

A MULTIMODAL ANALYSIS OF SHOP SIGNS IN BANDA ACEH

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ABSTRACT

This study is aimed at discovering the connotation and denotation that can be interpreted in shop signs found in Banda Aceh. Additionally, it also sought for the visuality, spatiality, and gestures that can be interpreted in shop sign found in Banda Aceh. This study used the qualitative approach in carrying out the research process which is the critical discourse analysis. The subject of this study was the shop signs that can be found in Banda Aceh while the object of this study is all the texts, pictures, and symbols in the signs. The data collection was done by taking pictures of the shop signs. The data analysis was carried out by using coding analysis and a three-step analysis. The results show that the denotation found in the shop signs are mostly the shop name, pictures, and philosophical symbols. Concerning to connotation, most meanings carried out in the shop signs are culturally interpreted. Moreover, concerning the visuality, the color used depends on the shop types whether it is black and white to highlight classiness and youthfulness, colorful colors for baby shops, and appetizing colors for the desert shop. In regards to the spatiality, most of the important information is placed on the left and the center part of the board sign. This is in order to ease information recognition. Last, the gestures are rarely used in the shop sign. It was only found in a coffee shop which is the steaming coffee cup, flying balloon in baby shops.

Keywords: *critical discourse analysis, denotation, connotation, visuality, and spatiality.*

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INTRODUCTION

There is a term known as critical discourse analysis, or it is usually shortened into CDA. This analysis has various purposes in analyzing the ideas or symbolic ideas found in both spoken and written communication. The spoken communication can be in speech while the written communication can be in advertisements and shop signs. CDA gives ideas about a certain group or society's characters regarding their ideology, social power, and social status (Kress & Van Leeuwen, 2001). This fact later generates some scientific advances so that language scientists can investigate more with the help of discourse analysis.

Most studies conducted in CDA have focused on both linguistics contexts and non-linguistics contexts of multimodal discourse (e.g. Ananda, Fitriani, Samad & Patak, 2019; Rizki, Usman, Samad, Muslim & Mahmud, 2019). With the theory generated by Kress and Van Leeuwen (1996), it can analyze a specific sentence structure of a visual plan, and the messages behind it can be clearly conveyed. Additionally, the pictures and other visual features accompanying them can also be analyzed. For example, there is huge capacity of pictures that can be found in public media such as magazines, advertisements, shop signs, and other printed media. In CDA, this is important to be paid attention to because the true meanings are hidden behind the symbols and visualizations. Kress and van Leeuwen (1996) emphasized that the visual piece of a media advertisement is self-sufficiently created and there are messages to be sorted out. Some of the messages are neatly wrapped, but some other are not fully validated.

More importantly, there are five elements that are considered important in promoting boards such as shop signs. Based on the hypothesis of Barthes (1980), there are two types of implication; they are denotation and connotation. The first one is the degree of meaning that clarifies the communication among the pictures, symbols, and the verbal language posited on the board of the shop in an unequivocal significance, straightforward, and unambiguous. Simply, it is the meaning that can be interpreted plainly as it is seen. The second one is the degree of meaning that clarifies the relevance between the cultural and pragmatic context outside the printed symbols, images, and written texts on the shop board which is not expressed straightforwardly and rather dubious. Briefly, it needs to be correlated to cultural contexts (Kusumarini, 2004).

In addition to these two elements (denotation and connotation), the other key elements that are in need to be searched out in this study are

the modes of modality as proposed by Cope and Kalantzis (2009) which are visual meaning, spatial meaning, and gestural meaning. Visual meaning is concerned with the point of view and perspectives. Spatial meaning is concerned with the position of an object. In this study, the object is text, pictures, or symbols found in the shop signs. Meanwhile, the gestural meaning is the movement and stillness. Because this study only involves pictures in shop signs, not advertisements in the form of living pictures, so that the stillness becomes the focal point in the term of gesture in this study.

