CHAPTER 2
THEORETICAL FRAMEWORK

In this chapter, I discuss various theories from experts that are related to the topic of the research as stated in the tittle of this term paper. In this discussion description I present at least two references to support each theory. At the end of each discussion, I present a resume of the references discussed. Discussions of each theory can be seen in the following sub-chapters.

2.1. Definition of Semiotics

O'Halloran states that the study of signs and symbols, their meanings, and their applications is often referred to as semiotics . According to O'Halloran, semiotics encompasses a variety of meaning-making tools, including language, images, music, and sound. The study of anything that can be interpreted as a sign is known as semiotics, according to Aiello (the Greek term semeion means "sign"). Anything can serve as a sign as long as it is interpreted as "signifying" something—that is, as referring to or standing for anything other than itself—by an individual or, more crucially, a group of individuals who share the same culture or society (Aiello). Furthermore, semiotics is the study of the action of signals (semiosis), according to John Deely. It offers the foundation for all human knowledge, ranging from spiritual abstraction to animal perception. According to Deely (2015), semiosis is the mechanism that enables a sign to represent something different to a third party, the interpretation. The ensuing subchapters address signs, meaning, and color in relation to semiotics (Deely, 2015).

2.1.1. Definition of Signs

A symbol is something that represents something else to someone (or something), according to John Deely. There is a triadic relationship involved. They are:

1. A sign vehicle is an object that serves as a sign, such as smoke, a word, or a symbol.

2. Object: the thing to which the sign alludes (fire, a notion, a country, etc.). 3. Interpreter: the sign's impact or comprehension on an interpreter (Deely, 2015). Aiello contends that while indicators are indicative of reality, they are not the same as it: A symbol, like a word or picture, creates reality rather than reflecting it. For instance, the phrase "This is not a pipe" next to Magritte's painting of a pipe indicates that the image is a representation rather than the actual object (Aiello). According to O'Halloran, signs include more than just visual symbols or words. They are part of semiotic resources which include: Language, Images, Music, Sound, and Embodied action. Signs and all of these are used to form meaning in Texts, Interactions, Events (O'Halloran, 2023).

2.1.1.1. Signifier and Signified

It is impossible to separate Barthes' theory from Saussure's. Saussure asserts that a sign consists of two entities: signifier and signified. This is where Barthes and Saussure diverge, even if Barthes refers to Saussure's signifier-signified. According to Jackobson (1963b, 111; 1984b, 98), the signifier is understood to be the tangible form of the sign—something that can be seen, heard, felt, smelled, or tasted. The meaning is known as the signified. It is the mental component of language, which includes ideas, concepts, and mental pictures. 'Signification' refers to the link between signifier and signified. If we use linguistics as an example, the word "open" is a sign made up of the following when someone finds it on a store entryway and gives it meaning: One signifier is the term "open," and the other is the idea that the store is open for business. According to Saussure (1983: 101), a sign needs a signifier as well as a signified. A wholly formless signified or a completely meaningless signifier are not possible. A sign is a distinguishable pairing of a certain signified and a signifier. A push-button inside a lift ('press to open door') could have the same signifier (the term 'open') yet represent a different signified (and hence a different sign). If it were on a push-button inside a lift ('push to open door'), the same signifier (the word 'open') might represent a different signifier (and so constitute a different sign). Similar to this, a variety of signifiers could represent the idea of "open" (for example, a little outline of a box with an

open flap for "open this end" on top of a packing cartoon), with each distinct pairing denoting a distinct sign.

2.1.1.2. Order of Signification

Barthes' theory that "the order of signification is the study of meanings or symbols in a language or sign" is explained by Syahri (2011: 18). The categories of order signification include denotation, connotation, and other sign-related elements, such as myth. The first level of signification is denotation. The signifier and signified make up this section. In other words, denotation is defined as what we interpret literally, which is equivalent to dictionary meaning. Connotation, on the other hand, is the second tier of signification that includes the associated shift in meaning of words. Meaning that has a connection to circumstances outside of the language is known as associative meaning.

