

SEMIOTICS ANALYSIS TOWARD INDONESIAN HALAL LOGO

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Abstract: This study aims to provide a semiotic analysis of the Indonesian halal logo issued by the Halal Product Assurance Agency (BPJPH) of the Republic of Indonesia. The elements in the logo are considered to have messages per an institution's vision, mission, soul, and personality as well as Halal Logo. his study uses a semiotic analysis method to determine the meaning of the halal logo. This research study found that the Indonesian halal logo represents the shape of Gunungan and the Surjan or Lurik Gunungan motif on wayang kulit in the shape of a pyramid, pointing upwards. The shape of the Gunungan and the Surjan or Lurik Gunungan motif form Arabic calligraphy consisting of the letters Ha, Lam Alif, and Lam in a series to form the word Halal, and the Surjan motif, which is also called piety clothing, contains deep philosophical meanings.

Keyword: Halal Indonesia, BPJPH, Logo

Abstrak: Penelitian ini bertujuan untuk memberikan analisis semiotika pada logo halal Indonesia yang dikeluarkan oleh Badan Penyelenggara Jaminan Produk Halal (BPJPH) Republik Indonesia. Elemen-elemen yang terdapat pada logo dinilai memiliki pesan yang sesuai dengan visi, misi, jiwa dan kepribadian suatu Lembaga begitu juga dengan logo halal. Logo halal Indonesia mempresentasikan bentuk Gunungan dan motif Surjan atau Lurik Gunungan pada wayang kulit yang berbentuk limas, lancip ke atas, Bentuk Gunungan dan motif Surjan atau Lurik Gunungan membentuk kaligrafi huruf arab yang terdiri atas huruf Ha, Lam Alif, dan Lam dalam satu rangkaian sehingga membentuk kata Halal dan motif Surjan yang juga disebut pakaian takwa mengandung makna-makna filosofi yang dalam.

Kata kunci: Halal Indonesia, BPJPH, Logo.

INTRODUCTION

Humans communicate with intermediary signs (symbols) for continuous interaction with each other. Communication made by humans is communication through verbal or non-verbal. Non-verbal communication through symbols usually relies on a deeper awareness to reach an understanding so that language participates in it. Nonverbal communication is a communication process in which the message is conveyed without using words and is symbolic, ambiguous, abstract, and arbitrary. Nonverbal communication uses gestures, body language, facial expressions, eye contact, clothes and haircuts, symbols, and ways of speaking, such as intonation, emphasis, voice quality, expressive style, and speaking style. (Muslim 2020). The symbolic language will also create a symbolic atmosphere to express something to achieve similarities with the purpose of understanding. Some things need to be revealed regarding the meaning and meaning contained in it because the atmosphere is not yet clear what it means.

A logo represents ideal values, which include aspects: of vision and mission, the scope of work, and corporate culture, and acts as the face of an institution or company (Martadi 2002:62-72). Referring to Martadi's expression, a good logo will be able to reflect the type of business managed by the logo owner based on graphic idioms that have been

known to the public. Designing a logo always begins with knowing/understanding the existence, vision, and mission of the 'entity' for which the logo will be made. Aside from being a reference for visualizing information about the 'entity,' it can also be used in selecting and determining what type of logo is suitable for it. The next stage is to process and arrange visual elements into a harmonious and aesthetic composition while considering the determinant factors related to the existence of the 'entity' in question (Said 2019).

Nowadays, logos are increasingly needed in every institution or product and in every character. The logo reflects the characteristics of the logo user. The role of the logo is also essential in introducing halal product standards. The logo will be easily recognized by its shape and color, so the choice of color is a vital part of the design because it will affect the appearance of the log. The use of color often indicates emotional mood, taste, and even political affiliation (Habsari dalam Mulyana, 2010: 37-44).

