

## Geosemiotics in Bali Linguistic Landscape: Dissecting the Intended Meanings of the Shopfront Signages

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### ABSTRACT

This article investigates salient components in Bali shopfront signages to discover the intended meanings behind the use of the signs and the use of English and its counterparts, in particular local/national languages, in them. Two approaches employed are geosemiotics—to construe the meanings of the signs—and linguistic landscape—to reveal the role of English and its counterparts in them. Bali, specifically Kuta was selected as the most affluent tourism area and is chosen due to the fact that it experiences the apparent change in its linguistic landscape. The former approach covers three prominent elements, such as interaction order, visual semiotics, and place semiotics, conceiving the whole message the sign makers convey. Meanwhile, the latter focuses on the revelation of the visibility of English and the local and national languages in the signages and the revelation of their implied meaning. The collected data are 10 signages, as these are most representative data to select, in terms of the outright blends of English and its counterparts. The result of the analysis indicates some facts conceiving interaction, visual and situational meanings. English was mostly found in the type of businesses, the offers and products, and slogan. The visibility of English along with local/national languages and their influence in all selected data indicates modernity, efficiency and effectiveness, luxury, being communicative, non-traditional manner, and happy-go-lucky sense. The Indonesian and local languages are reported to be used as the names of the shop, and as referring to either low-budget or affordable prices of products or culturally/locally bound reason.

**Key words:** Bali, English, geosemiotics, linguistic landscape, signages.

### INTRODUCTION

Linguistic landscape (LL), a term first proposed by Landry and Bourhis (1997), alludes all linguistic objects in a territory, and recently has been widely explored i.e. in Japan (Backhaus 2006), in Addis Ababa (Lanza and Woldemariam 2014), in Northern Jordanian City (Alomoush 2019), in Israel (Ben-Rafael et al. 2006), in Ecuador (Lavender 2020), in Yogyakarta (Tafrijiyah et al. 2024; Khazanah, Sampurna, Kusumaningputri, and Setiarini 2021), and in Bali (Artawa et al. 2020; Paramarta et al. 2023). Its basis lies on multilingualism (Nikolaou 2017) and multidimensionality (Drori, Höllerer, and Walgenbach 2014), revealing English as the dominant language used as well as marking the sign of globalization (Cenoz and Gorter 2011).

The role of English in linguistic landscape was historically recognized as a consensus of some countries around the globe signifying the interfaces between the global society and the language, through regulations or policy made (Cenoz and Gorter 2011; Landry and Bourhis 1997). English has been part of the negotiated issue, makes it as the most used transnational language spoken by not only inner and outer circles where its use is institutionalized, but also expanding circle where English functions as the primary foreign language and its use is getting increasing (Kachru 1992).

Multifaceted aspects of English i.e. English commodification, English as national language counterpart, and English domination have been noticed to be present in the policy of public signs making and broadcasting (Alomoush 2019; Lu et al. 2021; Paramarta et al. 2023; Sampurna et al. 2023; and Jing Wang 2021).

In this way, linguistic landscape appears to be an approach to discern the presence of English in non-English speaking countries wherein multiple languages are coexisting. linguistic landscape concerns with multilingualism as a phenomenon demonstrated through signages, triggered by political policy, economy, including tourism (Williams and Hall 2000).

This phenomenon of using multiple languages in signages is proliferating. The awareness of multilingualism itself happened due to the spreading of English all over the world, including Indonesia, especially one of the most favored places in the world, Bali. Bali has drawn the attention of international tourists to visit for the last three decades. The massive tourism industry in Bali has reportedly to greatly change its linguistic landscape (Artawa et al. 2020).

Despite English is widely used, locality is still perceived as one unique entity, signifying the landmarks of Bali of which names has attracted tourists to come. The blends of the global entity and the locality index the effective and extensive use of English as business communicative language. The interplay of English and its counterparts, particularly both Indonesian and local language, in the shopfront signages marks messages to the passersby. Some research in LL on the language visibility, particularly in business signs in train stations show that bilingualism with Indonesian and English combination is reported to be the dominant languages used (Aini, Yarno, and Hermoyo 2023; da Silva and Kwary 2022; and Sadiq 2024).

