

VERBAL AND VISUAL SIGNS OF BRAND LOGO DESIGNS IN SOME FAST FOOD'S ADVERTISEMENTS: A SEMIOTIC STUDY

Tina Merlina

Fakultas Ekonomi - Universitas Nurtanio Bandung

Email : tinamerlinakustana@gmail.com

ABSTRAK

Penelitian ini menyelidiki tanda-tanda desain logo merek yang terdapat pada beberapa iklan *fast food*. Penelitian ini merupakan penelitian kualitatif. Peneliti mengambil data dari iklan di internet. Untuk mengidentifikasi tanda-tanda verbal dan visual dari logo merek makanan cepat saji, peneliti menggunakan teori dari Ekman (2003). Ada tanda verbal dan tanda nonverbal pada logo merek untuk makanan cepat saji. Logo “Mc Donald’s” menggambarkan keceriaan, logo “Burger King” menggambarkan kebahagiaan dan profesionalisme, logo “Subway” menggambarkan keceriaan, kemurnian, dan kesegaran, logo “KFC” dan “Wendy’s” menggambarkan keceriaan, kemurnian, dan semangat. Untuk penelitian selanjutnya dapat menggunakan logo merek lain seperti merek-merek yang mewah, merek parfum, dan lain-lain.

Kata kunci: Logo, Makanan Cepat Saji, Merek

ABSTRACT

This research investigates the signs of brand logo designs which occurred in some fast food's advertisements. This is a qualitative research. The researcher takes the data from the advertisement in the internet. To identify the verbal and visual signs of brand logo designs for fast food's advertisements, the writer analyzed the data using Ekman (2003). From the discussions, there are verbal and nonverbal signs of brand logo designs that appear in fast food's advertisements. The meaning of verbal sign and nonverbal sign in “Mc Donald's” logo design represents joyful. The meaning of verbal sign and nonverbal sign in “Burger King” logo design represent excitement and professional, “SUBWAY” logo design represents enjoyable, purity, and refreshment, “KFC” and “Wendy's” logo designs represent enjoyable, purity, and passionate. For future researchs need to be conducted with an increased sample by using another brand logo designs such as luxurious brand, perfume, and many more.

Keywords: Logo, Fast Food's, Brand

INTRODUCTION

Verbal information on a product one of the most important things for consumers to recognize the product and associate it with good attributes. One of the verbal aspects of an advertisement is text. Words do not only to describe communicative feelings, association and attitudes, but also bring ideas to our minds. These are the key parts of speech for the advertiser.

There is not only verbal sign which is important thing for consumers to recognize the product and associate with good attributes but also visual Signs. It is the picture of an advertisement. Pictures are easier to be understood and have more impacts than words, visual aspect generally has a greater opportunity to communicate excitement and mode of imagination. By presenting a visual sign, printed advertisement can be easily remembered in mind by looking at the picture.

Nowadays, in Indonesia, a lot of people speak to each other, update their status on social networks, write caption on social media, and advertised their products in English. They use English even though a majority of its people does not understand English. It means that using English make a lot of advantages in their society. So there are a lot of products especially fast food

products who have their own website to advertise their products. To advertise their product, they should have a Brand Logo design so consumer would interest so much in their products. Brand Logo design is one of the important things to advertise. By looking at the brand logo design we might know what kind of the products that they have sold, and the name of the product itself. Brand logo design of a products express some feelings or emotions. It makes the writer interested in this research.

In this research, the writer limit the issues that are analyzed from fast food's advertisements. The formulations of the study are:

- (1) What kinds of signs in the brand logo design for fast food's advertisements?
- (2) What are the meanings of the verbal and nonverbal signs in each brand logo design that appears on fast food's advertisements?

The study titled "Verbal and Visual Signs of Brand Logo Design in some Fast Food's Advertisement: A Semiotic Study" analyzed in order to:

- (1) Describe kinds of signs in the brand logo design for fast food's advertisements.