In an attempt to provide an indentation to this study, a more specific condition of shop signs in Banda Aceh is elaborated as below. When the Tsunami calamity happened in December 2004 in Aceh, great deals of impact advanced through the use of English in all perspectives; regardless of it is educational or non-educational settings. Zulfadli (2014) brought up that a great deal Acehnese individual have begun to communicate in English. At times they use acquiring or even code-exchanging in English, Indonesian language, and Acehnese. The impact of English is clearly observable today on the shop names, coffee houses, and other infrastructure naming in Aceh. To an implicit extent, the symbolic meanings are also integrated into the shop signs. This somewhat western ideology has put the shop signs to be more up-to-date and classier. Regarding the importance of a commercial showcase in the public signs in Banda Aceh, especially in shop signs, this study was aimed at analyzing the hidden messages of shop signs that can be found in Banda Aceh. More specifically, this study only carried the scope of the shop signs which is presented to the importance of its denotation, connotation, visual, spatial, and gestural meaning of the shop signs in Banda Aceh.

LITERATURE REVIEW

Critical Discourse Analysis

Generally speaking, critical discourse analysis is the study among the communication phenomena such as the relations between speech, mood control integration into the speech, general communication, social uniqueness, and the circumstance of the talk used in such social associations. But all this usage is influenced by power. Since this is a complex, multidisciplinary and essentially an interesting territory to study, many researchers of discourse analysis would easily fall into the analysis of sociopolitical discourse analysis (Van Dijk, 1993). Indeed,

there are various ways that can be done in an attempt to carry out the discourse analysis. It all depends on the various issues in the analysis that determine the social phenomena that needed to be investigated.

Van Dijk (1993) further emphasizes that from discourse analysis and sociopolitical point of view, it is seen that the relations between discourse structures and power structures are essentially solid. This is normally grounded and acceptable in the domain of CDA. For instance, we can acknowledge that the analysis of political speech highlights is to find the pattern of control that is depicted by the rulers who are seated for a certain political party. Besides, if we can analyze the communication style more deeply in which the speech is delivered, the centrality and strategies are used, we can cover the social-control relations as a whole.

In addition, there are various points of interest offered by directing the CDA as urged by Fairclough (2003). First, it is to strengthen the understandings and the associations of the standard norms in political life information, to improve the idea of open organization, and to promote the modernization of open association such as e-government and e-organization which is run online through the internet. This is really well understood by a large number of researchers in the domain of discourse analysis that power in the core of a pattern of communication being involved.

Second, it is to balance the progression of a market economy and dynamic advancement towards the new economy on all aspect such as financial administrators, marketing advancement, the advancement in electronic exchange, working from home, and new systems for business (such as online shops), the administrators of human resources, and the improvement of human resources. Third, it is improving individual fulfillment by using new advancements in areas such as social welfare, protection of nature, and cautions utilized in an attempt to alert calamities, transport security, etc.

Last, it is the improvement of a national monetary related structure which ensures the length of business can endure and other endeavors which are forceful on the around the business sectors. A part of the economy subject is tied to the use of discourse in a complicated way but it is firm. It also demands the maximum use of humans' capability and resources. This last function of CDA is seen as the fundamental reason leading to the conduction of this current study.

Multimodality

Multimodal analysis involves the analysis of all types of communication. However, it is different from one person to another. Particularly, if it is the written discourse as it can contain more than one semiotic method such as symbols, engravings, paintings, texts, designs, pictures. Meanwhile, if it is the spoken discourse, the sound and intonation become the issue of analysis. Such a method incorporates parts of discourse for its inflection and other vocal qualities, the semiotic activity such as motion (face, hand and body) and proximity or distance when speaking (Unsworth & Cleirigh, 2009). These all aspects are brought together in their own enhancement and limitation as they are scientifically challenged for the detail and extent of analysis. All multimodal discourses have materiality—which is obvious physical quality. For example, the strategy for visual pictures can be rendered on different materials, for instance, paper, automated screens, dividers, or other various articles, for example, cell phone, plate, or even food packaging (Mills, 2016).

