

Pierce's Analysis On The Billboard Advertisement Of The G20's Bali Indonesia 2022

Lida Holida Mahmud¹

Annisa Rizki Rustam Emelya Gispa²

¹²Universitas Pamulang, Inddonesia

¹Dosen00514@unpam.ac

²annisarizki@gmail.com

Abstrac

Misinterpretations often occur when seeing a message or sign, this results in ineffective communication. This research purposes to investigate the semiotics representations that are found at the G20 Bali Billboard advertisement, which are platforms that provide the public with information and support in terms of G20 Conference in Bali 2022. This study applied Pierce's theory. This study focuses on the symbols, icons, and indexes that are displayed on the billboard for the G20 meeting in Bali. An approach known as qualitative research was utilized for this study, and the results were provided in the form of both visuals and text. Through the use of the images in the advertisement, analysis was applied to generate a distinct differentiation between symbols, icons, and index. The study found that the meaning of G20's Bali Billboard advertisement led to encourage all members countries of G20 to recover and stronger together after Covid 19 Pandemic, in terms of economy, health, and climate exchange.

Keywords: *Icon, Index, Symbol*

Introduction

The G20 Bali's Conference 2022 has passed, leaving hopes for the Indonesian nation and other nations in the world to rise together after the post-covid era. As one of the prestigious international events, the G20 utilizes various media to convey key messages to global and local audiences. One of the media used is billboards advertisement, which function as a means of visual communication to strengthen the image and main theme of this meeting. The primary objective of a billboard advertisement is to deliver a message or information, establish relationships, influence actions or behaviour, and straightening social links as Abideen & Latif (2011) in Iqbal & Batool (2016) argued that communication is the process of sending and receiving information or message between individuals to individual or individual to institution or vice versa. This process involves transmitting messages through various forms, either verbal or non-verbal language such as written, visual, sign, symbol, etc. That argument implies that human convey message is not only through verbal communication, but also non-verbal communication that refers to how human beings convey information about their emotions, needs, intentions, attitudes, and thoughts without using verbal language. Pierce (1995) argued that non-verbal language as the tool in nonverbal communication can be appear on gestures, general behavior, postures, mimics, tics or grimaces, facial expressions, looks, attitudes, sign, image, symbols and many others. In line of this, G20 Bali designed their billboard advertisement with visual elements that reflect the spirit of international cooperation, sustainability, and the richness of Indonesian culture. They created billboard advertisement to convey their message to public, either local, national or international. The billboard advertisement had spread in every towns in Indonesia.

The Billboard advertisement involved the use of enormous structures erected along roadsides and other transportation routes to display messages to users on the road.

However, the displayed of Billboard advertisement that are generally on roadsides and transportation routes allows the road user only has really short time to see the advertisement in the billboard, hence these conditions can destruct the purpose of communication between road user and the advertiser. In other words, the visual messages contained in advertisement of the require deeper analysis, so that the meaning behind each element can be understood comprehensively. Several factors must be considered to achieve communication goals through advertisement. First, the message must convey the information or messages or news in a clear and structured manner. Second, the recipient of the message must actively read and understand the statement. Third, the sender has to use appropriate language based on who are their target reader. However, some circumstances can hinder the purpose of communication through advertisement. Misinterpretation can arise as a result of unclear messages, different views, or a lack of understanding of the context. Therefore, it is not surprising that the reader sometime has difficulty understanding the message conveyed through advertisement. The misinterpretation has happened to advertisement in billboard "*Arief Muhammad: Siap Nomor 1*" (Arief Muhammad: I am ready for Number 1). In terms of this billboard advertisement published in Indonesian General Election 2019 terms, most people interpreted that Arief Muhammad promoted himself as legislative candidate. However, Harianto and Saputra (2020) applies semiotics approach through Pierce theory to analyze this billboard, they found that instead of promoting himself on legislative, Arief Muhammad promoted his new fashion brand. In accordance with this, Mulyadi (2022) discovered that the TV commercial for Djarum 76's "Jinn Contest" is not a contest for Genie. Simultaneously, it communicates satire. Mulyadi employs Pierce Theory to evaluate the Icon, Symbol, and Index of this commercial. He discovered that the commercial illustrates how individuals who engage in corruption can escape prosecution due to the absence of any evidence supporting their action. It can be read as a situation in which individuals who wish to engage in corruption do not need to be apprehensive or fearful of the law, as they can request assistance from the genie. The argument aspect in the commercial implies that corruption incidents in Indonesia are typically committed by government officials and civil servants.