- (2) Describe the meaning of the verbal and nonverbal sign in each brand logo design that appears on fast food's advertisements.

In this research, the researcher takes the data based on the brand logo designs in some fast food's advertisement. Through this method, the writer has to learn and understand about the signs, but it relies on more than a generalization corpus examined.

The researcher tries to find the data from some fast food's advertisement. After the writer find the data about the signs of brand logo design, the researcher analyzed the data. After the researcher analyzes the data, the researcher classifies them based on kinds of emotions or expressions. The writer conducts an analysis in terms of semiotics studies to get the meaning of each brand logo design. The final step, the writer makes conclusions from the analysis.

LITERATURE REVIEW

Semiotics as The Study of Sign

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 in Sobur (2009) 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 in Sobur (2009) 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 Merlina (2003:86) 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.

According to Sobarna (2010:3) "*kemampuan berkomunikasi secara verbal adalah kesanggupan yang meliputi pengucapan, pengertian, kosakata, dan alur*". It means that word, plot, and speaking are verbal sign or verbal communication. Interpretation of a verbal sign according to Jakobson in Merlina (2003:86) can happen in three ways: intralingual, interlingual and intersemiotic. In the case of intralingual translation, the changes take place within the same language. Thus a verbal sign (word) belonging to a particular language is replaced by another sign (word) belonging to the same language. Interlingual translation on the other hand can be seen as replacing a verbal sign with another sign but belonging to a different language. The last kind of explanation of verbal sign is the intersemiotic translation. Here more than focusing on the words, emphasis is on the overall message that needs to be conveyed. Thus the translator, instead of paying

attention to the verbal signs, concentrates more on the information that is to be delivered.

Based on Peirce in Merlina (2003:86) a sign stands for something to the idea which it produces, or modifies that for which it stands is called its object; that which it conveys, its meaning; and the idea to which it gives rise, its interpretantion. According to Peirce in Innis (1985:8), a sign may be termed an icon, an index, or a symbol.

According to Peirce in Merlina (2003:86), 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.

According to Peirce in Merlina (2003:86), 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 in Merlina (2003:86), 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.

A Symbol is a sign that stands for its object by convention or agreement in specific context, Peirce in Danesi (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. To Know the meaning of the symbol we can see it's meaning semantically.

Semantics as The Study of Meaning

Leech in Merlina (2003:86) explained that "Semantics (as the study of meaning) is central to study of communication; and as communication becomes more and more crucial factor in social organization, the need to understand it becomes more and more pressing." From Leech's explanation, the writer concluded that Semantics is the study of meaning for communication.

Morris in Danesi (2004:9) called semantics as the study of the relations between signs and their basic meanings.

From Morris's explanation, the writer concluded that Semantics is the study of the relations between signs and their basic meanings. From Leech and Morris explanations, the writer conclude that Semantics is the study of meaning.

The Color Meaning

The human eye distinguishes colors using light sensitive cells in the retina. These sensors are rods and cones. The rods give us our night vision and can function in low intensities of light, but cannot distinguish color. So the colors relate to the eye and the perception of one thing or something that impress the eyes. The producers of the products use this theory to impress the customers in purchasing their products. Color is one of the main elements in the packages of the product. It function is as the impressive point to the customers. In this research, the researcher explains about the meaning of the color and also the relationship between color and linguistics.

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 eternity 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.

Based on Kandinsky in Merlina (2003:88), colors are discussed in the context of 'opponent pairs' in groups in which a single major color is bordered by two others derived from it.

- (1) **Yellow:** Yellow is regarded by Kandinsky as a basic color that is inherently 'warm and powerful' and its effect is 'eccentric'. The radiant intensity of this color increases with lighter coloration, i.e., upon increasing addition of white to the yellow. Yellow is maddening, psychologically unsettling and angry looking.
- (2) **Blue:** According to Kandinsky, blue is a basic essentially warm color, (but he later contradicts himself and sees blue

as cool). It is a 'concentric' color and hence its effect is self-centering. Kandinsky states that blue arouses sensations of purity and longing for the infinite and with increase of tone, i.e. with the addition of black; the above described qualities assume connotations of sadness and mourning.