Cope and Kalantzis (2009) separate distinctive semiotic modes into communicated in spoken language, written language, visual, sound, gestural, and spatial method of language. Written language is passed on through handwriting, the printed page, and the screen. Determinations of words, articulations, and sentences are created through phonetic linguistic structure appears register (where the language is changed by setting), and grouping (learning of how a substance sort is dealt with and composed to meet a specific explanation). Meanwhile spoken language is the language utilized by methods of living, recorded, monologic or dialogic. Determination of words, articulations, and sentences are dealt with out semantic language structure shows, register, and kind. Shaping oral criticalness consolidates choices around disposition, feeling, highlight, nature, speed, volume, beat, pitch, rhythm, oration, and emphasis. There are three major multimodal modes that are explained in this current study. The elaboration is as follows.

First, in concern to the visuality, Cope and Kalantzis (2009) include that visual method of language is accomplished through choices of visual resources regardless of whether in still pictures or moving pictures. Visual resources include encompassing, vectors, pictures, perspective, look, point of view, concealing, surface, line, shape, tossing, saliency, partition, edges, structure, control, separate, lighting, naturalistic/non-naturalistic, camera advancement, and subject improvement. At that point, sound-related method of utilization is gone on through sound,

including choices of music, incorporating sounds, commotions, alerts, tranquil, typical/unnatural sounds, and use of other sound characteristics such as volume, beat, beat, pitch, and musicality.

Second, it is the spatial mode used in the advertisement. Recent studies have shown that there is much more cross-linguistic variation in spatial language than had been supposed in the prior time (Scollon & Scollon, 2003). The semantic parameters involved can be quite various and differently interconnected. The first notion is the distinction between location and motion. Talmy (1983) argued that these two are deeply interlocked, and indeed location can be thought of as a special case of motion. However, many languages use entirely different semantic and formal resources in these two domains, so that no such parallelism can be presumed. The details of the semantics of spatial descriptions are quite complex and vary considerably across languages, but the general outlines tend to follow rather simple functional principles (Scollon & Scollon, 2003).

Last, a movement or gesture shows activity and heading in a picture through lines. The gestural mode is gone on through choices of body improvement; outward appearance, eye advancements and look, movements, and actions. It furthermore joins the use of mood, speed, stillness and edges, including timing, repeat, capacity and custom (Cope & Kalantzis, 2009). A movement can be unmistakable in terms of line, for instance, utilization of lines in the three instances of lines above to demonstrate heading. A movement can show development in a still picture, for instance utilizing bolts. Movements can likewise be made utilizing the line of a shadow or an article, subject look or eye line, or a pointing arm or finger.

For denotation and connotation, Barthes (1980) proposes them as a signifier and a signified. This means that a suggestion is not always an approach to create suggestions since it passes on the viewers' mind and motivate them to make predictions and speculations on the multimodal modes that they see in the visual communication. As Barthes (1980) includes that an image or symbol is related to the ideological factors that are opened to readings and explanations at the interesting level in order to explain how significance it is made through complex semiotic correspondence. An example below shows.



Figure 1. The Denotation and Connotation Exemplified in Coffee

The picture above shows that there are three definitions that are offered: first, it is semantics, which is the connection among signs and the things to which they imply. It bases on the association between signifiers, like words, articulations, signs, and pictures, and a major helper for them. Second, it is syntactic importance which is the connection among signs. A model is the plan of words and articulations to make well-formed sentences in a language. Third, it is the logical importance which is the association among signs and the effects they have on the people who use them subject to their particular circumstance and earlier data.

The semiotic undertones show that when a person takes a look at the sign, it does not give the basic significance, yet they are endeavoring to get it through suggestions meaning, deeper than what it is seen on the surface as the signifier. This process joins the signifier and the implied meanings that dealt with the sign. This sign is called connotation significance (signified), by then from these signs brought into the world another significance, another mental thought that associated with the sign (signifier).

RESEARCH METHODOLOGY

This study employs qualitative method. It is known that the qualitative research method is a set of diverse, encompassing empirical approaches such as phenomenology, grounded theory, ethnography, protocol analysis, and discourse analysis. Thus, this current study takes one focus which is the discourse analysis. Concerning discourse analysis, Jorgensen and Phillips (2002) explain that discourse analysis refers to

the general idea that language is structured based on the different patterns that people use in different areas of social life.