The Ministry of Religion's Halal Product Assurance Agency (BPJPH) establishes a nationally valid halal label. Determination of halal label is stated in the Decree of the Head of BPJPH Number 40 of 2022 concerning the Determination of the Halal Label. The determination of the halal label is carried out to implement the provisions of Article 37 of Law Number 33 of 2014 concerning the Halal Product Guarantee (JPH). This determination is also part of the implementation of the mandate of Government Regulation (PP) Number 39 of 2021 concerning the Halal Product Assurance Sector (JPH) implementation. In carrying out the mandate of the legislation, especially Article 37 of Law Number 33 of 2014 concerning Halal Product Guarantee, BPJPH stipulates a halal label in the form of a logo which is officially included in the decision of the Head of BPJPH.

The Indonesian halal logo must be included in all products circulating in Indonesia, be it food, beverages, services, and others. Labelling the halal logo on the packaging is helpful in convincing consumers, especially Muslims, to be sure to consume or use products with a halal label. The obligation to include the halal logo on the product is intended as a guarantee of the halalness of a product for the Indonesian people, who are predominantly Muslim.

The elements in the logo are considered to have messages per an institution's vision, mission, soul, and personality. The science of signs and everything related to them is semiotics. In semiotics, everything observed or made observable refers to the thing that refers to it and can be interpreted, as a sign. Semiotics is a field of study about signs and how signs work (also called semiology). In understanding the study of meaning, there are at least three main elements, namely: (1) signs, (2) sign references, and (3) sign users. A sign is something physical that our senses can perceive, a sign refers to something outside the sign itself and depends on recognition by the user, so it is called a sign. Using common sense, a person usually connects a sign to the reference to find the meaning. Based on the background of the problem, the author proposes the title of the research "Analysis of Semiotics of the Halal Logo in 2022".

METHOD

This study uses a semiotic analysis method to determine the meaning of the halal logo. Semiotics will provide an overview of the meaning of signs and symbols on the Halal logo. Semiotics is a science that studies signs in human life (Benny H. Hoed, 2008: 47). This science believes that everything present in human life will be seen as a sign, which is

something that will give meaning. Semiotics can be understood both structurally and pragmatically.

Pragmatically, the study of semiotics refers to the triangle meaning theory of Charles Sander Peirce. The triangle theory of meaning states that one form of a sign is a "word," while an object is something that is referred to by a sign. The interpreter is a sign that exists in a person's mind about how the object referred to by a sign. The explanation of the meaning triangle theory leads us to how meaning emerges from a sign when the sign is used or used by someone when he communicates (Alex Sobur, 2009: 12).

The stages of research using the semiotic method consist of two research procedures: historical research and interpretation. This study uses an interpretation procedure that aims to explain the meaning of the relationship $X = Y$. X in this study is something that exists materially, namely the halal logo. At the same time, Y is the meaning of this halal logo in all its dimensions (personal, social, historical). Included in the effort to describe all the meanings contained in Y are the whole and substance of semiotic methods (Danesi, 2010:ix).

RESULT AND DISCUSSION

The author uses semiotic analysis with Charles Sanders Peirce's pragmatism approach to the appearance of the halal logo. Charles Sanders Peirce argues that to understand the meaning behind a particular sign, so that it is essential to look at the ground, object, and interpretant of the sign. Furthermore, it is necessary to categorize Peirce's opinion on the halal logo, which will be discussed in this study. When someone sees an object, people will talk about the target that is the subject of conversation.

The Halal logo, in this case, is an object which functions as a marker of "something." Ground, which is a sign that indicates "something," is different from the others in terms of the logo, typography, and colors that make up the object's overall shape. At the same time, the interpretant results from a collection of perceptions received by humans in assessing objects by looking at their ground or (signs). For more details, the researcher will describe several theoretical frameworks directly related to the discussion to explore the most critical parts in line with the explanation of Peirce's theory.

Visual communication design

Visual communication design is a discipline that aims to study communication concepts and creative expressions through various media to convey messages and ideas visually by managing graphic elements in the form of shapes and images, lettering, color composition, and layout or appearance). Thus, the idea can be accepted by the person or group who is the target recipient of the message. Visual communication design can be interpreted as a means of communication in which the designer conveys the information through his work (Anggraini & Nathalia, 2013:15).