- (3) **Green:** Green is the intermediate between yellow and blue with all the implications thereof. According to Kandinsky's approach, on the artist's palette green is obtained by cooling yellow by the addition of blue. Upon the mixing of a small amount of blue with yellow a 'non-tangible sickly' hue is produced, but if an additional amount of blue is added, 'normal' green appears. Green implies utter complacency and absolute rest; this being so since the all-energetic yellow is countered by the complacent blue. It therefore follows that green pleases the eye of the weary observer since it elicits only static quietude: however, prolonged viewing leads to boredom. Despite the above, Kandinsky states that green are potentially reassuring, a property arising from its two constituent components.

Emotions

Ekman (2003:144) explains five emotions that human expresses. The description will be explained below.

- a. Sadness and agony are unhappy emotions caused by a great loss of something or someone. Agony deals actively with the cause which makes it sort suffering; meanwhile, sadness is more passive feeling that lasts longer than agony. The facial expression can be seen as mouth open, corners of lips down, raised cheek, eyes look downward and upper eyelids droop.
- b. Anger is the face of attack or violence caused by disappointment, frustrated, revenge, or when someone hurt physically either to himself or to other that he cares the most. The facial expression can be seen as eyebrows pulled down, eyes wide-open, hard-staring and lips pressed.
- c. Surprise and fear often comes in sequence. Surprise lasting only a few seconds then merges into fear, amusement, relief, anger, disgust and so forth. It is commonly caused by the threat of harm either physically or psychological. The facial expression on surprise is eyes wide open, eyebrows raised and jaw drops open. While in fear, eyebrows raised, jaw drops open, upper eyelids raised and straight staring.
- d. Disgust and contempt are quite similar emotion but differ in intention. Disgust is a feeling of aversion, not only tastes, smells, touches or thought, but also actions and appearance of people or even ideas. The facial expression seen as nose wrinkling, upper lip raised and eyebrows pulled down. Contempt is related to disgust but in lighter intention. The expression is one side of the face which corner lip tightened and slightly raised.
- e. Enjoyable emotions such as pleasure, amusement, excitement, relief, wonder and ecstasy has an expression of cheek pushes up, mouth drawn back at corners and wrinkled skin under the eyes.

RESULTS AND DISCUSSION

Data from some fast food's advertisements.

1. Mc Donald's



The verbal sign in this emoticon is "i'm lovin it" which means I'm loving it. The non verbal sign in this brand logo design is the word like M and the color is yellow.

Base on the first order signification, the sign describes the word like M and the color is yellow. The color in brand logo design for "Mc Donald's" is yellow. Yellow means friendly, joyful, light, free, open, vigorous, sunny, stimulating, cheery and fun. The verbal sign "I'm loving it" and the visual sign the world like M with yellow color represent joyfull or enjoyable.

2. Burger King



The verbal sign in this brand logo design is "BURGER KING" which is the name of the fast food restaurant. The non verbal sign in this brand logo design describes a burger in orange color, and in the middle of the burger is the verbal sign "BURGER KING" in red color, and there is also the blue circle outside the burger.

This visual sign describes a burger in orange color, and in the middle of the burger is the verbal sign "BURGER KING" in red color, and there is also the blue circle outside the burger . The color in burger king's logo design are orange which means happy, friendly and warm, red which means power, energy, excitement, passionate and blue which means clean, relaxing, professional. so the meaning of the colors in burger king's logo design represent happy, excitement and professional.

3. Subway



There are verbal sign and non verbal sign in this brand logo design. The verbal sign in this emoticon is "SUBWAY eat fresh". The non verbal sign in this brand logo design describes the word "SUBWAY", the letter S with an arrow and also Y with an arrow.