In terms of this, ensuring the reader to understands what the message is conveyed through semiotics approach is required. This is where Charles Sanders Peirce's semiotic theory becomes relevant. By analysing the icons, symbols, and indexes contained on the billboard, we can reveal how these messages are designed and transmitted to the audience. The G20's Bali Billboard advertisement has unique visual with full of authentic Indonesian ornament such as Gunung, Kawung and Palm tendril. In accordance with this, this study focuses on Semiotic analysis in terms of Pierce's analysis on the Billboard of G20 Bali Indonesia 2022. The study purposes to identify the message conveyed by G20 Bali Billboard by pinpointing the meaning of icon, symbol and index on G20 Bali Billboard, then connected to the Peirce's triangle to show the relation between the object, representment, and interpretant. In terms of the two related studies that are mentioned (study of Arif Muhammad and Djarum 76's), they have similarities with this study in terms of semiotics' theory applied; Pierce theory. However, no study in the G20's Bali billboard advertisement yet, made the writer to choose the G20's Bali billboard advertisement as the subject on this study. It makes this study different from the two related studies. The writer believed that semiotic approaches in G20 Bali's billboards can provide insight into how semiotic signs is used in this world event

Semiotics is the study of the sign in human beings. Semiotics is concerned with all that can be interpreted as a sign. It means, every existing thing in our life is perceived as the sign, that is something that we should give them meaning. A sign is everything which can be taken as significantly substituting for something else. Charles Sanders Peirce is inextricably linked to semiotics. Charles Sanders Peirce (1839–1914) is progressively being acknowledged as the most distinguished philosopher in the United States. Peirce, a logician, challenged conventional beliefs by characterizing thoughts or ideas as "signs" that are not only within a person, but also outside him. He added that a thought will not be important unless they are interpreted by another thought. It implies that signs or thoughts are only meaningful if there is an interpretation process carried out by other people or even by subsequent thoughts in one's thinking process. Peirce's semiotic fundamental writings, offers a crucial and much-needed introduction to a complex aspect of his work. Hope (2020) in his introduction, he emphasizes the historical importance of Peirce's Charles Sanders Peirce employed the term "representamen" to denote something that "represents" another object in order to sign (i.e., "represent") it in some way, as noted in Danesi (2007);