The first definition of signification, according to Barthes on John Fiske (2004: 118), is the relationship between signifier and signified in a sign toward the outside world. Barthes calls it denotation; the most obvious meaning of the sign. Connotation is a term used by Barthes to show the second order of signification. This describes the interaction that occurs when a sign meets the feelings or emotions of the reader a well as the values of his culture. Connotation has meaning that is either subjective or at least subjective. People's feelings or senses are the basis of the subjective, whereas social interaction produces the inter-subjective. Stated differently, connotation refers to how an object is described, while denotation is what the sign symbolizes. The sign operates through myth at the second level of content-related signification. Since the end result is a sophisticated interpretation of denotation and connotation that is adjusted to the circumstances and cultural norms of society, myth in this sense will be obtained when denotation is interpreted to become connotation meaning. For instance, the lush bamboo tree was thought to be the home of spirits, which gave it a "sacred and spooky" aura. This "sacred and spooky" connotation thus became a widely held belief associated with the symbol of the bamboo tree, transforming it from a connotation to a second-order sign denotation. The "sacred and spooky bamboo tree" is eventually considered a myth at this stage. The following image illustrates the aforementioned explanation:

Picture 2.1.

The idea that meaning emerges when there is a relationship between signified and signifier is explained by Hjemslev (1961: 114) in Barthes (1957). As previously said, a sign is the union of a signifier and an idea or signified. A significant "sound" or meaningful "scribble" is a signifier, to put it explicitly. Therefore, a signifier is a tangible component of language; it is what is written, read, and heard. On the other hand, signified refers to mental images or thoughts. The idea that there are various orders of meaning was taken from Hjelmslev by Barthes. Denotation is the initial level of signification, where a sign is made up of a signifier and a signified. Moreover, the denotation sign (signifier and signified) serves as the signifier for connotation, a second-order kind of signification. The author deduces from the foregoing description that Fiske and Hjemslev both define order signification, and that the sign of what it looks like is the first order signification denotation. The idea of what a sign conveys to its audience is known as second order meaning. In addition to understanding the sign's premise, people will also discover the myth that the symbol contains.

2.1.2. Theory of Meaning

2.1.2.1. Types of Meaning

In semantics, "meaning" is not a monolithic concept. Scholars often distinguish between different types of meaning to capture the complexity of how language conveys information. Two foundational categories are lexical meaning (the meaning of individual words) and sentential meaning (the meaning of

sentences). Lexical meaning focuses on word-level semantics, such as the meaning of “dog” or “freedom,” whereas sentential meaning emerges from how these words combine grammatically to form statements or questions.

Another key division is between denotative and connotative meaning. Denotative meaning refers to the literal, dictionary definition of a word—its objective reference. In contrast, connotative meaning involves emotional or cultural associations that go beyond the literal definition. For instance, the word “home” denotes a place where one lives, but connotatively, it can evoke warmth, safety, or nostalgia.

Other distinctions include conceptual vs. associative meaning (as discussed by Geoffrey Leech), grammatical meaning (tense, number, gender), and pragmatic meaning (meaning derived from context). These classifications help linguists analyze language with greater precision, offering insights into how people communicate both overtly and implicitly.

2.1.2.2. Theories of Meaning

Various theories of meaning have been proposed to explain how language expresses and conveys ideas. One foundational approach is the referential theory of meaning, which suggests that words get their meaning by pointing to things in the real world. For example, the word “tree” refers to the actual objects we recognize as trees. While this view is intuitive, it struggles to explain abstract concepts (like “justice”) or fictional entities (like “unicorn”).

Another major approach is the mentalist theory, which ties meaning to mental representations. According to this view, meaning resides in the speaker's mind; language is a tool for conveying thoughts or mental images. This theory emphasizes the cognitive processes involved in language use but may be criticized for its subjectivity and inaccessibility to objective analysis.

