

THE SYMBOLS OF NATURE IN BEAUTY PRODUCT LOGO: SEMIOTIC APPROACH



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THESIS
THE SYMBOLS OF NATURE IN BEAUTY PRODUCT LOGO: SEMIOTIC
APPROACH

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Today, November 2020, the Board of Thesis Examination has kindly approved a thesis by **YUNIAR SRIKANDI** (No. F21116537) entitled, **THE SYMBOLS OF NATURE IN BEAUTY PRODUCT LOGO: SEMIOTIC APPROACH** submitted in fulfilment of one of the requirements of undergraduate thesis examination to obtain Sarjana Sastra (S.S) Degree at the English Department, Faculty of Cultural Sciences, Hasanuddin University.

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With reference to the letter of the dean of Faculty of Cultural Sciences Hasanuddin University No. 421/UN4.9.1/KEP/2020 regarding supervision, we hereby confirm to approve the undergraduate thesis draft by Yuniar Srikandi (F21116537) to be examined at the English Department of Faculty of Cultural Sciences.

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ABSTRACT

YUNIAR SRIKANDI. *The Symbols of Nature in Beauty Product Logo: Semiotic Approach* (supervised by **Simon Sitoto** and **Harlina Sahib**).

The objectives of this study are to: (1) describe the types of symbols of nature in the logo of beauty products, (2) reveal the meanings of the beauty products using the symbols of nature in their logos, and (3) explain the reasons for the beauty products using the symbols of nature in their logos.

The research used the qualitative method. The writer collected the data by observation and writing the meaning of each logo. The selected data were classified based on the symbols of nature in the beauty product logo. After that, the writer interpreted the meaning of the data.

Based on the result of data analysis, there are four types of symbols of nature in the beauty product mostly used in their logos. They are tree, leaves, flowers and mountains. From the data, the writer founded 6 logos using tree symbols, 15 logos using leaves symbols, 3 logos using flower symbols, and 2 logos using mountains symbols. The dominant symbols that mostly used in beauty product logo are leaves symbols. Next, the meanings of the symbols of nature represent the natural ingredients that the company used in their beauty products, the key ingredients, and as a character also the signature of the company. Last, the reason of beauty products using the symbols of nature is to states that their company sells the products that safe for consumer's skin because all of them made from natural ingredients with non-toxic that will not irritate consumer's skin also care about the environment because they avoid animal testing in their products.

Keywords: Symbols, Logo, Semiotic



ABSTRAK

YUNIAR SRIKANDI. *The Symbols of Nature in Beauty Product Logo: Semiotic Approach* (dibimbing oleh **Simon Sitoto** dan **Harlina Sahib**).

Penelitian ini bertujuan untuk (1) mendeskripsikan jenis-jenis simbol alam pada logo produk kecantikan, (2) mengungkapkan makna produk kecantikan yang menggunakan simbol alam pada logo, dan (3) menjelaskan alasan produk kecantikan menggunakan simbol alam pada logo.

Metode penelitian yang digunakan adalah metode kualitatif. Pengumpulan data dilakukan dengan observasi dan menuliskan makna masing-masing logo. Data yang dipilih diklasifikasikan berdasarkan simbol alam yang terdapat pada logo produk kecantikan. Setelah itu, penulis menginterpretasikan makna dari data tersebut.

Berdasarkan hasil analisis data, terdapat empat jenis simbol alam yang banyak digunakan pada produk kecantikan dalam logo mereka, yaitu pohon, daun, bunga dan pegunungan. Dari data tersebut, penulis menemukan 6 logo dengan simbol pohon, 15 logo dengan simbol daun, 3 logo dengan simbol bunga, dan 2 logo dengan simbol pegunungan. Simbol yang dominan digunakan pada logo produk kecantikan adalah simbol daun. Selanjutnya, makna simbol-simbol alam tersebut merepresentasikan bahan-bahan alami yang digunakan perusahaan dalam produk kecantikan, sebagai bahan utama produk, dan sebagai ciri khas perusahaan. Terakhir, alasan produk kecantikan menggunakan simbol alam adalah untuk menyatakan bahwa perusahaannya menjual produk-produk yang aman bagi kulit konsumen karena semuanya terbuat dari bahan-bahan alami yang tidak berbahaya sehingga tidak mengiritasi kulit konsumen, juga peduli terhadap lingkungan karena mereka menghindari pengujian hewan pada produk mereka.

Kata kunci: Simbol, Logo, Semiotik



CHAPTER I

INTRODUCTION

This chapter gives an introduction to this research by presenting the background of the study, identification of the problems, scope of the problems, research questions, objective of the study, and significance of the study.

A. Background

Enthusiasm in society, especially for young people and women, to use beauty products as one of their lifestyles and no longer a secret in this era. Beauty products are deemed essential to hydrate and moisture their skin to have healthy skin. Along with this awareness, choosing correct beauty products carefully to prevent and treat skin problems becomes important. In this case, most people are likely to buy and use beauty products from trusted brands.

Brands use logos as images of their company and part of their business marketing to attract customers. Every logo has certain characteristics based on its image, illustration, or portrait. The researcher has analyzed several products and finds that most beauty products use the symbols of nature in their logos.