Fairclough (1989) and Gee (1999) argue that in general, discourse analysis study all types of texts such as spoken texts, written texts, or digital texts. Diversity of topics are integrated into discourse analysis as supported by Brown and Yule (1983). The topics under its investigation can cover sounds, speech acts, syntax, gestures, rhetoric, meanings, and other aspects of interactions. For this study, the topic is about meaning which are denotative meaning, connotative meaning, visual meaning, spatial meaning, and gestural meaning.

Research Subject and Object

The subject of this study is the shop signs that can be found in Banda Aceh, explicitly in the roads that are referenced in the earlier segment. Additionally, the objects of this study are denotative and connotative meanings in the shop signs found in Banda Aceh and the visual, spatial, and gestural meanings that can be seen in the shop signs found in Banda Aceh.

Research Instrument

There are two instruments in study, the pictures and the researchers. It focuses on the investigation of signs in common settings by comprehending the information in the signs and deciphering the implications that the shop owners bring out. Additionally, the information source for CDA can be meetings, documents, pictures, or survey reports (Creswell, 2007).

Furthermore, the researchers are also considered as the instrument in this study. This is supported by Merriam (2009) who contends that the researchers is the key instrument in carrying out a critical discourse analysis. The researchers pose her insights in leading the the examination topic as they are the ones in particular who comprehends the settings inside the data analysis (Herring, 2004).

Technique of Data collection

Data collection is the most significant phase of research. Particularly, the technique employed in data collection is also important. Consequently, the researchers gathered the information by doing visual perception and note-taking. The researchers circumvented a few public roads in Banda Aceh. Then she took photos of the shop signs.

To be exact, the steps are as narrated in the following. The first step was selecting the shop signs. In this step, the researchers chose the shop signs that are still new and clear in shading so that the interpretation can be accurately made later on. Second, they pictured the signs. Later, the researchers read the signs carefully; they read the signs for a few times cautiously by additionally rechecking profoundly all components in them. Next, they selected relevant information to answer the research questions. In this stage, the researchers picked the information from explanations of denotative, connotative obvious, visual, spatial, and gestural implications of the signs. Then, they tabulated the denotative and connotative implications, later the visual, spatial, and gestural implications. Later, they classified the information which is in allignment toward each research question posed in the earliest chapter. Finally, they made conclusions.

Technique of data analysis

There are two kinds of data analaysis procedure which was used; they are coding analysis as suggested by Wertz, et al. (2011) and three-step analysis as suggested by Miles, Huberman, and Saldana (2014). There are five stages in the coding procedure, namely separating the information, rechecking the information; giving codes to each datum, tabulating the information into its category whether denotation, connotation, visual, spatial, or gestural meaning, and drawing a conclusion from the data tabulation. Because there is no data display in the coding analysis, the data analysis in this study was combined with three step analysis.

RESULTS AND DISCUSSIONS

There are two research questions to answers. First, it is about denotative and connotative meanings. The second is about the visual, spatial, and gestural meaning. In attempt to answer these research questions, the following result is provided.

Initially, there were 40 pictures collected as the data. However, 20 pictures were blurry; the frame was cropped and they have identical features with other chosen items. Finally, only 20 pictures that were used as the data in this study. The result is as follows.

Datum 1



Figure 2. Datum 1 ‘channel coffee’ in Teuku Nyak Arief Road

The denotation maintained from the picture above is a sign with the name of ‘channel coffee’. The denotation is that this place is a place where they sell coffee. Meanwhile, the connotation meaning that can be understood implicitly from the shop sign is the fact that this shop only provides coffee, rather hot coffee as it is seen that there is some steam coming out of the coffee cup shown in the symbol. In addition, the color of red and blue also implies more connotative meaning as elaborated more in the following.

In regard to answer the second research question, the deeper information about the shop sign above is elaborated as follows. Concerning visual meaning, it can be seen that the word ‘channel’ is written in blue as it is considered blue is a cool color where a lot of people may be attracted to the notion of secureness when they hang out in this coffee shop. Moreover, the word ‘coffee’ is written in red as the color red is the one color that is mostly attractive to humans’ eyes. Then, in the left of the phrase, there is a cup of coffee combined in both colors, blue and red. It shows that there is color stability in the sign as a whole.