A more structural perspective comes from the use theory of meaning, advocated by philosophers like Ludwig Wittgenstein. This theory argues that

meaning is derived from the use of words in particular social and linguistic contexts—essentially, "meaning is use." Each of these theories contributes a unique angle to our understanding of meaning, and many contemporary semanticists combine aspects of all three to develop more comprehensive models.

2.1.2.3. Meaning and Context

Meaning is highly context-dependent. A word or sentence can carry drastically different meanings depending on the situation, tone, speaker, and shared knowledge between speaker and listener. For example, the sentence "It's cold in here" could be a simple statement about temperature or a polite request to close a window—depending on the context.

Deictic expressions (like "here," "there," "you," "me," "tomorrow") rely heavily on context for interpretation. Without knowing who is speaking or when and where, such words are almost meaningless. This shows that pragmatics, the study of meaning in context, is essential for a full understanding of semantics.

Moreover, speech act theory, developed by philosophers like John Searle and J.L. Austin, shows how the context transforms mere utterances into actions (e.g., apologizing, ordering, promising). This subtopic illustrates that the boundaries between meaning and action are often fluid, reinforcing that semantics must account for contextual influences.

2.1.2.4. Meaning and Reference

One important aspect of meaning is its relationship to reference—how words and phrases point to entities in the world. The referential function of language allows speakers to identify, describe, or discuss things, people, places, and even abstract concepts. For instance, proper nouns like "Albert Einstein" directly refer to specific individuals, while common nouns like "scientist" refer to categories or classes.

However, the relationship between meaning and reference is not always straightforward. Consider pronouns like “he,” “she,” or “it.” These words only make sense within a specific discourse context and change reference depending on who or what is being discussed. Furthermore, some expressions, like “the present king of France,” pose problems for reference since they refer to non-existent or hypothetical entities.

Philosophers such as Gottlob Frege and Saul Kripke have debated how reference works. Frege introduced the idea of sense and reference, where “sense” is the mode of presentation (how we think about something), and “reference” is the actual object. These debates are foundational for understanding how meaning operates, especially in formal semantics and philosophy of language.

2.1.3. Theory of Color

2.1.3.1 Definition of Color

According to Chandler, color is a system of cultural signs and visual communication (Chandler, 2002). It communicates meaning through visual perception, but the interpretation depends on historical, social, and cultural contexts—not on biology or nature alone. Furthermore, as color is a sign in semiotic terms, it carries connotative meaning, not just visual.

The meaning of a color is not universal—it depends on: Historical context, Culture, and Social conventions. In other words, people learn to associate certain meanings with certain colors over time. For example, blue may be associated with coolness or masculinity in one culture, but that association is not biologically fixed—it is a social convention.

Color according to Roland Barthes has a complex and contradictory meaning within the semiotic framework (Barthes, 2006). In addition, Mona believes that colors affect the behavior by which we perceive the world and how we interact with it, and make us perceive everything around us vivid and fulsome (Mona Al-Shraideh, 2018).

2.1.3.2 Colour Terminology Across Languages

Languages vary widely in how they categorize and name colours. While English has basic terms like *red, blue, green, yellow,* and *black*, some languages have far fewer, and others use entirely different systems. For example, some Indigenous Australian languages use the same word for multiple colour categories, such as combining "green" and "blue" into a single term, often referred to as “grue.” In contrast, Russian distinguishes between light blue (*goluboy*) and dark blue (*siniy*) as separate basic colours.

This linguistic diversity challenges the assumption that colour categories are universal. The Berlin and Kay (1969) study proposed a theory of colour term evolution, suggesting that languages develop basic colour terms in a specific order (starting with black/white, then red, then green/yellow, etc.). While influential, this theory has been critiqued for being too rigid and not accounting for cultural context or individual variation in colour perception.

From a semantic point of view, this subtopic explores the relationship between language and perception. Are the ways we categorize colours determined by our biology, or are they shaped by our language and culture? This is central to the linguistic relativity hypothesis (Sapir-Whorf), which argues that language influences how we perceive the world. Colour terms are one of the most studied areas in support of or against this hypothesis.