The purpose of this research is to understand the reasons why these beauty product companies use the symbols of nature in their logos and the meaning behind them. This is done using the semiotic method by Charles Sanders

Peirce (1931–58). In the semiotic study, various signs such as icon, index, and symbol contain meanings. This also includes the symbols of nature in the logos of beauty products, which are further explored in this research. The semiotic



approach is deemed suitable to describe how the meaning is established in the products logo and its interpretation.

Based on the above reasons, this research is titled “The Symbols of Nature in Beauty Product Logo: Semiotic Approach”.

B. Identification of Problems

Following problems are identified based on the explanation above:

1. The types and meanings of the symbols used in beauty product logo are difficult to be comprehended.
2. The reasons for the beauty product companies using the symbols of nature in their logos are not fully understood.
3. The relationship between the beauty products and the symbols of nature in their logos requires further explanations.

C. Scope of Problems

The scope of the research is limited as follows:

1. The subject is the beauty products that have the symbols of nature in their logos.
2. The types and meanings of the symbols of nature in the beauty product logos are analyzed using Pierce’s theory of semiotic triangle (1931-58): *sign, object, interpretant*.



D. Research Questions

1. What are the types of symbols of nature used in beauty product logo?
2. What are the meanings of symbols of nature in the logo of beauty products?
3. What are the reasons for the beauty products using symbols of nature in their logos?

E. Objective of Study

The objectives of the study are:

1. To describe the types of symbols of nature in the logo of beauty products.
2. To reveal the meanings of the beauty products using the symbols of nature in their logos.
3. To explain the reasons for the beauty products using the symbols of nature in their logos.

F. Significance of Study

These benefits are expected from this study:

1. Theoretical benefit

This research is expected to aid further studies in the use of Pierce's semiotic approach for analyzing symbols in the logos.



2. Practical benefit

This research may be used as a reference for students, readers, or communities who have interests in analyzing symbols in the logos.



CHAPTER II

LITERATURE REVIEW

This chapter presents previous studies related to the research and a brief explanation of the semiotic approach, types of signs, and the definition of symbols and logos used to analyze in this research.

A. Previous Studies

Studies related to symbol and logo analysis have been conducted before. Hasanah (2010) from State Islamic University Syarif Hidayatullah, in her thesis entitled “A Semiotic Analysis on Dagadu T-Shirt”, suggested that the design of Dagadu T-Shirt is a symbol to represent the culture of Jogjakarta.

Next, Hariani (2018) from Diponegoro University also explored logo design in her thesis “Semiotic Analysis on Idol Group Logo: A Study of Type of Sign and meaning of Korean Group’s Logo”. She pointed out the agencies of each Korean Group designed the logo to familiarize the group and make it recognizable in society.

Thirdly, Adelia (2015) from University of Indonesia analyzed the signs in YouTube advertisements. In her research paper entitled “Analisis Semiotika pada Iklan Pariwisata di YouTube ‘IMAGINE YOUR KOREA-THE MOVIE’”, explained that every sign used in that advertisement and their purposes for attracting the audiences.

Similarly, Putri (2017) from Sam Ratulangi University analyzed “The Code” movie. Her essay, “Analisis Tanda dalam Film ‘The Davinci



Code' Karya Dan Brown", investigated three types of sign (icon, index, symbol) that appeared in several scenes from the movie.

Unlike the previous studies that have been presented above, the semiotic approach in this research is used to analyze the symbols of nature in the logo for beauty products. This research is to explore the types and meanings of those logos and elaborate on the reasons for beauty products using symbols of nature in their logos.

B. Theoretical Framework

Theories related to this analysis are briefly explained as follows.

1. Definition of Semiotics

The term semiotics is derived from the Greek *semesion*, which means sign.

Pierce explains, "Sign or *representamen* is something which stands to somebody for something in some respect or capacity. It addressing somebody, it creates in the mind of that person an equivalent sign, or perhaps a more developed sign. That sign which it sets up it calls the *interpretant* of the first sign. The sign stands for the thing, its *object*" (cited in Morentin, 2008:71).

According to (Chandler, 2007: 29), "The sign is a unity of what is represented (the *object*), how it is represented (the *representamen*) and how it is interpreted (the *interpretant*)".



Pierce's model of semiotic is represented by the triangle shown below.

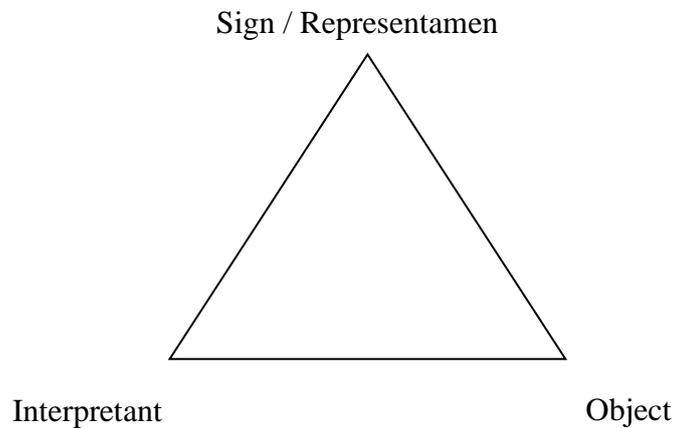


Figure: Pierce's model of semiotic triangle

Pierce formulated a triadic model consisting of: "(1) *representamen*: the form in which the sign appears; (2) *object*: something beyond the sign to which it refers; (3) *interpretant*: the sense made of a sign" (cited in Chandler, 2007: 29). This formulating is a model of the sign of semiotic.