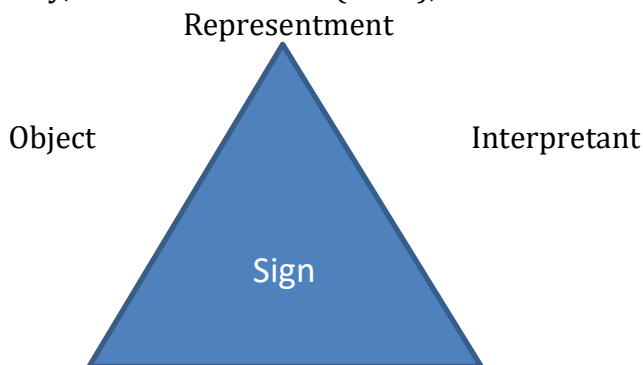


Figure 1: Pierce Semiotic Triangle

Peirce's semiotic triangle posits that each element (object, representation, interpreter) is connected by a line in two directions, suggesting that each line has a connection to the others. In this context Peirce (1992) in Wee & Goh (2019) defined semiotics as the analytic study of the fundamental circumstances to which all signs are regarded as subject that refers to something (object) and is interpreted in someone's mind (interpretant). It indicates that signs are invariably associated with something else and must be interpreted in order to convey meaning. In this case, the subject can be understood as a sign that has a certain meaning according to how it is represented and how it is interpreted. Peirce treats subject as sign either in Linguistics or non-linguistics phenomena including in natural and not natural sign such as animal communication as long as relevant to semiotics. This shows that everything can be studied in semiotics if it has meaning or can be interpreted. This also implies that semiotics does not only apply to humans, but also to nature and other living creatures, as long as something can be interpreted as a sign that has meaning. Additionally, Peirce emphasizes that it is exceedingly straightforward to discern the interpretant of a sign: it is the entirety of the sign's explicit content, excluding its context and conditions of utterance (Peirce, 1998). This meant that an individual's response to a sign establishes a subjective interpretation or understanding of the object represented (representamen). As a result, the subject is a critical element of the semiotic process, which facilitates the formation of meaning through the use of signs.

Furthermore, Peirce argued that the sign has function as a continuous and infinite idea, in making the process of "semiosis infinite". It means that there is an

unlimited process where the sign continuously producing meaning through interpretation and reinterpretation. In other word, the concept of producing meaning is not static, but rather dynamic and susceptible to change either in overtime or in various and different context. Moreover, sign refers to an observable substance, the mental image of which is associated in our minds with another image or concept. It is a form that is marked by an intention to communicate something meaningful (Guiraud, 1975; Gordon, 2005; and Pennycook, 2017). Mahmud (2004 & 2013) in Olayemi (2017), argued that language is a means of communication, then, signs as a form of symbolic language are, indeed, communicative features, which constitute the extra linguistic elements of communication. In terms of this, Peirce classified the sign as the icon, index, and symbol (Sobur, 2006: 41-42). 1) as follows: 1). Symbol, the world is full of symbols. They are found everywhere such as from religious and political symbols to the symbolism of things and even language. In advertising and marketing, symbols transmit important meanings. Based on the Chute (2022), symbolism is important in delivering messages to audiences. Symbolism is frequently utilized to elicit an emotional reaction or to establish a link between the object being promoted and the viewer. Additionally, symbolism is used to create social connections between people who share similar values. For instance, events like concerts or festivals can be sponsored by companies to promote their brand while also providing attendees with a sense of community. 2). Index, according to Aryani and Yuwita (2023), index is a sign that present in an associative relationship's reference characteristics and has a fixed consequence. For example, the word "cigarette" is indexed as "smoke". While the symbol in Peirce's idea is a colloquial phrase that refers to the word, name, and label (Harmuddin, 2017). 3). Icon, based on Fitria (2017) icon is a sign with a similar "appearance," so its users can easily recognize it. In icons, the relationship between the representamen and the object is manifested as similarities in several qualities.

Therefore, Peirce saw a subject (e.g., a doctor) as being able to be an icon, an index, or a symbol, depending on how "doctor" is presented and interpreted in a context: as an Icon: e.g photo of a doctor in a hospital advertisement showing his uniform and stethoscope; as Index: e.g Someone sees a stethoscope on a table and associates it with a doctor; as a symbol: e.g the word "doctor" is written on a nametag, which, even though it has no direct connection with the person, is still understood as someone who works in the medical field.