2.1.3.3. Colour and Cognitive Semantics

Cognitive semantics examines how colour words are linked to mental concepts, imagery, and embodiment. It goes beyond the surface-level naming of colours and explores how they are understood and used based on human perception and experience. For instance, colours are not just perceived through the eyes—they evoke emotions, spatial orientations, and conceptual metaphors.

For example, red may be cognitively associated with danger, passion, or heat, while blue might connote calmness or sadness. These associations are deeply embedded in our mental schemas and influence how colour words are used metaphorically (e.g., “seeing red” for anger, or “feeling blue” for sadness). In this way, colour semantics is not purely visual; it’s embodied, tied to physical and emotional experience.

Cognitive semantics also accounts for contextual variation. The word “green” might activate different mental frames when describing a forest (“lush, natural”), a political party (“environmentalist”), or a person (“naïve or inexperienced”). Understanding how colour meanings shift across cognitive frames enriches our understanding of language meaning and use.

2.2. Semiotics by Roland Barthes

According to Roland Barthes, the distinction between denotation and connotation is the guiding ides of Barthes' semiotic theory. He claims that when we read signs and sign-complexes, we can distinguish between different kinds of messages. In semiotics, denotation and connotation are terms describing the relationship between the signifier and the signified.

2.2.1 Denotation

‘Denotation' tends to be described as the definitional, literal, obvious or common-sense meaning of a sign. In the case of linguistic signs, the denotative meaning is what the dictionary attempts to provide and the first level of signification. It means the permanent sense of a word excluding all subjective evaluations (dictionnaire de la langue Francaise 1993). It describes the literal or obvious meaning of the sign, thus, denotation of the visual image refers to what all people see without association to their culture, ideology or society. Roland Barthes expresses that the denoted message bears analogical properties and it is primary to connotation in the process of signification. In this level of signification, we deal with the sign as the basic meaning that is independent of context and subjective

interpretations as in connotation. Denotation is the "literal or obvious meaning" or the "first-order signifying system". The denotative meaning of an image refers to its literal, descriptive meaning, for example: the image of sunrise denoted as the beginning of the day, and the end of night. Meanwhile in connotation the sunrise can be described if a new day full of hope, the end of darkness, may be light, etc and many other interpretations. Erwin Panofsky, for the art historian, the denotation of a representational visual image is what all viewers from any culture and at any time would recognize the image as depicting (Panofsky 1970, 51-3).

2.2.2 Connotation

Connotation refers to "secondorder signifying systems" or additional cultural meanings that we can also find from the image or text. Before discussing connotation from the Barthesian's perspective, we should first know the meaning of this word: Connotation is an idea suggested by a word in addition to its main meaning (Oxford Advanced Learner's Dictionary 2000). It is the implication evoked by words or statements and images over what they actually denote. Also; connotative signs can be personal and individual or general and universal (J.A Cuddon, 1998).

The term 'connotation' is used to refer to the socio-cultural and 'personal associations (ideological, emotional, etc.) of the sign. These are typically related to the interpreter's class, age, gender, ethnicity, and so on. Connotation is a term used by Roland Barthes to explain the way signs work:lt describes the interaction that occurs when the sign meets the feelings or emotions of the users and the values of their culture (John Fisk, 1992).

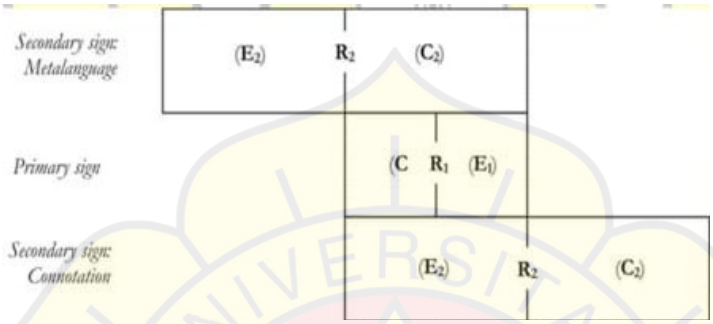
Connotation is thus contextdependent. Signs are more 'polysemic'; a more open to interpretation in their connotations than their denotations. Denotation is sometimes regarded as a digital code and connotation as an analogue code (Wilden, 1987: 224). It is, in this sense, influenced by the subjective factors that open more interpretations to the text. He suggests that 'connotation comprises signifiers, signifieds, and the process which unites the former to the latter (signification) (Roland Barthes, 1968).