Subway logo design is one of several logo design for fast food that represents enjoyable because there is yellow color in the word "WAY". The word "SUB" which has white color means purity and innocence. The sentence "eat fresh." which has a green color means refreshment and it is also has the same meaning with its sentence "eat fresh". So the Subway's logo design represents enjoyable, purity, and refreshment.

4. KFC



From this picture we can see that there are verbal sign and nonverbal sign in this brand logo design. The verbal sign in this brand logo design is "KFC" which is the name of its fast food restaurant (Kentucky Fried Chicken). The nonverbal sign in this brand logo design describes a man who founded KFC (Colonel Harland Sanders) in white color with corners of lips up, closed eyes, and cheek pushes up.

This brand logo design describes a man who founded KFC (Colonel Harland

Sanders) in white color with corners of lips up, closed eyes, and cheek pushes up. This facial expression represents enjoyable emotion.

The color in KFC's logo design are white color which means purity and innocence, red color which means power, energy, excitement, passionate. So the KFC's logo design represents enjoyable, purity, and passionate.

5. Wendy's



From this picture we can see that there are verbal sign and nonverbal sign in this brand logo design. The verbal sign in this brand logo design is "Wendy's" which is the name of its fast food restaurant. The nonverbal sign in this brand logo design describes a girl with red hair tied in two and her corners of her lips up, eyes wide open, and cheek pushes up.

This brand logo design describes a girl with red hair tied in two and her corners of her lips up, eyes wide open, and cheek

pushes up. This facial expression represents enjoyable emotion.

The color in this brand logo design are white color which means purity and innocence, red color which means power, energy, excitement, passionate. So the Wendy's logo design represents enjoyable, purity, and passionate.

CONCLUSION AND SUGGESTIONS

From the discussions, there are verbal and nonverbal signs in some of brand logo design. The meaning of verbal sign and nonverbal sign in "Mc Donald's" logo design represents joyful. The meaning of verbal sign and nonverbal sign in "Burger King" logo design represent excitement and professional. The meaning of verbal sign and nonverbal sign in the "SUBWAY" logo design represents enjoyable, purity, and refreshment. The meaning of verbal sign and nonverbal sign in the "KFC" and "Wendy's" logo designs represent enjoyable, purity, and passionate.

Future studies need to be conducted with an increased sample by using another brand logo design such as; as luxurious brand, perfume, and many more for creating and presenting in networking site, as well as language development.

REFERENCES

- Chandler, Daniel. (2002). *Semiotics: The Basic*. Canada: Routledge.
- Danesi, Marcel. (2004). *Messages, Signs and Meanings*. Toronto: Canadian Scholars Press Inc.
- Ekman, Paul. (2003). *Emotions Revealed*. New York: Times Book.
- Eisman, Leatrice. (2000). *Colors for Everyday Mood*. Capital Book Inc.: Virginia.
- Kay, Paul. (2002). *Color Categories are Not Arbitrary*. Santa Fe: U.C. Berkeley.
- Levinson, S. C. (2003a). *Space in Language and Cognition: Explorations in Cognitive Diversity*. Cambridge: Cambridge University Press.
- Merlina, Tina. (2013). Verbal and Visual Expressions of Emotions on BlackBerry Messenger: A Semiotic study. *Mimbar*, Vol 29, No.1.
- Sukyadi, Didi. (2011). A Semiotics Analysis of Cyber Emoticons. *Journal of a Biannual Publication on the study of Language and Literature. Volume 13: 37-50*.
- Sobarna, Ayi. (2010). Efektivitas Metode "Storytelling" Bermedia Boneka Untuk Pengembangan Kemampuan Berkomunikasi. *Mimbar*, Vol XXVI, No.1.
- Sobur, Alex. (2009). *Semiotika Komunikasi*. Rosda.
- Turner, Denise. (2010). The Colour Trends 2009/2010 and Scintillating Colour Knowledge. ColorTurners.com

Website

www.mcdonald's.com

www.bk.com

www.subway.com

www.wendy's.com

www.kfc.com