Geosemiotics helps reveal semiotic systems shaping discourse and meaning-making process. This approach has been applied in revelation of how semiotic resources are employed in the foreign language instruction via telepresence robot to make it understandable (Liao et al. 2024). It is applied to investigate the intertwined semiotic aggregates with places and the involved participants: ethnic identity and authenticity accentuated in the commodification (Alhaider 2023; Kim 2024); the semiotic aggregates in Chinese signs, then adopted by non-Chinese shop signs in Washington, D.C.'s Chinatown (Lou 2017); for expressing and negotiating cultural meanings (Ganesan 2024); to analyze the semiotic elements in Oromia, Ethiopia (Fekede and Tesfaye 2020), to reveal meanings in commercial signs in Bali (Paramarta et al. 2023; Artawa et al. 2020), in China (Lu et al. 2021). This research provides a unique perspective not found in similar studies, that is dismantling the opaque meanings embedded in signages that are overlooked.

To discover the meanings of the signages and how English and its counterparts act out in them, two research questions are as follows:

1. What meanings are showcased from the semiotic signs of each signage?
2. How English and its language counterparts are utilized in Bali shopfront signages?

Therefore, the aims of this research are expected to exhibit the meanings of the signages constructed through the interplay of the semiotic signs used and the mingling of those involved languages and to display the functions of the languages involved in the signages.

#### **Geosemiotics and Linguistic Landscape**

Given that geosemiotics and linguistic landscape have been effective to unravel the meanings of signs in places and to research the language visibility in signs, respectively, these approaches are applied.

Geosemiotics approach sees signs having social meanings in their placement and the interactions of them with the material world (Scollon 2003). It has four elements to understand these complete meanings of signs, thus it can be used to unravel the meaning potentials of the used signs. The four comprise: social actor, interaction order, visual semiotics, and place semiotics.

As public signs are meant not to sell the personal branding of the actors involved, instead they focus on what they promote and how the products woo the visitors to drop by or the potential buyers to come by, the three last elements are applied, whilst the first element is left unanalysed. Thus, the interplay among signs made use in every signage indicates meanings conveyed by the makers, made meant for the viewers or the passersby, and tightly connected to the environment where the signs are placed. In this, the three elements are seen as components to build what meanings are intended to convey, and or what signs are used to represent which meanings are accentuated.

On the other hand, linguistic landscape is viewed as an approach to perceive the visibility and saliences of languages on public and commercial signs in connection with the social context, including the places (Landry and Bourhis 1997). The linguistic landscape has two rudimentary functions: an informational and symbolic functions. The informational function deals with the distribution of the used language and the symbolic function concerns with the vitality of the visibility of the used languages.

**RESEARCH  
METHOD**

This is part of a larger study from the linguistic landscape research; conducted in 2022 by collecting the total data of 1250 of shop-front signage of different businesses in 3 selected areas in southern part of Indonesia: Bali, Malang, and Jogjakarta. Bali is selected because it represents a lingua-cultural melting pot in Indonesia as well as its uniqueness of its Hinduism within Muslim majority country. The photographs of 500 shopfront signages in Bali were methodically taken in September to October 2020 in the peripheral areas of Kuta and Denpasar, as the most visited international tourist destinations. However, there were only 10 most representative data to analyze, particularly the combination of English and Indonesian and or with local languages. The selection was based on the possible combination of language choices, linguistic styles, and the situating of the mode. The public signs of the businesses excluded those of international franchise companies, such as Mc Donald's and A&W Restaurants. The data were analyzed and interpreted using geosemiotics and linguistic landscape. The design of the research is descriptive research.

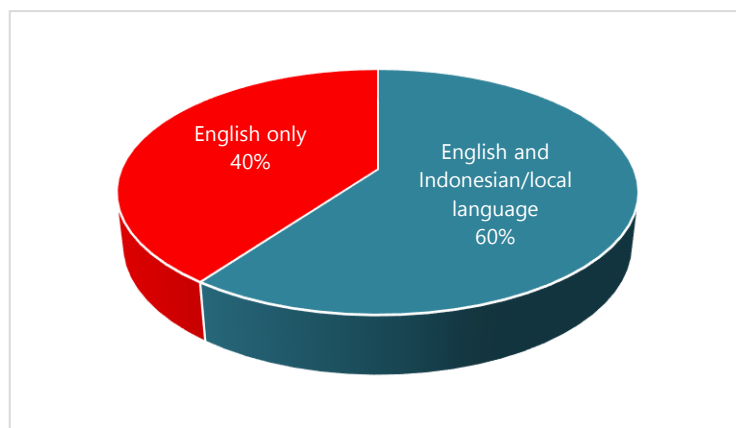
**FINDINGS**  
**Geosemiotic**  
**Analyses of the**  
**Signages**

The first research question is answered through two ways: the visibility of the languages used and the geosemiotic analyses. The analyses result in findings, comprising: firstly, there is a pattern of the business signages in Bali, particularly those using English and local and/or Indonesian. Among the analysed data, the result shows that 60% of the signages apply bilingual signs: English and Indonesian or local language and the other 40% use monolingual signs, English only, as can be seen in Diagram 1.