As Roland Barthes notes, Saussure's model of the sign focuses on denotation

at the expense of connotation and it is left to subsequent theorists (notably Barthes himself drawing on Hjelmslev) to offer an account of this important dimension of meaning (Barthes 1967a, 89ff.). In 'The photographic message (1961) and 'The rhetoric of the image (1964), Barthes argues that, in photography connotation can be (analytically) distinguished from denotation. As John Fiske states, 'denotation is what is photographed and connotation is how it is photographed (Fiske 1982, 91). However, in photography, denotation is foregrounded at the expense of connotation. The photographic signifier seems to be virtually identical with its signified, and the photograph appears to be a 'natural sign' produced without the intervention of a code (Hall, 1973: 132). For Barthes, connotation relies upon the prior existence of denotation, it always works in the borrowed territory of the denoted' (Harry Jamieson, 2007). We can say that connotation is built on denotation. In analyzing the realist literary text, Barthes came to the conclusion that connotation produces the illusion of denotation, the illusion of the medium as transparent, and of the signifier and the signified as being identical (Barthes, 1974: 9). Thus denotation is just another connotation. From such a perspective, denotation can be seen as no more of a natural meaning than is connotation, but rather as a process of naturalization. Such a process leads to the powerful illusion that denotation is a purely literal and universal meaning which is not at all ideological. Indeed that those connotations which seem most obvious to individual interpreters are just as natural. According to an Althusserian reading, when we first learn denotations, we are also being positioned within ideology by learning dominant connotations at the same time (Silverman, 1983: 30).

In Elements of Semiology, Barthes takes up the distinction, developed by the linguist Louis Hjelmslev, between denotation and connotation. A denotative statement is a first-order statement: a statement which concerns the literal (first-order) as mentioned from explanations in the previous paragraph. We have the words used, or what Barthes calls a plane of expression (E), what the words literally mean, or the plane of content (C), and we then draw a relation between the two (R) to find the statement's meaning. We need to move to the relation (R) between (E) and (C), and thus to a second order meaning (connotation) to make any sense of the statement. There is clearly another meaning implied in this statement and this meaning exists at the level of connotation. To move from the plane of denotation to connotation

involves the same processes we have already seen in the reading of myth: we move from a first order meaning (denotation) to a second-order meaning (connotation). As Barthes adds the first system is then the plane of denotation and the second system (wider than the first) the plane of connotation. We shall therefore say that a connoted system is a system whose plane of expression is itself constituted by a signifying system' (Graham, 2003).



Picture 2.3. Elements of Semiology' Barthes

As seen in the picture above, according to Barthes, there is a dual message within any singular sign that is the aesthetic aspect, apparent, and the hidden ideological meaning that reinforces the historical significance of that sign in relation to the dominant sociopolitical and economic structure (Moriarty, 1991). Denotation takes place on the primary level of signification and consists in what we think of as the literal, fixed, dictionary meaning of a word, ideally one that can be universally agreed upon. Connotation occurs on the secondary level of signification and consists of the changing associative meanings of a word. In his later writings, Barthes' explicit that the distinction between these two levels of signification is only a useful theoretical one (S/Z Barthes, 1974: 3-11, Barthes, 1977:62-67).