In terms of the G20' Bali conference promotion, it is conducted through various media, including billboard advertisement. According to Schirm (2010) and Zekiri (2019) in Nwankwo-Ojionu et al. (2022), billboard advertising is an effective tool for communicating with customers. Marketers have introduced several changes in billboard advertising since its beginning, including purposeful ambiguity tags. Outdoor advertising frequently uses billboards, which are strategically positioned to be visible to both motorists and pedestrians. Following this, Taylor, Franke and Bang (2006) in Iqbal (2016) stated that there are other outdoor advertisement techniques available to advertisers to attract customers, yet billboards advertisement are the most effective and cost-effective. According to Taylor, Franke and Bang (2006) in Chien (2011), billboards serve a variety of purposes, including: (1) Deliver and disseminate information to the intended audience Semiotic; (2) Improve knowledge of relevant products or services offered; (3) improve your knowledge of relevant products or services. In addition, they argues that several benefits are offered by billboards are: (1) Billboards communicate appropriate information at a reasonable cost; (2) Advertisers can place the billboards where they think it is easy for them to deliver their product to

the customers; (3) 24-hour existence of advertisement; (3) Visual influence through the uniqueness of the message and size of the advertisement

Method

The methodology of this study is descriptive qualitative approach. It focused on semiotic analysis based on Pierce theory where the study analyzed, described and interpreted the sign symbol in billboard advertisements. Qualitative research emphasizes more on qualities rather than entities (Liamputtong, P., & Serry, 2013). This research employed qualitative methods in terms of the aim of this study is to develop deeply into the semiotic phenomenon of image data taken directly from the streets, allowing the research to observe the semiotic phenomena of billboard G20. The data sources in this study were collected by taking pictures of the billboard advertisements. The pictures have been taken from the billboards displayed on Indonesia's streets and World Wide Web. In terms of G20 Billboard are so many, this study has limited into master billboard advertisement, from Indonesian Government. This was a popular campaign Indonesia as being host the Bali Indonesia G20 Summit in 2022. Billboards foster direct dialogue with the public in order to commemorate and participate in the Bali Indonesia G20 summit 2022.

Results



Figure 1.

Data Tabel 1

Category	Sign
Representamen	G20 Logo
Icon	1. Gunungan with Kawung motif in white color
	2. Plant tendrils
Index	1. Red background and white color on text and symbol
	2. The blue background in the picture looks like the sea
Object	3. red color of mountain

Symbol

1. The text "G20 INDONESIA 2022" is written in white
2. The text "RECOVER TOGETHER RECOVER STRONGER"

Interpretant:

Icon

In the 1st data, this research has found 2 icons in this billboard image, namely; 1) Gunungan with Kawung motif in white color. As well as Pierce (1955) argues that the subject is considered an icon, hence it bears some resemblance to the object referred to and is influenced by reader's perspective in terms of culture and value, Gunungan for Indonesian people symbolizes the world and its contents, reflecting the concept of Javanese cosmology (one of the tribes in Indonesia) which refers to the balance between humans, nature and God. In wayang performances, Gunungan is used to mark the opening and closing of the story, symbolizing the cycle of life (birth and death). Gunungan are often moved quickly by puppeteers to show upheaval, changes in fate and the dynamics of human life. Its shape resembles a mountain or a large tree which symbolizes the power of nature and God's will that regulates the course of life. Gunungan in Indonesian culture is always played by shaking it and then standing up straight. The Indonesian nation believes that all balance from God ensures that the Indonesian nation remains standing even though it goes through various obstacles. In terms of Pierce's theory and Indonesia's philosophy, thus, the G20 Presidency logo, Gunungan symbolized the resilience of the Indonesian people in overcoming the challenges posed by the COVID-19 pandemic.