Secondly, in the perspective of geosemiotics, the interaction order indicates that 90% of the signs/signages indicating single with no mutual interaction in the signages. Only 10% which equals to 1 signage showing two persons exhibiting mutual interaction (Figure 1). The kind of interaction appears to be 30% of the platform event (Figure 1, 2, and 6) and the rest, 70% is no interaction are found. From the overall displays of the signages, 80% (Figure 3 to 10) present the names of the shop and the detailed information of the business, such as address, websites, contact number, the products, and slogans.

The visual semiotics indicates the similar distribution, in terms of how the signs are represented visually. In this, the 30% of the data employ narrative structure (Figure 1, 2 and 6) and 70% apply conceptual design. About 50% of the

data apply color modulation (Figure 1, 4-6, and 8) to accentuate the predominant message.



*Diagram 1: Visibility of Languages in the Selected Signages*

All centered text structure is applied in 8 out of 10 data (Figure 1 and Figure 4 to 10). Similarly, the 70% of the data do not show any interactive participants (Figure 3 to 10, excluding 6). The 60% of the data are meant for local and international tourists, such as Bali Factory Outlet, Claudia Spa, Miss Wulan, Pie Susu 21, and Waroeng Amphibia. There are as many as 4 shops or 40% are for mostly International tourists, namely Dedari Spa, Holy Ink, Lucky Bali Spa, and Nasi Bali. Only 10% or 1 shop is for local tourists, namely Shopy Shop. The materials used are 90% neon boxes with the most materials used are with mostly relatively long-term lifespan.

Each datum was analyzed using three broad systems of social semiotics that consist of interaction order, visual semiotics, and place semiotics.

Interaction order deals with the notion of how the sign maker helps construct the perception of the reader in relation to a rapport building and to predominant message generating. It has three elements, i.e. singles/withs (S/W), units of interactions (UO), and the embodiment of perceptual space, time, interpersonal distances, & personal front (EP).

Visual semiotics concerns with the message conveyed through visualization of both the images and the text of the signages (Scollon 2003). It is build up from four components, namely represented participants (narrative, conceptual) (RP), modality (MD), composition (C), and interactive participants (IP).

Place semiotics is referred to meaning in relation to placement of the both visual and linguistic signs on the signages as well as the placement of the signages in a territory (Scollon 2003). This comprises indexing geopolitical world (IGW), language (L), and material (MT) as its aspects.

#### ***Lucky Bali Spa***

From the perspective of interaction order, in the first place, the reader is offered with the salient pictures and the big text of the Lucky Bali Spa as seen in Figure 1. The first glance the reader has is a female model is seen half naked while lying on a bed and her head was on a soft air pillow with closed eyes and a gentle smile (EP). This looks so peaceful which creates a sense of an extended, indulgent massage that leaves an impression: a very dreamy activity. What we see here is some natural glowing black oval stones and the green color and peaceful eyes index a really peaceful place to calm mind and body. The distance between the model and the masseuse is close, so intimate, thus we can see that the touch of

the masseuse helps the model realize the calmness and peace of mind and body she intends to get. In this, 'withs' an interaction between two persons occurs is applied (S/W). This signage portrays a platform event (UO) in the signage, compelling the passers-by to associate it with the dreamy experience they will have when going to this spa.



Figure 1: Lucky Bali Spa Sign

The visual semiotic of the signage shows a narrative structure (RP), in which the vector formed is the masseuse is presumably looking at the area of the model's body to rub it with the stone, looking downward (IP), which means this is an offer (Kress and van Leeuwen 2020), letting passersby to explore it. The model is an international female tourist. The masseuse is hidden, as only her hands are seen. This means the model is one to be accentuated, whereas the masseuse is not salient. The colors employed are natural, implying the naturalness of the quality of materials used, and the peaceful situation of the venue. Color modulation (MD) is to emphasize a particular feature of the signage. The event and the participants involved are placed on the center (C), making it as the center of attention. This signage is made to woo the passers-by to drop by the place. The proper name used 'Lucky' is not impossible to use in English speaking countries businesses, but it is rarely used in those countries. In Bali, the word 'lucky' is a wish and Bali is closely associated with Hinduism religiosity.