In actual practice, the limiting of meaning to a single denotative one would be very difficult because sings always bear traces of their meanings from previous contexts (Kay, 1995). Denotation for images implies what all viewers would recognize the objects, which the images intend to convey, while connotation refers to the sociocultural and personal associations of the sign (Chandler, 2002; Sturken and

Cartright, 2003). Connolly and lain 2002 explain that denotative meaning of a sign corresponds to the external reality while the connotation deals with associations. Connotation builds upon already existing system of significance or denotation (Chandler). Denotation refers to the common-sense, obvious meaning of the significance. In 'Myth Today', Barthes reminds us that the sign is, in fact, involved in a three-part relationship. A sign is, after all, the relation between a signifier and a signified, a sound or mark and a concept (Graham, 2003). In Barthes' words, every system of signification contains a plane of expression (signifier E) and a plane of content (signified C), and relations between these two planes are the signification (R).

In his book S/Z Barthes developed further his idea of the relationship between denotation and connotation. Denotation is associated with closure and singularity (it is the enemy of free play, opposing even the limited plurality made possible by connotation), meanwhile connotation represents the principle of opening up the text to all kinds of cultural meanings, even to the point of questioning the coherence and the identity of the text. This leads to the issue of closed and open systems, two types of semiotic systems. Connotation is a second order of signification which uses the denotative sign (signifier and signified) as its signifier and attaches to it an additional signified. In this framework, connotation is a sign which derives from the signifier of a denotative sign (so denotation leads to a chain of connotations).

A signified on one level can become a signifier on another level. This is the mechanism by which signs may seem to signify one thing but are loaded with multiple meanings. Indeed, this framing of the Saussure an model of the sign is analogous to the 'infinite semiosis' of the Peirce an sign in which the interpret ant can become the represent amen of another sign.

However, it can also tend to suggest that denotation is an underlying and primary meaning a notion which many other commentators have challenged. As we have noted, Barthes himself later gave priority to connotation, noting in 1971 that it was no longer easy to separate the signifier from the sign- fied, the Ideological from the literal (Barthes 1977a, 166), Classical Hollywood cinema is an example of a closed system. It wants to be "read" in a certain way, guiding the viewer and resisting alternative readings. Experimental films are often open systems. There is no "correct" way of interpreting their meaning, on the contrary, they are open to all kinds of

readings. Barthes identifies connotation with the operation of ideology (which he also calls "myth").

2.2.3 Myth

According to Barthes, "ideology or "myth" consists of the deployment of signifiers for the purpose of expressing and justifying the dominant values of a given society class or historical period (the signs express not just "themselves", but also all kind of value systems that surround them). As myths, signs tend to appear "natural" and self-evident (although they are basically always artificial, coded), hiding the operations of ideology.

Picture 2.4 Myth

Myth, as seen in the picture above, hijacks meaning and turns it into a second-order meaning or what Barthes calls signification. Signification here refers to the second-order sign; meaning which has been produced through the transformation of already existent meaning, already existent (first-order) signs. Myth is a meta language: a second-order language which acts on a first-order language, which generates meaning out of already existent meaning (Graham, 2003).

According to Barthes, Myth has four characteristics, namely:

1. Distorted. The relationship between form and concept is distorted and deformatives, Concept distorts the meaning of the form so that the first level of the system is no longer a meaning which refers to the actual facts.
2. Intentional.Myth deliberately created, constructed by the culture of the people with a purpose,
3. Statement of fact. Myth naturalizes message so we accept it as a truth that is

undisputed; something that is naturally stated in ordinary reasoning.

4. Motivational. According to Barthes, the myth contains a form of motivation. Myths are created by doing the selection of various possible concepts to be used. (Barthes, 1957).

2.3. Logo

2.3.1. Meaning of Logo

According to Canditra, the origin of the word logo comes from the Greek "logos", which means word, thought, speech, reason. Initially, the term logotype was more popular, not logo (Canditra Sultannata9, 2018). Meanwhile, according to Nurul Ainun, a symbol or logo is a visual representation of brand identity in the form of an ideogram, symbol, emblem, icon, or sign (Nurul Ainun, 2023). Lastly, according to Rully, a logo is one of the visual elements that represents a company, organization, product, community, institution or others that have a meaning or philosophy that comes from the identity and culture of the institution (Rully Khairul Anwar1, 2018).

