

# SYMBOLS ON THE AIROPLANE: A SEMIOTIC STUDY

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## Abstract

This paper entitled Symbols on The Airoplane: A Semiotic Study. The aim of this paper is to find out the meaning of Symbols on Airoplane. This study investigates the types of symbol which occurred on airoplane. This is a qualitative research, therefore it uses descriptive method. The data were analyzed by the Peirce's (1965) theory, to identify the types of symbols on airoplane. There is nonverbal sign in the symbols on airoplane. No smoking symbol and no mobile phone symbol represent danger.

Keywords :Symbols, Airoplane, Semiotic

## Introduction

Nowadays, Airoplane has been a public transportation for people especially for people who travel hundred miles. Airoplane is important for people because by using airoplane, we can travel to another place faster than the other public transportations like bus, train, etc.The airoplane has six main parts– fuselage, wings, stabilizer (or tail plane), rudder,

one or more engines, and landing gear. The fuselage is the main body of the machine, customarily streamlined in form. It usually contains control equipment, and space for passengers and cargo. The wings are the main supporting surfaces. Modern airoplanes are monoplanes and may be high-wing, mid-wing, or low-wing (relative to the bottom of the fuselage). At the trailing edge of the wings are auxiliary

hinged surfaces known as ailerons that are used to gain lateral control and to turn the airplane.

Airoplane as a public transportation has a rule that must be obey for people who travel by airoplane. The symbols on the airoplane shows the rule for people to obey it. There are a few symbols on the airoplane that must be obey. In this paper, the researcher try to find kinds symbols on the airoplane and the meaning of the nonverbal signs in symbols that appears on the airoplane.

### **The Research Method**

The method applied in this research is qualitative method, in which the research based on descriptive data. In doing this research, the researcher does library research to gain the theories and references to support the analysis. The collected data are analyzed in accordance with theories chosen, and described based on the symbols and color.

### **Theoretical Outline**

In this research, the writer will study and expand several theories connecting to the problems. The main theory are based on Peirce (1965) about semiotics and

symbols. The color theory is also based on the theory of Kandinsky (1972).

### **Discussion and Result**

#### a. Discussion

#### Semiotics

The theories are required to make a classification of the data. Based on Chandler (2002:1) the shortest definition of Semiotics is the study of signs. Semiotics itself is very close to the signs as the subject of the study. In other definition, Eco (1979:7) argued that semiotics is concerned with everything that can be taken as a sign.

The two dominant models of what constitutes a sign are those of the Ferdinand de Saussure and also Charles Sanders Peirce that mostly appear in the signs definition. Saussure (1983:20) offered a dyadic or two part model of signs (such as words), he defined a sign as being composed of a signifier and a signified. In other hand, it also can be replaced by the words that signifier as the sound patterns and signified as the concept. In the linguistics example, the word “open” when it is invested with meaning by someone who encounters it on a shop doorway is a sign consisting of:

1. Signifier: the word “open.”
2. Signified (concept): that the shop is open for business.

In the same ways of formulating the models of signs, Charles Sanders Peirce in Innis (1985:28) formulated his model for the sign. In contrast to Saussure model, Peirce offered a triadic model.

1. The representamen: the form which the sign takes (not necessarily material).
2. An interpretant: not an interpreter but rather the sense made of the sign.
3. An object: to which the sign refers.

In its simplest form, the Peirce a sign has been defined as something that relates to something else for someone in some respect or capacity.

### **Icon**

According to Peirce in Innis (1985:8), an icon is a sign which refers to object that it denotes merely by virtue of characters of its own, and which it possesses, just the same whether any object actually exists or not. It means that an icon does not act as a sign; but this has nothing to do with its character as a sign. For example: a picture of your face is an icon of you.

### **Index**

According to Peirce in Innis (1985:8), an index is a sign which refers to the object that it denotes by virtue of being really affected by that object. It means that an index is affected by an object. According to Innis (1985:9), an index is a sign which would, at once, lose the character which makes it a sign if its object were removed, but would not lose that character if there is no interpretant. It means that a sign would lose the character and also its object, but it would not lose that character. For example: a man with a rolling gait. This is a probable indication that he is a sailor.

### **Symbol**

A Symbol is a sign that stands for its object by convention or agreement in specific context, Peirce in Morris (2004:27). It means that the sign is designed to encode a referent by convention or agreement. For example: A man walking with a child points his arm up into the air and says, “There is a balloon”. The pointing arm is an essential part of the symbol.

## Color Meaning

Eiseman (2000:9) categorized the colors based on the meaning. Here are the colors and their general meaning:

1. RED in its various incarnations has more personal associations than any other color. It can typify the lowly stop sign, or the inference of a bordello. Recognized as a stimulant, red is inherently exciting, and can be useful in restaurants and other high-power settings. The volume of red is directly related to the amount of energy perceived. Small amounts can add vigor to an otherwise calm space, without the negative connotations of broad use. Some common words associated with red: power, energy, excitement, strength, hot, seductive, passionate, aggressive, attention-getter, fire, blood, danger.