Meanwhile, the Kawung batik motif is one of the oldest batik patterns in Indonesia holds philosophical significance and representing enthusiasm. In context of the Indonesian G20 Presidency logo, the kawung motif embodies determination and enthusiasm for global improvement inspired by the fruit of the sugar palm tree, known as kolang kaling (Suarna, 2022). The motif features four kolang kaling symbols representing brotherhoods with a central dot symbolizing the universe's power. In essence, the Kawung motif comprises four oval circles surrounding a central dot, symbolizing the unity of Indonesian society. Kolang kaling or Kawung reflects ideals of sanctity, purity, and perfection. The logo embodies aspirations for superior and ideal leadership, aligning with the G20's objective of enhancing Indonesia's global economic standing; 2) Plant tendrils in Gunungan. Plant tendrils represent Indonesia's vision of embodying the spirit of inclusive, and sustainable recovery, aligning with the event's goal of promoting environmental sustainability. Green in this context signifies a connection to nature and the environment, symbolizing growth, regeneration, and the emergence of new life. Lush greenery symbolizes prosperity and abundance, while the colors also signify natural cycles and sustainability. This serves as a reminder of the ongoing importance of protecting and nurturing the environment without interruption. It conveys concepts of growth, harmony, freshness, security, fertility, and environmental stewardship. Ultimately, the logo serves as a symbol of nature, life, and fertility, encapsulating Indonesia's commitment to a greener and more sustainable future.

Index

In the 1st data, this research has found 3 indexes in this billboard image; 1) Red background and white color on text and symbol. Peirce (1955) considered color as one of index because color often shows a causal or physical relationship with a particular object or phenomenon. In G20's Bali Billboard advertisement, the orange color in the sky changed to red. It shows that the Indonesian nation and all nations have experienced a world disaster, namely the Covid pandemic. The whole country has not returned to normal, but is starting to recover from adversity after Covid. The red color also represents assertiveness, courage, perseverance, energy, strength, enthusiasm, attractiveness, and aggressiveness. It symbolizes physical energy, passion, and desire, signifying action, confidence, and courage in recovery process after Covid 19. The significance of the color red aligns with the objective of hosting the G20 presidency, aims to inspire individuals and groups particularly the youth to embody courage, perseverance, energy, and strength in effecting positive changes for a better Indonesia and better world. White color on text and symbol holds diverse meanings and symbolisms influenced by cultural, religious, and contextual factors. It is often associated with cleanliness, purity, peace, and simplicity.

Therefore, the use of red background and white color in the text and symbol is aligned with the goal of G20 Bali, which aims to foster global cooperation peacefully for recovery from Covid-19. 2) The blue background in the picture looks like the sea. The blue background resembling the sea in the image reflects Indonesia's maritime culture, which is deeply ingrained in the lives of its people. This blue color is aligned with the vision of the G20 Presidency, which aims to enhance the management of Indonesia's vast and rich marine resources for the benefit of its people. 3) The Mountain Background. The background presents a mountain landscape resembling a volcano, which serves as an iconic representation of Indonesia, known for its abundance of volcanoes. Indonesia with a total of 127 volcanoes holds the distinction of being among the countries with the highest volcanic activity attributed to its location within the Ring of Fire zone. Mountains symbolize strength, resilience, life's journey, sustenance, and tourism, embodying the essence of Indonesia's diverse landscape. Therefore, the mountain imagery is chosen to symbolize Indonesia within the context of the G20, reflecting its profound significance in representing life and the nation itself.

Symbol

In the 1st data, this research has found 2 symbols in this billboard image, namely; 1) the text "RECOVER TOGETHER RECOVER STRONGER". Pierce (1955) argued that symbol is sign whose meaning is determined based on convention or agreement. In terms of the slogan "Recover Together, Recover Stronger", the meaning is not inherent in nature but depends on the agreement of the global community to understand the message of recovery and solidarity at the G20 Bali Conference. The words "Recover", "Together", and "Stronger" have no direct relationship to any particular physical form or natural phenomenon. The meaning of this slogan can only be understood because there is global agreement that "collective recovery" means international cooperation in facing challenges, such as the COVID-19 pandemic and economic recovery. 2) The text "G20 INDONESIA 2022" that written in white. The word "G20" itself does not have a direct relationship with its physical form, but is understood globally because of the international agreement that the 20 countries that will be holding the conference in Bali have previously officially and legally made agreements in certain fields. In addition, the word "Indonesia" in this context not only indicates the country geographically but also indicates Indonesia's role as host of the conference, which can only be understood if someone knows the G20

convention. Meanwhile, the white color in this article is an index that is often associated with the meaning of purity, peace or neutrality, which is part of Indonesia's diplomatic messages at international conferences.