In regard with place semiotics, as mostly found on signages, the name of the shop is put on the top center of the signage, the images of the product on the center as the locus of attention, and the information of the open and closed hours and address is put on the bottom. The material of the signage is neon box (MT). The information is all English as well as the represented participant. Therefore, it seems to be made for international tourists (IGW), needless to say it is placed in the tourist area. The type of business and the offers and sales are all in English (L). The obvious dominance of English especially related to business terms in Indonesia is presumably triggered by some conditions: first, the needs to carry new meanings and status for modern commercial purposes; second, Indonesian may carry connotative meaning; third, to add non-traditional status (Lowenberg 1991).

**Miss Wulan  
tailor**

As can be seen in Figure 2, the signage of Miss Wulan, a tailor shop, uses a sketch, instead of human model. The perceptual spaces indicate that it is made as a public distance (12 feet to 25 feet). The unit of interaction order is no interaction (S/W) as vividly seen in the organizational structure of the signage. In addition, it is a platform event (UO), in a way that the model performs the way she walks confidently bringing with her some shopping bags (EP). She acted as if she were a model or a socialite. The information of the product and service available is put

on the right, meaning that it is just supplementary elements. The position of the image on the left which signifies the salience of this has a purpose (EP). It is presumably due to the consideration that the passersby can only make a glimpse look and it is likely to know the picture draws their attention more than the text.



Figure 2: Miss Wulan Tailor Sign

The visual semiotics of the signage indicates a narrative structure (RP), when the gaze of the represented participant is directed to a particular object. As seen on the sign, the model walks so confidently, heading up. The information provided is desaturated, that is to look gray. No color differentiation and modulation, no salience (MD) are found. Illumination is only there to make the sign visible at evening. The sketch of a lady is on the left and the availability of information in the sign are the name of the shop, kinds of products they offer, and the address are on the right and upper – bottom (C). This sign provides concise information, covering the name of the shop, the kind of business and the products they make, and the address and phone number. The only product in Indonesian is Sarong, a specific term which is culturally bound. This word is adopted in English. It is one traditional cloth tourists wear in Bali. It is practical as well as multiple uses, very light, easy to dry, with very reasonable price to buy (Parker 2021). Its term is already widely known, particularly international tourists in Bali. Overall, the signage is created - to a great degree - to deliver an offer of products and service (IP).

From the aspect of place semiotics, the contact number is available, located at the bottom of the signage, as additional information. The prominent feature is the model, while the information of the products is something added to make it more detailed. The visible language used is English, and there are two Indonesian lexes: one proper noun (*Wulan*) and the other is *Sarong* in English spelling (L). The sign is small enough and minimalist, meaning the signage is made lightly. The material used (MT) is a permanent sign if compared with the banner, and the durability of the sign is long enough. The neon box is used only for illumination enabling visible at night. Unlike other business with similar concern, this shop neither uses the word 'tailor' (English-adopted Indonesian word) nor 'penjahit' as generally found in Indonesia. The icon of a model walking confidently indexes this is a 'tailor'. This is a small tailoring shop, with regard to the size of the signage and the emplacement of the sign. With such typical sign and no Google reviews can be found, this business presumably targets both local and international tourists (IGW).

#### ***Pie Susu 21 food shop***

The signage of Pie Susu, a local food shop, represents a singles (S/W). It means that the interaction between two persons in social interaction is absent (UO). Features (EP) like the product and the slogan on the left, indexing that this is the preferred feature to be emphasized. The distinctive feature of the shop, in the form of a set of numbers '21', is supposed to be intentionally made for the tourists to recognize the shop. The position is on the right, and the web is at the bottom, are to be functioned as the supplementary information. The red bright colors in the signage implies a sense of the



recently made thing for the signage and a sense of always fresh for the food. As a comparison, a fading sign conceives a notion that the sign is worn out, abandoned, not be given enough attention, so with such bright colors, this implies this shop provides fresh foods. Thus, this signage brings a concept (RP) that leaves an impression of a brand new product. In addition, the color combination of mostly red and yellow is captivating, enabling the eyes to capture it quickly. In addition, this is a far personal distance, so it is not meant to indicate any intimate interaction.