2. ORANGE, a close relative to red, sparks more controversy than any other hue. There is usually a strong positive or negative association ranging from juvenile plastic toys, the fruit of the same name, or the radiant colors of a sunset. Orange has more broad-based appeal in forms such as rust, terra cotta, or apricot and is powerful as a component in “ethnic” palettes. As with red, small doses can be

very energizing and flattering. It can also bring needed warmth to cold climates, or windowless environments. Some common words associated with orange: radiant, bold, warm, flamboyant, vibrant, happy, harvest, autumn, fruity, friendly, garish, juvenile.

3. YELLOW is traditionally associated with enlightenment, and its close associate, gold, with wealth and success. In its many variations, from custard to mellow amber to the very active primary, yellow will advance from surrounding colors and instill energy and optimism. The color of the sun, yellow will warm and lift spirits, raise expectations and is appropriate to areas that require this related mood or where attention is needed. Some words associated with yellow: friendly, joyful, light, free, open, vigorous, sunny, stimulating, cheery, fun, luminous, and exuberant.

4. GREEN requires two discussions. As green occupies more space in the spectrum visible to the human eye, it can cover a lot of territory of perception. Green is so pervasive in the natural world, landscape and seascape, that it is the ideal backdrop because we are so used to seeing it everywhere as such. The “natural” side of green, from forest to

lime, is seen as refreshing and tranquil, with a natural balance of cool and warm (blue+yellow). There is, however, the “institutional” side of green, associated with illness, or Government Issue. Aside from the more slimy, or bilious greens that conjure up negative associations, green is second only to blue as a favorite color. Some words associated with green: restful, tranquil, soothing, cool, refreshing, traditional, stable, conservative, calm, spacious, and relaxing.

5. BLUE is the overwhelming “favorite color.” It is the sky and the promise of beyond. It is the color of no-frills, honest, working-class uniforms.

The collective color of the spirit, blue invokes the qualities of rest. The distant receding character makes blue ideal for small spaces, or places for study and reflection. The calming qualities of blue inherently slow down activity and cool down hot surroundings. Some common words associated with blue: clean, relaxing, serene, refreshing, classic, conservative, traditional, hospitable, professional, dependable, confident, and nautical.

6. PURPLE embodies the balance of red stimulation and blue calm. This dichotomy

can cause unrest and uneasiness unless the undertone is clearly defined, and the blue or red-based purple can then be characterized by the prevailing undertone. A sense of exclusivity and the mystic and royal qualities associated with purple come from its early rarity and expense. Some words associated with purple: regal, sophisticated, rich, dignified, magic, spiritual, mysterious, exotic, and melancholy.

7. WHITE in both English and Chinese, whites denote purity and innocence. This is why the brides are dressed in white in western countries. A white lie in English is a lie that does no harm to others and it is merely more convenient or polite than telling the truth. In Chinese it is explicitly associated with purity and innocence. It is also associated with meaning of invalidation and terror. In English, white is sometimes associated with something bad. In English expression such as white elephant, white feather and white night, white has bad or unpleasant connotation. White elephant is something useless, seldom used, or too costly to be worth maintaining. White feather, derived from cock-fighting in which a game cock displaying the white rim of feather under his hackles acknowledgement defeat and

wants to give up, is a symbol of fear, cowardice or timidity. A white night is simply a sleepless night.

8. BLACK is often associated with negative qualities such as illegality, darkness, hardship, and sadness. For instance, black market. In other words, black is associated to the eternality and the strength.

9. PINK is often associated with the feminine and fragility. Pink usually signifies women and its sort of things related to them. Sensitive is also signified by pink.

### Data analysis

Data are taken from Airoplane.

(1) No Mobile Phone symbol



The non verbal sign in this picture is a mobile phone with a red line in the mobile phone. The symbol of the mobile phone with the red line represent interdiction.

Base on the first order signification, the symbol describes a red line in the mobile phone. This symbol represent interdiction. The color in “No Mobile Phone” symbol is red. Red means to express emotion of danger, passionate, hot, aggressive, and power, so the meaning Red in this symbol is danger.

From this picture we can conclude that using mobile phone in the airoplane is danger. No mobile phone symbol on the aeroplane represent interdiction and danger.

(2) No Smoking Symbol



The non verbal sign in this picture is a mobile phone with a red line in the cigarette. The symbol of the mobile phone with the red line represent interdiction.

Base on the first order signification, the symbol describes a red line in the mobile cigarette. This symbol represent interdiction. The color in “No Smoking” symbol is red. Red means to express emotion of danger, passionate, hot,

aggressive, and power, so the meaning Red in this symbol is danger.

From this picture we can conclude that smoking in the airplane is danger. No smoking symbol on the aeroplane represent interdiction and danger.

### (3) Result

From the discussions, there are non verbal sign in the symbols that appear on airplanes. The meaning of nonverbal sign in No Mobile Phone symbol and No Smoking symbol are danger. No Mobile Phone and No Smoking symbol represent danger and interdiction.

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