Additionally, in terms of spatiality, there is no superior and inferior information shown in this shop sign. It can be seen that there is no subtext in the sign. The words ‘channel’ and ‘coffee’ are put side by side as well as the cup of coffee. Regarding the verticality information, it can be seen that the cup of coffee is put on the left, followed by the phrase. It means that the information about ‘coffee’ is implicitly emphasized as Kress and Van Leeuwen (2001) state that the information posed on the left are considered new and more important information.

Finally, the gestural meaning learned from this sign is that it shows general meaning with the brief and on-point notion of a coffee shop, which is basically simpler and classy. It can be said so from the angle of the phrase and symbol positioning which is very simple and clear. The readers are expected to quickly grasp the idea of a warm and friendly

coffee shop experience in this coffee shop. In addition to that, the steaming coffee shows that the main featured product offered in this place is coffee.

Datum 2



Figure 3. Datum 2 ‘Rumoh ice cream’ in Teuku Nyak Arief Road

In the picture above, it is learned that the shop is offering a food product which is ice cream. The denotative meaning that can be grasped from the sign is the sketch of a house in which there posed a bowl of ice cream. This means that this place sells ice-cream. Concerning the connotative meaning that is shown in this picture, it can be learned from the type of ice cream posed in the bowl, which is various. This signals that there are a lot of ice cream variants that can be purchased in that shop.

Regarding the second research question seeking the visual meaning, the color used for the word coloring is green. It shows that green is a relieving color which means that after a hot tiring day, a person who looks at this sign might want something cold and fresh—which is ice cream. Moreover, concerning the spatiality, the phrase ‘rumoh ice cream’ is put on the center-right position, printed in large size fonts. This means that the name is important to be seen and perceived by the readers and other potential buyers. Below that phrase, there is the information about the address of this shop. The address is written in a lot of smaller font in the lower part of the sign. This means that the information is detail and not all potential buyers would consider it as important information. Besides, it is the symbol of an ice cream bowl in a house sketch which is posited on the left part of the sign board. This means that the symbol is the new and important information that the shop owner wants to send out to their potential buyers. Meanwhile, concerning to gestural meaning,

this shop sign offers no gestural meaning as there is no still movements, no demeanors, and action sequences at all.

Datum 3



Figure 4. Datum 3 ‘03_CUTE by Shantie’ in Teuku Nyak Arief Road

Another shop sign being analyzed in this study is as shown above. The shop sign is taken from a boutique shop. The denotative insight that can be seen from the sign is that the symbol creates the twirl of a dress, the upper part is above the writing of ‘03_CUTE’ and the bottom part in below it. So, in regards to the denotative meaning, it clearly shows that this shop offers woman’s products especially dresses and make ups. Then, the connotative that can be grasped is that this shop provides bridal dresses or other formal dresses, not home or daily dress. It can be understood as the symbol shown is not the symbol of a homey dress, but a party dress.

Concerning the visual meaning brought within the picture of the shop sign, it can be seen that the basic color of the sign is green and the object, as well as the writing, are written in white. It shows that the shop owner would like to emphasize the information attained in the sign as we can learn that the green base really highlights the white color.

In addition, concerning the spatial meaning contained in this board, all information is set up in the center of the board which means that all of the information is considered important to see by the potential buyers out there. Vertically, there are some interesting notions to discuss; the writing ‘03_CUTE’ is written exactly in the center, both vertically and horizontally. This means that this is the core information of the board sign. Below that writing, there is a phrase ‘by shantie’ which is written

still in a rather large font which shows that the owner would like to notify the person who makes designs for the dresses sold in this store. Below the lower skirt twirl, there are two lines of details concerning the services that they offer: fashion designer, bridal and event dressing, and professional make-ups. These services are written rather small in size but they are all capitalized, which adds the information that this line is important anyway. In the bottom part, there is the other line giving extra detail information about the contact number, social media, and email that can be inquired in order to approach more information about the shop and its products. Last, the gestural meaning shown in this board sign is the twirling dress which deciphers the beauty of a certain fashion item (which is a dress).