Figure 3: Pie Susu Gift Shop Sign

Viewed from visual semiotics, the interactive participants are absent from the signage. Instead of employing color modulation, it applies high color saturation and differentiation to be seen as an eye-catching sign (MD). Illumination and brightness are also adding on the captivating feature the sign was made for. All information needed (C) are placed on the center, except the arrow and the website that are located at the bottom. The sense of contemporary and efficiency are carried out by the availability of the website signifying that the product can be known through its website. Participants involved are not found (IP). From the selection of words, 'Pie susu' is a traditional food, indexing how western and local cuisines may blend. This cookie has been now recognized as the Balinese snack.

From the perspective of place semiotics, it is found that the names of the product type *oleh-oleh khas Bali* (Balinese food gifts) and that of the product *pie susu* (milk pie) are in Indonesian, whereas the slogan 'Bali local delicacy' is in English (L). Both texts are placed on the left side, presumably assumed to be known or additional information, targeting local tourists the most (IGW) as trip advisor reviews reported. The website of the shop is at the bottom, it is to add the detailed information of the product. Number 21 is on the right hand side, indexing it as the new or preferred information. In fact, there are companies both big and home industries producing Bali *pie susu*. The number are abundant, so to make it recognizable, either numbers or proper names or others are used to make them distinctive. That is the reason why number 21 is put on the left. The material quality is permanent and tends to have a bit strong durability (MT).

#### ***Nasi Bali restaurant***

A singles interaction structure in Nasi Bali restaurant sign (S/W) in Figure 4 means that the sign works as a single mode in a social context. As seen, it is solely a text and a logo. So, the interaction unit does not take place (UO). The white color background and black ink letters make it more visible to those passers-by. The logo on the top, the name of the restaurant at the center, the detailed information on the bottom which are all in one vertically centered position, index an idea that these elements are all important to behold (EP). The social media account of the restaurant is as the efficient way for customers or potential buyers to get to know the restaurant and the foods. This signage applies conceptual structure (RP).



Figure 4: Nasi Bali Restaurant Sign

The visual semiotics of the signage that are composed by white background color, the black text color, the name of the restaurant, and the indigenous authentic logo with Balinese stamp/characters become salient things on the sign, and these all leave an impression of high-class local modern cuisine restaurant. This signage may conceive a local cuisine described in English, thus this may add the international taste in this sign. The Balinese stamp accentuates the local color, yet classic but modern (C). The slogan in English following the name of the shop may make this restaurant sound modern and luxurious in taste. Color choices leave an impression of the modernity, simplicity and luxury. The social media account is added to add the sense of modernity. It is clearly obvious the absence of participants in the signage (IP). Color modulation is made to create the effect of making the logo and the restaurant's name standing out (MD).

As with place semiotics, bilingual sign in English-Indonesian (L) is applied. The information of the product type and the address of the restaurant are in English, located at the bottom of the sign, indexing the details. The name of the restaurant in Indonesian is derived from the name of the local cuisine, *nasi Bali* is a Balinese rice. Needless to say, rice is the local staple food. The authentic indigenous logo and Balinese characters with motif drawing enhance the idea of the luxurious restaurant serving the local cuisine. All information is written in English but that the proper name is in Indonesian. This implies that the restaurant is mainly promoted to the international tourists seeking for local foods with luxury touch (IGW), as proved by Tripadvisor reviews. To support all these messages, the material quality used has relatively permanent durability. It is a neon box with quality, to promote the product, to make it distinctive and noticeable (MT).

#### ***Holy Ink tattoo***

The sign of Holy Ink Tattoo in Figure 5 shows a singles interaction order (S/W), in that no interaction occur (UO). The name of the shop with big fonts by highlighting the word 'tattoo' is centered covering the top half of the signage, whereas the contact phone number and email are put on the bottom half of it (EP). The word 'tattoo' is highlighted presumably to woo tattoo arts seekers, to make it distinctive. The signage was made to be clearly visible to the passerby and it was made for far distance effect.

From the visual semiotics point of view, in the signage, meaning is afforded through the conceptual design (RP). Color differentiation, modulation and depth are to be used to accentuate the 'tattoo' and to highlight the darkness of tattoo image (MD), despite the fact the tattoo's bad name in Indonesia turns out to have a better name recently. All text in the signage including the name of the shop and the business type are centered (C). The presence of the participants is not visible in this signage (IP).