2.3.2. Function of Logo

According to Ramadhani, the logo function is as a 'sign' or 'symbol' of an entity (a particular company/organization/institution) that 'represents' the presence of the entire entity in visual form, where the logo will convey a message (Ramadhani, 2018). Meanwhile, according to Rully, the logo function is to distinguish an organization or institution or entity (Rully Khairul Anwar1, 2018). Lastly, according to Pradnyanita, the basic function of a logo is as an identity, so the logo must be unique, easy to remember, have aesthetic value, and be relevant so that it can provide an explanation of what is offered by a company (Pradnyanita2, 2018).

2.3.3. Elements in a Logo

According to Jayanegara, a logo is composed of various elements such as letters, lines, abstract shapes, and colors (Jayanegara, 2017). Furthermore, Jayanegara believes that a logo or image consisting of elements of shape and color is an identity used to describe the image or character of an institution or company or organization.

In relation to this, Jayanegara links the elements in the logo with visual terms communication. It is communication using visual language, where the basic elements of visual language are everything that can be seen and used to convey meaning, significance, or messages, where this meaning, significance, or message can be represented through the elements that form the logo itself (Jayanegara, 2017).

2.3.4. Types of Logo

Logo is used to represent the name of a specific name, to make it easier to remember. The types of logo according to Wheeler on Ramanda (2011) as follows:

a. Logo Word Mark

This logo consists of writing or abbreviation of a product or institution and is designed to convey brand attributes and brand positioning. Text is domain on this type of logo. People can see the text directly as the representative of this logo. The examples are Nokia, Sony, Asus, and so on.

b. Logo Letterform

This type of logo consists of one characteristic letter or more and has a role as reminder to people who see the company's name. Letter or initial is used as a base to this type. Shape is also used for other support this logo. The examples are Nokia, Sony, Asus, and so on.

c. Logo Emblem

Logo emblem has an object or element which consists of text and symbol inside. This logo is designed for form in detail. This logo is combination of text and also the image. The example for this type logo is often found in logo Manchester United, Harley Davidson, Chelsea FC, and so on.

d. Logo Pictorial Mark

Logo pictorial mark is visual element that can be understood easily. We don't need much time to understand the logo. Sometimes logo is designed without name, because through the logo form, customer has already recognized the company. Such as: Apple, Garuda Food, Mozilla Firefox, and so on.

e. Logo Abstract Mark

This abstract form is used to deliver the business value of a company. It emphasizes on philosophy of company formation. Form and shape are designed as base while the text is only a support for this logo type. The examples are Pertamina, Indosat, Adidas, etc.

f. Logo Character

This logo has human character image or another figure character as main logo. It is followed by text or initial as complement. Usually this logo character is easy to be recognized and remember. The logo is unique because there is character in it. The examples are KFC, WWF, Hoka Hoka Bento, DreamWorks, and so on.

2.3.5. Factors of Logo Creation

According to Carter (1993), the essential factors in creating logo as follows:

1. Good design and meaningful:
   a. Matches and good means logo design is match with the business objectives. Logo design invites good meaning that does not deviate for the company
   b. Revised design means if the logo is no longer in accordance with the company's business objectives then it should be revised by using the old logo as the basis for the new formation logo.
2. The right name:
   a. Easy to remember means the logo must be created to impress everyone who saw the logo to keep in mind
   b. Easy to read means the logo is created with a design that can be easily read by everyone.
   c. Easy to understand means the logo is created with writing, images, and colors that are not difficult to understand
3. The planned and similar packaging systems are:
   a. Simple means the logo is not excessive in the use of colors and font type
   b. Show different means design logo is different with other logos.
4. Use of elements in the identity program are:
   a. The use of color means the color in designing logo appropriate with the

desired goals

b. Font type is designed with an interesting an impressive font

According to Evelyn Lip (1995), logo design must fulfill the following conditions:

b.1. Appropriate with culture.

