highlights a focus on pet care and products. From the sign banner of this shop, it is indicated as an icon. It can be seen that there is an icon or picture of a pet food product sold from the shop. The presence of this icon makes it easier for visitors to know what is sold and offered by the shop.

SYMBOL

A symbol is a sign that expresses an idea, concept, or object through a shared meaning or connection. Unlike icons, symbols do not always resemble the objects they represent. Nabila & Nur Sakinah (2022) define symbols as representations of ideas, thoughts, and objects. This means they serve as representations, capturing the essence or meaning of something in a basic way. Instead of explaining anything in depth, a symbol conveys its idea or concept quickly and clearly.



Figure 5

This data was taken by the writers at Pasar Modern is called “Mixue - Ice Cream and Tea” which offers beverages and desserts. In Pierce’s analysis, the representamen, “Mixue,” conveys the identity of the brand and its association with ice cream and tea. The object of this sign is the products themselves ice cream, tea, and other desserts provided by the chain. The interpretant of the sign suggests a modern, youthful, and accessible brand experience, emphasizing affordability and fun. The name “Mixue” also serves as a symbol because it is arbitrarily linked to the brand through cultural learning and brand recognition. Over time, this arbitrary connection has been internalized by customers, making “Mixue” a cultural shorthand for affordable and enjoyable frozen desserts and beverages.



Figure 6

The next tenant is “Market Grounds” which combines a café and a store. In Pierce’s analysis, the representation it places immediately refers to a combination of dining and shopping activities. The object is the location itself, which provides both café-style dining and supermarket shopping under one roof, meeting the needs of urban consumers. The interpretant of the sign emphasizes a focus on convenience and lifestyle, appealing to people looking for a seamless blend of sophisticated dining and everyday needs. This interpretation serves as a symbol, as evidenced by the graphic elements of the logo, which frequently feature simple motifs such as coffee cups or shopping carts that depict what the establishment delivers. The sign, “Market Grounds,” represents a modern market where dining and shopping coexist.



Figure 7

The next tenant observed is “Flamingo” which provides jewellery repair and retail services. The symbol “Flamingo” represents the brand's identity as well as its association with elegance and care. The services provided, such as jewellery repair and fine jewellery sales, are the focus of this sign. The interpretant of the sign implies elegance, luxury, and attention to detail when handling and repairing jewels, which appeals to customers looking for high-quality service. The name “Flamingo” is also used as a sign because it is culturally connected with grace and elegance. This relationship has become etched in customers' brains over time, with “Flamingo” serving as a familiar shorthand for elegant and trustworthy jewellery care.



Figure 8

The last, this is a sign from beauty studio which located outside Pasar Modern Bintaro. The shop banner reads “XOXO BEAUTY STUDIO” and then “Nail, Eyelash, Brow, and Waxing.” In Pierce’s analysis, the representamen in the shop banner is the text “XOXO BEAUTY STUDIO” and the description “Nail, Eyelash, Brow, and Waxing.” Then, the object is a beauty salon offering specialized services such as nail treatments, eyelash extensions, eyebrow shaping, and waxing. Furthermore, interpretant It suggests a modern and professional beauty studio, emphasizing self-care and aesthetic enhancement. The term “XOXO” may evoke feelings of love, care, or elegance, commonly associated with the sign-off used in letters and messages. Thus, the shop banner sign is categorized as a symbol. This is because the word “XOXO” is a symbolic representation associated with kisses and the “O” symbolizing hugs. It is a playful and affectionate sign-off often used in letters, messages, and social media to express love, care, or friendship.

Based on the entire study’s findings, this study does not include indexes because the signs on store banners at Pasar Modern Bintaro do not indicate causal or cause-and-effect connections, which are typical of indexes. This distinguishes the study from Ulfa's (2020) article entitled *Semiotic Analysis on Joker Movie Poster Advertisement*. In that study, all three forms of signs (icon, index, and symbol) were identified on the film poster. This is because film posters are intended to convey information through a variety of visual components, such as causal connections or direct references to the film's narrative. Furthermore, differences can be seen when compared to Wiyoga and Kumala's (2023) study, *Semiotic Analysis of the Novel Night on the Galactic Railroad by Miyazawa Kenji*. In that study, index signs dominated the novel, whereas in this study, symbol signs dominated. This is because novels and store banners serve different contexts and objectives; novels frequently use index signs to directly link narrative elements, whereas shop banners

emphasize symbols to portray identities and cultural values that the general public can understand. However, this study differs from the case of Agastya and Suastini (2024) and Suryantara et al. (2022), both of which examine verbal and visual signs in advertising. In those studies, all three forms of signs, including indexes, were frequently used in commercials to make direct relationships with audiences via visual or verbal aspects. Unlike advertisements, shop banners frequently use icons and symbols to communicate the shop's brand in a clear and obvious manner. On the other hand, similarities may be found in Pauzan's (2018) study *A Semiotic Analysis of the John Wick 1 Film Using Charles Sanders Peirce's Semiotic Theory*. Although all three types of signs were found in the film, symbol signs predominated, comparable to shop banners in this study. The prevalence of symbols in both researches emphasize the importance of cultural components and traditional relationships for creating meaning.

CONCLUSION

The writers explore semiotic signs that exist in shop banners at Pasar Modern Bintaro. This study highlights the types of signs, namely icons, symbols, and indexes, using Charles Sanders Peirce's theory to interpret the data through representamen, objects, and interpretants. The findings show that symbols dominate (25 instances) among the 31 detected signs, followed by icons (6), with no indexes observed. Symbols highlight shared meanings and reflect cultural associations and shop identity, while icons offer direct representations. This dominance indicates a reliance on symbolic communication for shop branding, which is influenced by cultural and contextual variables. The absence of indexes indicates a lack of causal or situational links in banner designs. The writers examine this study to determine the types of signs (icons, indices, and symbols) used, their representational and interpretive meanings, and how these signs offer shop identities and cultural values to visitors. These findings help to comprehend semiotics in visual and cultural communication in public areas.

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