Figure 5: Holy Ink Tattoo Sign

Dealing with place semiotics aspect, it is clearly visible that both the name of the shop and the product are the emphasized features to be enhanced. The contact number and the email address are put at the bottom because it is additional information, as found similar in some other signages. The durability of the material is relatively long, due to the box-based material (MT). The text is fully in English (L), and in fact, the shop targets the international tourists as their potential customers (IGW) as documented by Google reviews.

#### ***Dedari Spa***

The interaction order of Dedari Spa, as shown in Figure 6, indicates a singles structure (S/W) that offers senses of classic but modern. Single here means only a participant involved, performing a platform event (UO). The sense of classic is exhibited through the choice of color and the image and name selected. Using this unadorned signage, passers-by are expected to easily memorize the shop. The logo in the form of image is put on the top half of the signage, the name of the shop at the bottom (EP). This indexes a simple visualization that is visible, even seen from far distant place. The signage is easy to recognize.



Figure 6: Dedari Spa Sign

Regarding the visual semiotics, the color modulation [6.5] in the sign is chosen to accentuate the imaging of Balinese traditional dancers as one having the quality of goddesses: beautiful, spiritual, and alluring. The selection of the proper noun and the image that are centered (MD) sufficiently leaves an impression that this concept (RP) the spa offers indexes beauty, religious in nature which is presumably associated with tranquility and alluring as the name suggests. No interactive participants are seen (IP). The image of the dancers is put on the center and below it the name of the shop. This sign takes the simplest design, indicating too much information will be too much for public.

The proper noun is Balinese socio-cultural name '*Dedari*', while the word 'spa' is the business type. The blend of Balinese and English words (L) is intended to give notice particularly to international tourists the sensation of having a spa

in indigenous way (IGW) attested by Tripadvisor reviews. Known as a paradise for international tourists, Bali, with its indigenous concepts offering such experiences sought by tourists. The neon box which is relatively having a bit long term lifespan is used to support all concept constructed. These all reflect the place semiotics of the signage.

***Shopy Shop***

From the aspect of interaction order, the perceptual space and the interpersonal distance of Shopy Shop signage in Figure 7 are meant to be readable for passers-by, despite the fact that the sign is put under the drip edge of the building. This means that the passers-by can only see the signage after standing in front of the shop. In addition, there is no interaction visible (UO), so it is only a single feature involved (S/W). The name of the shop is on the top and the offer 'made to order' is on the center and the contact number is at the bottom (EP).



*Figure 7: Shopy Shop Sign*

Dealing with visual semiotics, color modulation (MD) is not applied in the signage. The brightness and the single color selection, yellow, are perceived as something predominant, distinctive, eye-catching, simple, cheerful, and affordable as the banner material is low cost one, and this is also for the sake of clarity. Clarity here is referred to the text on the banner are concise, so efficient. These concept-constructing modes (RP) are put at the center, thus these pieces of information are important (C). No interactive participants are seen (IP).

As for place semantics, despite English is used in the signage, Shopy Shop is actually an Indonesian company whose targets are local tourists and local people as the customers (IGW) as checked in Google reviews. The use of English (L) is for effectiveness and efficiency. It is placed in the middle, with the bigger size letters of the shop brand name. The material used (MT) is not made of permanent material, and this indicates cheapness and having short-term durability. The senses of time we see from the signshop is temporary, as the material used is a cloth banner.

***Bali Factory Outlet***

The signage of Bali Factory Outlet in Figure 8 shows a singles interaction structure (S/W) This means that no human participants or no obvious interaction between the signage and the passerby found in the signage (UO). The name of the shop is on the top half of the signage, the offer is on the bottom half of the signage (EP). These all details are of great importance, especially knowing that these are a very short text. So, the selection of which words should be taken is likely to be very thoroughly carried out.

Dealing with visual semiotics, the signage brings a conceptual structure (EP). The color saturation (RP) is employed both in the name of Bali and the arrow directing where the inside part of the shop is. The high color saturation is seen in the Frangipani flower, a flower as the Balinese icon. The color modulation (RP) is

applied to accentuate the name of the shop, what type of shop it is, and the Frangipani flower. The text is all put in the center (C), so this is salient. The participants are absent (IP) in this.