This data concluded that the logo of the Indonesian Presidency, as depicted in Data, reflected a spirit of together recovery. With its red and white base colors and a design that combined the silhouette of the mountain range, the logo of the G20 Indonesia Presidency strongly embodied the identity of the Indonesian nation. This logo depicted the determination of the G20 Indonesia Presidency to drive global recovery after two years of grappling with the Covid-19 pandemic. In this collective recovery process, the G20 had to be inclusively present for the betterment of the world.

Discussion

Saputra Wempi (2022) stated that all the G20'Bali Advertisement have to contain four elements that being official logo for G20's Bali namely; Gunungan with Kawung motif, plant Tendrils, and tag line "Recover Together, Recover Stronger' either from government or private sector advertiser. The four elements serve as the soul of all billboards of G20 Bali. As Pierce (1955) and Wulandari (2020) says that sign forms meaning through the reader's perspective which connects them into one whole as a sign and object, thereby producing an understanding or meaning that emerges from the relationship between the sign and the object in a person's mind (interpretant). As the result, the four elements implied messages which is related to the COVID-19 pandemic situation which had plagued almost all countries in the world for the last two years, then promoting Indonesia prioritized several issues in its G20 chairmanship. These included increasing productivity, building a strong and stable world economy, encouraging inclusive and sustainable growth, creating a conducive environment for partnerships between stakeholders, and strengthening global collective leadership.

Therefore, here are the meaning of the G20's Billboard Advertisement in terms of Pierce analysis: 1) Indonesia invites all nations to collaborate in achieving a stronger and more sustainable global recovery among the world's economies that are still affected by the COVID-19 pandemic. In conjunction with Pierce (1955), Wulandari (2020) claimed that signs as symbols have significance based on social conventions or agreements. In line with this, the taglines "Recover Together, Recover Stronger" and "G20 INDONESIA 2022" represent that all G20 member countries agreed that the year 2022 marks the beginning of recovery from the Covid pandemic, which had a negative impact on all sectors. It highlighted the various obstacles facing the recovery process and the need for collaborative action. The G20 Presidency is intended to deliver concrete initiatives and benefits both globally and domestically. 2) There must be a global recovery process for the economy, health, and climate. Pierce (1955) and Wulandari (2020) defined a sign that shows a direct resemblance to its object. Gunungan with Kawung motif in Mountain Sillueate reflects Indonesia's mountainous terrain. The blue background looks like the sea, which represents Indonesia as a marine country. Furthermore, the red color of the mountain confirmed that, despite numerous disasters such as volcanoes, earthquakes, tsunamis, and covid, Indonesia remains still exist and strong, as Pierce (1955) argues that color as an index is a sign that has a cause-and-effect relationship or a direct connection with the object.

In line with this, Wempi Saputra (2022), chairman of the G20's Bali meeting, confirmed that the G20 agenda led to a boost in multilateral partnership to recover economic, health growth, and climate change issues following Covid 19, in terms of the pandemic's uncontrollable economic, climate, and unequal vaccination. Saputra (2022)

aded that some have recovered, while others remain unvaccinated Vaccination was quickly adopted in many countries around the world at the time. Unfortunately, some countries have yet to properly introduce vaccines. Uncontrolled pandemics, unequal immunization, and unbalanced economic recovery, all of them pose global risks. 'Recover Together, Recover Stronger" has made that condition a central focus of G20 discussions on finding answers and common working formulae for global health and economic recovery.