b.2 Logo must bear the image and show the actual condition activity of the company and describe the commercial goals of the organization it represents.

b.3. Must be a visual communication tool.

b.4. Must be balanced and therefore can be black and white or balanced in color.

b.5. The logo should describe a rhythm and proportion.

b.6. Must be artistic, elegant simple but has an emphasis or focal point

b.7. The design should be harmonious

b.8. Must combine writing or letter so that it can convey the message in logical and clear.

Based on elements of logo creation, the writer can conclude that to create a good logo, the creator should consider all aspects because logo determines the image and character of company.

2.4. Previous Research

The following is a discussion of articles that have been published in journals in the period between 2015 and 2025. The articles discussed were deliberately selected because they have similarities in several aspects with this thesis. In addition to discussing similarities, this sub-chapter also discusses differences with this thesis.

The first article is entitled Semiotic Analysis in Instagram Logo written by Eva Eriva Tandi Payuk and Zakrimal (Eva Eriva Tandi Payuk, 2020). This article investigates about semiotic that is found in Instagram logo. This article uses Instagram because many people nowadays uses Instagram to express themselves. The

aim of this study is to find out the connotative and denotative meaning through the Instagram. The researcher uses John's theory to reveal this study. In this research, the researcher applies the qualitative descriptive method. The method of collecting data is observation. The object of this research is the Instagram logo. The result is there are twelve data that have meaning from different logo on Instagram. They all have different functions based on the logo. The conclusion is Instagram allows users to hare photos and videos, add captions, edit filters, engage with others, and explore the world by using this application.

The second article is entitled The meaning of Ancol's new logo: semiotic analysis of Charles Sanders Peirce written by Abdul Basit, Prisca Amandha Oktavia1, Rahmi Winangsih, Fitria Santi, and Ilham Ramdana (Abdul Basit, 2024). This study uses a qualitative descriptive method with Charles Sanders Peirce's Semiotic Analysis, specifically applying Peirce's Second Trichotomy Theory of Triangle Meaning. Data collection techniques are documentation analysis, literature study, and face-to-face and online interviews via Zoom. The results of this study indicate that the meaning of the message that Ancol wants to convey through its new logo from the visualisation displayed is a depiction of the Ancol's parent brand which presents beach tourism as its main tour and various educational, entertainment and recreational tours with underwater themes as Ancol's sub-brand tourism. The use of ocean blue in the logo represents the tourism identity that Ancol's parent brand presents, namely navy blue for Ancol beach tourism. The "Ancol" typography on the new logo is made with the MVB grenadine font which represents Ancol's vision, especially the letters "C" and "O" which become an integrated unit like Ancol's vision–to evolve into the most expansive and integrated property development company in Southeast Asia.

The third article is entitled The Logo Analysis from Faculty of Information Technology and Communication of Universitas Semarang in order to Redesign the Logo and the Corporate Identity Design using Logotype Method. It is written by Firdaus Azwar Ersyad, Erika Dwi Setya Watie, Retno and Manuhoro Setyowati (Firdaus Azwar Ersyad, 2018). The logo analysis from Faculty of Information Technology and Communication (FTIK) of Universitas Semarang in order to redesign logo and corporate identity design using logotype method is an effort to

stimulate the faculty potentiality, by strengthening the brand image so that faculty is well-known in the future and would convince the society as social partner in organizing education quality. Redesign logo and corporate design is a research and development method which purpose at developing FTIK logo.

The research uses Research and Development method. From the entire process of R&D development, eight steps are taken as follow: Potential and Problems of Data Collection, Product Design, Design Validation, Design Revision, Product Trial, Product Revision, Usage Trial, Mass Production. The process of redesigning the logo and faculty identity design refers to the vision and mission of the faculty so it can be implemented in creative concepts, communication strategies and media.