Figure 8: Bali Factory Outlet Sign

As for the place semiotics, all the texts in are English and centered (IGW). This indicates a salient message of the signage. This becomes the core message, presumably viewed as the sufficient information that readers may likely to understand. 'Bali Factory Outlet: Cheapest Place' is literally translated from Indonesian *tempat termurah*. The English term prevailing in English-speaking countries in reference to the same thing is 'outlet store'. Such English with Indonesian influence is named as 'Englonesian' (Stevenson, 2018). However, with such non-standard English, the sense created by the signage signifies courtesy and the happy-go-lucky sides of Balinese. This fashion store with affordable price is mainly segmented to local tourist (IGW), though international tourists may come to shop. The signshop's material is vinyl neon box (MT), meaning it has a relatively longer durability. Observing where the signage is situated, the shop is likely to be in shops lined up one after another. This implies this is a small fashion shop of which prices are affordable.

**Claudia Spa** From the interaction order, Claudia Spa signage as seen in Figure 9, still represents the up-to-date-ness of the sign regardless the fading colors in the signage. The perceptual spaces are intended for the long distant view, enabling the passers-by to recognize the sign. The logo of the shop is on the left, and the name of the shop is on the top right and the slogan is on the bottom right (EP). The only thing the passers-by see is the text. There is no human image, no gaze, so literally there is no interaction found (UO) in the signage and this is singles structure (S/W).



Figure 9: Claudia Spa Sign.

From the perspective of visual semiotics, the signage indicates a conceptual structure (RP), than narrative, since no vector is recognizable. The information on the proper name and the slogan are placed in the center right with the logo is on the left (C). These are supposed to mean that the logo is very important. However, as both the name of the spa and the slogan and the logo are highlighted by the

employment of big letters, so the whole information is prominent. This consideration is made possible due to the fact there is no color modulation applied, but this applies color saturation in the name of the shop (MD).

From the aspect of place semiotics, all information, including its proper name are in English, with the slogan 'be you, do you, for you' are put in the center as the locus of attention (L). This is an Indonesian company targeting both local and international tourists (IGW) as displayed by Tripadvisor reviews. With very short text and ostentatious, everyone can understand the message in the slogan. Regardless of the fact that the slogan is fairly famous quote, the sense of wittiness of Balinese's courtesy is probably one of the reasoning of the use of the slogan. And, the material is made from a neon box, so it has relatively long-term lifespan (MT).

**Waroeng  
Amphibia  
Sea Food**

There is no interaction order shown from the signage of Waroeng Amphibia Seafood as in Figure 10 (UO). Thus, this is definitely a singles interaction type (S/W). The name of the shop and the type of product it offers are put on the top center (EP). The slogan and the address are on the bottom center (EP). The perceptual time created is that this eatery has a long-term sustainability (EP), which can be drawn from the appearance of the signage. Thus, the impressions are this is a non-luxurious eating place and it is not a brand new signage, as seen from the fading colors on the signage (EP).



Figure 10: Waroeng Amphibia Sea Food Sign

From the visual semiotics point of view, it can be seen that the type of business and proper name (*waroeng* seafood and Amphibia) are put at the top of the sign, whereas the slogan is put under them with the location and contact number at the bottom (C). The implied message from *waroeng* (food stall), a traditional Indonesia eatery, is associated with a small business with reasonable prices. The highlighted message is visible on the color modulation (MD) on the name of the eatery and the product type which takes bigger-sized fonts. The images of a frog, and fishes are in support of the products used, to represent the word 'amphibia' or to make it noticeable. Images are probably more easily perceived and memorized by readers. The concept (RP) can be seen from the interplay of names and images are working hand in hand to highlight the special menu in this eatery that customers may not find them in other eateries. The image does not display any interactive participants (IP).

From the perspective of place semiotics, both the proper name and the slogan of the the food stall uses English, namely 'Amphibia' and 'The taste is never lie'. However, the latter indicates broken English with grammatically incorrect structure (L). The implied meanings of the language selection are that Balinese people are courteous and easy-going. The address where the eatery is located is put at the bottom. Some images like a frog, and sea fish are put around, indicating implied messages, be it the available menu or the perceptible features (C). This

eatery does not sell luxury, instead it sells eccentric menu, that may attract not only local but also international tourists [10.8] as documented in Google reviews. In fact, it does. And this may likely to happen because this eatery is at the very well-known as one of the favorite tourist areas. The material used is budget-friendly neon box accentuating that this eating place is a not a high-end place (MT).

### The Roles of Languages Used in the Signages

In regard with the functions of the languages in the signages, the roles of English can be described as follows.