Conclusion

After reviewing all of the data in the finding chapter, we can conclude that the G20 Bali Indonesia billboards were examined utilizing Peirce's semiotics approaches produce the following conclusion;

Semiosis process happens through three steps: representamen, object, and interpretant. Representamen is a mark that semiosis phase is started. The representamen appears in the form of a sign (sentence, textual material) or a symbol. The next stage of semiosis process is identifying the object. The object is 'something' that emerged in the mind by repetition. At this point, the item that emerged is based on the analyzer. The last stage of semiosis proses is interpretant. Pierce argued that Words can function as interpretants which relates to analyst' interpretation through the combination between representment and object. In terms of this, Words are associated with meanings that are already present in the mind of the individual when they are read or heard. Consequently, words serve as interpreters of the representations (letters or symbols) of objects (meanings or concepts). This process leads to Interpretations may differ, depending on the subjective understanding, knowledge, and experience of each individual.

In terms of G20's Bali Billboard advertisement, Gunung, Kawung, the vine plant, the mountain silhouette, blue background, and tagline "Recover Together Recover Stronger" are the soul of all of G20 Bali billboards. Kawung symbol as an embodiment of G20 Bali exemplifies the spirit of improving and being more beneficial to others; the vine plant image represents Indonesia's aspiration for a green, inclusive, and sustainable recovery; the mountain silhouette represents life in the universe, particularly the transition to a new phase. Therefore, tagline wording "Recover Together, Recover Stronger' made more clear interpretation that these elements imply Indonesia's desire to invite the entire world to work together, support each other, and recover together while growing stronger and more sustainable after Covid-19

Nevertheless, the results of the G20 Bali Indonesia billboard may be interpreted differently by the researcher in this study and other researchers due to the usage of Pierce's hypothesis. This is not a concern, as Peirce (1955) stated that individuals' interpretations might vary based on their culture, background, education, and experience.

Some suggestion can be addressed to other researchers who interested in semiotics as followed: Future studies by other researchers may employ other theories, such as Ferdinand de Saussure's to find different perspective of semiotics. In terms of this study, the next researcher may investigate semiotics using other media. Not just from billboards, but also from publications, political party flags, and other forms of advertising. This variety may help reader have a better knowledge of signs and semiotics while also diversifying academic research.

Acknowledgment

We would like to thank all parties who have supported us as authors in the process of this journal