Datum 4



Figure 5. Datum 4 ‘Alue Naga Market’ in Teuku Nyak Arief Road

The shop sign above shows less denotative meaning. The only denotation that can be perceived is the writing itself which says ‘Market’ and this means that this place sell some daily needs. From the denotative meaning, potential buyers can be mistaken to think that the shop is selling equipment for water needs such as swimming needs or fishing needs. However, the connotative meaning helps to enhance this possibility. Connotatively, the phrase ‘Alue Naga’ contains a somewhat environmental meaning in this board which might not appear understandable for other people outside of this environment. Alue Naga is a place where the river ends and proceeds to the Indian ocean. The exact spot of the succession is located in Alue Naga. Therefore, if we

look closer, in the right side of the board, there is a picture showing a person is canoeing along the river.

Concerning visual meaning, the board provides the visual of the color. The color of the shop name is written in red which means that the color stands out among other colors. This color was chosen as we can see that other colors tend to be natural colors. Thus, the name of the shop should be easily highlighted from other attributes. Regarding the spatial meaning, we can see the picture of the river is put on the right side of the board, in the equal part with the space where the shop name is written. This means that the shop owner would like to emphasize that the fact about the shop location is also important. This is the reason why the cool and fresh river portraying a canoe is placed exactly on the right place. Moreover, the gestural meaning that can be learned from this shop sign is the river current that is flowing smoothly and in a relieving way. Besides, the fresh green leaves that are drifting over the phrase ‘Alue Naga Market’ also pose a fresh and natural sense for the potential buyers who see it.

Datum 5



Figure 6. Datum 5 ‘Abank sport’ in Teuku Nyak Arief Road

Another shop sign is the sport shop sign as shown above. In the sign, the denotative meaning is that there are some sporting items on the left part of the board such as basketball, softball, baseball, football, basketball hoop, tennis ball, and tennis racket. In the center part, meanwhile, there is the shop name written in red color, and provided in the right side of the board are various branding names such as Adidas, Vans, Reebok, and so on. Connotatively, the shop sign shows that the color of yellow is the color of the spirit. And this fits well with the concept of sporting shops. More elaboration is explained in below.

Concerning the spatial meaning, horizontally, the first information put is the picture of various sporting items, the shop name, and the brands. This shows that the information about various sporting goods availability is the most important information that the shop owner wants to send out to potential buyers. Then, it is followed by the shop name.

The least important is the information about the brand. Vertically, the shop name is considered as the most important information as it is written in the largest font compared to other features. Below it, the phrase 'Spesial alat olahraga' supports information about the various sporting items picture that has been provided on the left side of the board. Besides, placed in the lowest part is the detail about the address of the shop. There is no gestural meaning portrayed in this shop sign.

Discussion

There are several insights that might come to deeper discussions where supporting theories can appear in the provision, they are in regards to the denotation, connotation, visulality, spatiality, and gestures.

First, in terms of denotation meaning that are held in the pictures and writings found in the shop signs, most denotations can be directly understood such as in datum 1. We can see that the the shop sign denotes a picture of a cup of a steaming coffee cup. This denotes that this place offers hot coffee. Another point is that the coffee shops mostly put the symbols of coffee seeds.

Second, the connotation meaning conceived in the shop signs is more culturally and ideologically interpreted. For example, in several data showing the coffee shop signs, where the color is mostly black or black and white. These color combinations connote the classy and modern urban market with simple and dynamic taste. Moreover, in women shop signs, more soft color gradients are highlighted to show the softness and femininity of a woman. Last but not least, in the baby's and kids' clothing shops, more bright colors are used. This connotes that babies and children most of the time are the source of joy and fun for everyone, especially for their parents.

Third, in terms of visual meaning, from the data display, it can be seen that mostly, coffee shop is dominated in black. There is a specific notion that coffee shop tries to emerge in today society. Concerning to the black color, the explanation is as follows. The utilization of colors in promoting discourse will obviously make the last progressively viable and powerful. Color can impact not just outward, but their impact can likewise be molded by the buyer's observation in regards to the quality or simply the products themselves (Cerrato, 2012).