1. English for modern and luxurious types of businesses, offers and products, whereas Indonesian and local language for traditional and/or cheaper business

In general, English is typically used in certain businesses, such as spas, restaurants, tattoo studios although the eatery is written in Indonesian, *waroeng*. Offers and products are also written in English, such as 'body treatment', 'Bali local delicacy', 'authentic Balinese food' and 'classic western food', and 'seafood'.

2. English for the mottos for all types of business

English has been reported to be associated with modernity (Diah in Lowenberg 1991, Lanza and Woldemariam 2014), as a lingua franca (Sadtono in Lowenberg 1991), associated with prestige (Lanza and Woldemariam 2014, Sadtono in Lowenberg 1991), brings the impression of 'educated' for its users (Lowenberg 1991), carries a more positive meaning (Lowenberg 1991), and is more familiar and informative (Paramarta et al. 2023). In this way, mostly public signs use English in their mottos, as seen in 'Be you, do you, for you', 'The taste is never lie', and 'Cheapest place'.

3. English for method of service

English, unlike Indonesian, is reported to be enriched with abundant vocabularies (Lowenberg 1991) and to be more familiar to people's ears in general (Paramarta et al. 2023), the use of English in delivering method of services will be more positive. Thus, some expressions like 'open daily from ...until ..... ' and 'made to order' may become more effective and efficient to index the method served.

Meanwhile, the English counterparts appearing in the signages are Indonesian and Balinese language. Indonesian is meant to be used for some local culturally bound features, like *waroeng*, and for clarity in message, like in *oleh-oleh khas*. In Bali island, English and Indonesian seem to be blended well, thus terms such as 'Englonesia' (Stevenson, 2018) and 'Engdonesian' (Heryanto, 2016) have emerged. Englonesia refers to English influenced by Indonesian in terms of structure and pronunciation, and Engdonesian indexes the abundance of English vocabularies in Indonesian. On the other hand, the use of Balinese language is seen in the appearance of Balinese orthography.

### DISCUSSION

This research is to find out how meanings are constructed in commercial signages in Bali. The reserch is compelled with the prevalent use of English, which are in some ways juxtaposed with its counterparts. English has been reported to be the indicator of Globalization penetrating the area, and this mostly used language globally has been perceived to have the sense of modernity, effeciency and effectiveness (Khazanah and Kusumaningputri 2021; Khazanah, Sampurna, Kusumaningputri, Setiarini, et al. 2021; Khazanah et al. 2023; 2023; Lanza and Woldemariam 2014; Lowenberg 1991; Paramarta et al. 2023; Sampurna et al. 2023) as well as the sense of good vibes (Lowenberg 1991), including non-

traditional manner, and happy-go-lucky sense. The latter are the new findings. The English counterparts are used both to show locality, and effective communication. Whilst, the utilization of visual images are not that crucial. Only four signages (40%) (Figure 1, 2, 4, and 8) that seem to be empowered to enhance the linguistic elements. Simply put, the signage seems to focus primarily on three key semiotic elements—centered positioning, large fonts, and color choices—when utilizing its semiotic resources. It is the spa image, fashion model, the Balinese stamp and Frangipani flowers are utilized to complement the text. This offers a new finding, different from the application of visual elements in other research. These visuals fully assist the written text to accentuate the intended meanings (Alhaider 2023; Lou 2017).

**CONCLUSION** Using geosemiotics, the result generally demonstrates that most signages use a relatively permanent materials using neon boxes, so that this material alone indicates modernity and it is effective for illumination at night, and approximately 70% of signages present a non-interactive platform, indexing no interaction between the observers and the signs. Thus, the mostly signages are concept, not narrative as seen on Figure 1, 2 and 6. The signages display the names of the shops, the type of business, types of products or offers, or mottos as found in some signages. All in all, English is ubiquitously used in respect to the names of the shops and, furthermore, it is also found in not only the mottos but also in the types of offers and products the shops serve. The adapted structure of English in Balinese (local) way, Englonesia, producing Balinese English (Englonesian) and Engdonesia seem to be for communicative needs.

Overall, this research found a fact that the use of English and Indonesian does not extremely correlate with the target consumers. This indicates that multilingualism in Bali is completely blended. However, the aforementioned interpretation of the data requires more data to analyse, that is the more number of data, the more reliable and more observable to validate the findings. Thus, it is recommendable that future research would gather more data to secure more validity and to get a more in-depth exploration in respect to the use of English and its counterparts in signages in the near future.

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