References

- Abideen, Z.U. and Latif, A. (2011). Do Brand Extensions Affect Consumer Attitude: An Empirical Experience-With Reference To Pakistani Consumers. *The Journal of Applied Business Research*, 27(2), 19–36.
- Aryani, Saleha, and Mia Rahmawati Yuwita. "Analisis Semiotika Charles Sanders Peirce Pada Simbol Rambu Lalu Lintas Dead End." *Mahadaya: Jurnal Bahasa, Sastra, Dan Budaya* 3, no. 1 (2023): 65-72.
- Chien, C. (2011). Billboard Evolution. The Four Peaks Review.
- Chute, R. (2022). Symbolism, Superstitions and Messages in Ads.
- Fitria, R. (2017). Analisis Semiotika Charles Sanders Peirce Dalam Iklan Kampanye Pasangan Calon Gubernur Dan Wakil Gubernur Provinsi Bengkulu Tahun 2015. *MANHAJ: Jurnal Penelitian dan Pengabdian Masyarakat*, 2(1), 44-50.
- <https://www.wizardofads.contractors/resources/symbolism-superstitions-and-messages-in-ads>
- Gordon, I. E. (2005). Theories of visual perception. In Psychology Press.
- Guiraud, P. (1975). Semiology (trans. George Gross.
- Hope, J. (2020). "All this universe is perfused with signs": the nostalgia of sentient others,(bio) semiosis, and SF. *Green Letters*, 24(3), 291-305.
- Iqbal, R., & Batool, S. (2016). Impact of billboard advertisement on customer buying behavior: A study on Islamia University of Bahawalpur (IUB). *International Interdisciplinary Journal of Scholarly Research*, 2(1), 9-15.
- Kaelan, M.S. (2009). Filsafat Bahasa Semiotika dan Hermeneutika, Yogyakarta. *Paradigma*.
- Mahmud, M. (2013). Effects of Extralinguistic Features on Television Advertisement in Ondo State of Nigeria.
- Mulyadi, A. I. (2022). Analisis Semiotika "CS Peirce" dalam Iklan Televisi. *Jurnal Ilmu Komunikasi Balayudha*, 2(1), 24-34.
- Nwankwo-Ojionu, C. E., Adzharuddin, N. A., Waheed, M., & Khir, A. M. (2021). Impact of strategic ambiguity tagline on billboard advertising on consumers attention. *Online Journal of Communication and Media Technologies*, 12(1), e202204.
- Jolayemi, D., & Olayemi, M. M. (2017). Road signs as linguistic landscape in Nigeria: A semiotic communication. *International Journal of English Language and Linguistics Research*, 5(5), 1-14.
- Littlejohn, S. W., & Foss, K. A. (2014). Teori Komunikasi. Jakarta: Salemba Humanika
- Liamputtong, P., & Serry, T. (2013). Making sense of qualitative data.
- Peirce, C. S. (1955). Philosophical Writings of Peirce (J. Buchler (ed.)). Dover Publications.
- Peirce, C. S. (1992). *The essential Peirce, volume 1: Selected philosophical writings (1867–1893)* (Vol. 1). Indiana University Press.
- Pennycook, A. (2017). Translanguages and semiotic assemblages. *International Journal of Multilingualism*, 14(3), 269–283.
- Rusmana, D. (2014). Filsafat semiotika. *Bandung: Pustaka Setia*.

- SCHIRM, A. (2013). CHAPTER SIXTEEN AFEW COMMENTS ON THE PRAGMATICS. *Pragmatic Perspectives on Language and Linguistics Volume II: Pragmatics of Semantically-Restricted Domains*, 2, 275.
- Saputra, Y. A., & Harianto, F. (2020). Analisis Semiotika Pada Iklan Baliho Preppstudio Brand Ambassador Arief Muhamamad. *BroadComm*, 2(1), 69-81.
- Sobur, A. (2006). *Semiotika Komunikasi (Cet. 3)*. Bandung: PT Remaja Rosdakarya
- Suarna, N. (2022). *Gunakan Gunungan dan Motif Kawung, Ini Makna Logo KTT G20*. Bali Express. <https://baliexpress.jawapos.com/nusantara/671186440/gunakan-gunungan-dan-motif-kawung-ini-makna-logo-ktt-g20>
- Saputro, W. (2021). *Tanpa Gambar Ikan, Ini Makna Logo Baru KKP*. KUMPARAN BISNIS. <https://kumparan.com/kumparanbisnis/tanpa-gambar-ikan-ini-makna-logo-baru-kkp-1wXyvCWLhHp/full>
- Taylor, C. R. and F. (2003). Business Perceptions of the Role of Billboards in the U.S. Economy. *Journal of Advertising Research*, 150–160.
- Wee, L., & Goh, R. B. H. (2019). Language, Space and Cultural Play. In *Language, Space and Cultural Play (Issue 2018)*. Cambridge University Press.
- Wulandari, S., & Siregar, E. D. (2020). Kajian Semiotika Charles Sanders Pierce: Relasi Trikotomi (Ikon, Indeks dan Simbol) dalam Cerpen Anak Mercusuar Karya Mashdar Zainal. *Titian: Jurnal Ilmu Humaniora*, 4(1), 29-41.
- Zekiri, J. (2019). The Impact of Billboard Advertising On Consumer Buying Behaviour. *Eco Forum Journal*, 8(2), 1–8.
file:///C:/Users/user/Downloads/Impact of Strategic Ambiguit