Based on (Daylight, 2012:48) in his paper, where he compared the different approaches of semiotics concluded that Pierce's semiotics describes, "The process by which one symbol is substituted for another, as a stimulus-object for a referential-object, and so on to infinity, on the same level".

Sebeok (1976) further concluded that semiotics is the study of signs and symbols as an overall system, including their transformations. Then, (Eco, 1986) proposes that the examination of signs and symbols to help people identifying and interpreting a design's meaning is a part of semiotics. Moreover, (Nöth, 1996)



stated that semiotics focuses on the sign and the idea behind its process, which includes both affective and motivational aspects.

In addition, (Sebeok,1991) explained the functions of a sign and its purposes related to the consumers; including the motivation behind the business or other affective factors.

According to the above definitions, the author concluded that semiotics is a study about the sign which approach is by analyzing and interpreting its meaning.

2. Types of Sign

To analyze the sign using a semiotics approach, the following types of signs are needed to be understood.

According to (Chandler, 2007:36-37), the part of signs are: “(a) Symbol: a sign which is *arbitrary* or purely *conventional*, e.g. language (alphabetical letters, punctuation marks, words, sentences, numbers, national flags, etc.); (b) Icon: a sign is recognizably by people, e.g. a portrait, a cartoon, onomatopoeia, metaphors, sound, imitative gestures, etc.; (c) Index: a sign which is *not arbitrary* but is *directly connected* regardless of intention) e.g. ‘natural signs’ (smoke, thunder, footprints, echoes, etc.), measuring instruments (thermometer, clock), ‘signals’ (a knock on a door, a phone ringing), pointers (a pointing ‘index’ finger, a directional signpost), recordings



(a film, an audio-recorded voice, etc.), or personal ‘trademarks’ (handwriting, catchphrases).”

Similarly, (Sebeok, 2001:10-11) based on Pierce’s classification of signs, takes in “symbols (arbitrary signs, such as language), icons (a sign that is made to resemble, simulate, or reproduce its referent, such as portraits or photograph), and index (a sign that refers to something or someone in terms of its existence or location in time; it also applied to signals with a causal relationship, e.g. smoke and fire).”

The author concluded based on the aforementioned references that there are three types of sign: symbol, a sign that stands for its arbitrary and conventional terms; icon, a sign that refers in similarity to its object or referent; and index, a sign with a causal relation.

3. Definition of Symbol

Symbol derives from the Greek *symbolon*, which means sign. Pierce defines that “a symbol is a sign that refers to the object which interpreted as referring to that phenomenon on the conventional association” (cited in Morentin, 2008:81).

In addition, Pierce says, “symbol is a *representamen* whose representative character consists precisely in its being a rule that will determine its *interpretants*. All words, sentences, books, and other typical signs are symbols” (cited in Morentin, 2008:81).



Furthermore, a symbol is defined as: (1) a substance to signify a particular object; (2) several figures to represent an object and its characteristics; (3) a unit, a character of a certain alphabet which can be substituted by standard alphabetical, digital characters, or special marks (Kerlot,1994).

Sebeok (2001) stated that symbol stands for an arbitrary and conventional concept, which sets human representation, substance, figure, and sound.

Based on these statements, the author defined a symbol is a sign that refers to a concept that comprises arbitrariness and conventional. A symbol is also used to interpret the meaning of an object.

4. Definition of Logo

The word “*logo*” stems from Ancient Greece. It means a name, symbol, or trademark created for fast recognition.

According to Oxford Dictionary (“Logo,”2011,260) states that “logo is a printed design or symbol that a company, organization, etc. uses as its special sign.”

Blue (2003) wrote that the visual image provided by the logo can represent the values of the company and distinctiveness of its products.

Based on Cambridge Business English Dictionary (“Logo,” 2011), a logo is a design or symbol displayed on a corporation’s products,



signs, etc. that expresses the company's character and purpose, and helping customers to recognize and remember the company easily. Also, (Heilbrunn,1998b) explained that as a representation of a product, a logo has a large effect since it is a graphical symbol to represent a corporation.

Therefore, a logo should be (1) identifiable, (2) meaningful to the target audience, and (3) able to positively impact the society (Cohen,1986;Vartorella,1990).

Furthermore, (Considine&Haley,1992) identified logo as a visual representation of business to convey its content and purpose. It serves logo as identification and providing instant recognition through its use on the published media. Then, (Park & Patrick, 2006) explained that an effective logo should also be able to affect the buyers into consuming or using the products and/or services that are being promoted.

The author understood based on the above references that a logo is a symbol or design to express an identity of a company, and it serves as a brand message to attract customers.