Fourth, it is the point in term of spatiality. Most significant data is put on the left. Fennis and Stroebe (2010) encourage that there are a lot of control strategies, for instance, such systems as fractures and limitations. For instance, the most intriguing article with regards to the

magazine is separated into a few sections, which are spread around the board sign. In this way, the readers are compelled to glance through the entire board.

As supported by Gaines (2006), when we talk about the particular characteristics of the room, we are thinking about its *firstness*. Be that as it may, on the off chance that we think about the nature of room in a room. For instance, we are as of now conceptualizing our enquiry in wording 'comparative with something different'. *Firstness* has been lost to *secondness* in light of the fact that the importance of the space in a room is fundamentally needy upon the significance of different articles inside that space. At last, the *thirdness* of space is intervened by an outsider, for example, an individual in a specific space; implications are deciphered from a particular perspective, demonstrating the handy results of the characteristics and connections inside a spatial sign framework, for example, a room.

The wilderness of the room starts with the body of an individual subject. The physical furthest reaches of the body and its methods for recognition, through sight, sound, smell, taste, contact and the thinking mind, all take part in distinguishing the implications of the things in the realm of experience. All of science has been a movement of improved capacities to see and find actualities and subtleties that rouse a new level of comprehension. For instance, human eyes can see a specific scope of things. However, a magnifying instrument stretches out a human vision to uncover an entire degree of already undetectable wonders; comparably, the telescope brings far off articles into see (Gaines, 2006).

Lastly, in terms of gestures shown in the shop sign, from the data it can be learned that most shop signs do not use this semantic mode. The ones that use this gestural mode is the coffee shop signs. This is very common where a steaming coffee cup is posted on the coffee shop boards. Other shop signs that make use of gestures is a male or female shop. For example, the bridal shop where it shows the twirling dress which is specified into femininity of a woman. Moreover, in the hijab shop signs, the ladies look and the way they look to show the feminine side of the ladies as they are beautifully covered in hijab. And finally, some of the baby shop signs also make use of gestural meaning. We can see in one of the data that there is a flying balloon which signifies that the fun with kids never end, especially when their parents keep on buying new clothes that make them endlessly adorable.

All in all, the findings are linked with the supports from the major framework brought from the beginning of this study, which is Barthes

(1980) and Cope and Kalantzis (2009). Barthes (1980) has stated that all discourse brings two kinds of meaning which are denotative and connotative. He also interchanges these two terminologies with signifier and signified in his theory. Indeed, all data also show that they all have denotative meaning such as the object that can plainly be seen on the board sign (coffee cup, coffee seed, scissors, balloons, etc.), and also connotative meaning that takes cultural effort to interpret (classiness, classicity, fun, joy, manly look, feminine look, etc.).

Additionally, in accordance with Cope and Kalantzis (2009), the data show that all of them have visual meanings. The data have various perspectives such as natural, urban, classic, simple, and so on. In concern to spatiality, mostly, the shop names are written in the center accompanied by other elements on the right or left, or above or below. Lastly, the gestural meaning is only employed by a few shop signs. This is assumed that the employment of the gestural meaning can distort the simplicity of the message.

CONCLUSION AND SUGGESTION

From the findings of the data in this study, there are two conclusions taken based on the research questions. They are as mentioned below. First, the denotation found in the shop signs is mostly the writing regarding the shop name itself. However, some shop signs also use pictures and symbols. Moreover, the connotation is derived from the symbols and colors used in the shop sign board. Most colors used are dominated by black when it comes to a coffee shop and fashion shop, green for dining place, and colorful and bright colors when the shop offers baby's and children's products.

Second, the visual meaning that can be analyzed from the shop sign is generally related to color and the psychology of color. In concern to spatiality, mostly, the shop signs place the symbol on the left side of the board. The information about the shop's name is placed on the center. And other additional information which is considered to be less important is placed on the right part of the board sign. Last, regarding the gestural meaning, there is very few shop signs employ gestural meaning. The reason probably is because designing the gestural meaning is not an easy task for the shop owner. Besides, too many elements on the board can also spoil the simplicity and distort the message that is intended to convey.

The suggestions of this current research would probably be beneficial to the shop owners; it is good to decide the psychology and philosophy behind the shop sign board as it is the first sign that catches the potential buyers' attention.

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