Visual Communication Design can be said to be the art of conveying messages (arts of communication) using a visual language conveyed through the media in the form of designs that aim to inform, influence, and change the behavior of the target audience following the goals to be realized. While the visual language used is in the form of graphics, signs, symbols, illustration pictures/photos, and typography/letters. (Supriyono, 2010: 27).

According to Tinarbuko, Semiotics of Visual Communication is an attempt to provide an interpretation of the science of semiotics, namely semiotics as a method of reading visual communication works. In the semiotic visual communication system, the function of

'communication' is attached, namely the function of signs in conveying messages from a message sender to sign recipients based on specific rules or codes. The communication function requires a relationship between the sender and the recipient of the message, which is mediated by certain media (Tinarbuko, 2000:10)

Then, Sutanto also explained that visual communication design is always related to visual appearance that can be absorbed by many people with their thoughts or feelings (T. Sutanto, 2005:15-16). Visual Communication Design can be said to be the art of conveying messages using a visual language conveyed through the media in the form of designs that aim to inform, influence, and change the target audience's behavior toward the desired goals. The visual language used is in the form of graphics, signs, symbols, picture illustrations, and typography/letters, which are arranged based on the rules of a specific visual language based on the science of visual arts. The content of the message is expressed creatively and communicatively and contains solutions to the problems to be conveyed. (Tinarbuko, 1998:66).

Visual communication design is fundamental to understanding the logo as the object of analysis in this study. Visual communication design also provides an understanding of how to view something interesting so that it can be explained systematically so that the message can be understood.

Logos in Visual Communication

A logo is a form of image or just a sketch with a particular meaning. It represents the meaning of the company, region, association, product, country, and other things that are considered to require other things that are short and easy to remember as a substitute for the real name (Caniago, 2012:3).

The word logo comes from the Greek word 'logos,' which means thought, speech, and reason. The logo referred to in this case can use any elements such as text, images, logogram illustrations, and others (Rustam, 2009:12). As a marker language, the logo is usually displayed in the form of a symbol that reflects a particular image that is deliberately built by a company or institution. As Roy Paul Nelson (1977) said in Martadi, "The more symbolic a logo is, the more successful it is (as a logo)". This statement is based on the principle that the logo display should also contain the owner's philosophy or view of life (Martadi, 2002:62-72).

The logo is a part of the body that can communicate a product or company's heart/image/image. Logo as an application of corporate identity can also function as a differentiator between one company and another. A logo cannot be separated from the essential art elements that make it a work of art. In line with Adams' expression (as quoted by Ramanda, 2011), the visual elements are divided into line, shape, color, and typography.

Color in Visual Communication

Color has a subjective nature because color closely relates to every individual who sees it. Likewise, the colors in the logo, color is a vital element in its role as a reminder medium. In addition, color is also a very sharp element in achieving visual sensitivity so that it can stimulate one's feelings, attention, and interests (Kusrianto, 2007:46).

The process of semiosis is a sign meaning process that starts from the perception on the basis; then, the basis refers to the object, and finally, an interpretant process occurs. Like other objects, Color has many functions. Color is also not only used by people to design something to make it appear visually attractive, but Color can be associated with the

characteristics or characteristics of a person. Color can also be a sign that has the same or different meaning for the people who use it (Zuhriah, 2018: 7). Color is one of the crucial studies and is needed to analyze the actual meaning used in the 2022 halal logo.

Typography

According to Danton Sihombing (as quoted by Perdana, 2007), Typography is "a field of science that studies the intricacies of letters, which has two functions. The function of typography is as an aesthetic function and a communication function; as an aesthetic function, typography is to support the appearance of a message to make it look attractive, while as a communication function, typography is to convey messages (information) in the form of the text clearly and precisely. In this study, the logo is directly related to typography because it is clear that the text reads "halal" in Arabic script.

Semiotics in Visual Communication

Semiotics is an analytical method for studying signs (Barthes in Sobur, 2013:15). Based on the view of semiotics if all social practices can be considered as linguistic phenomena. All of them can also be seen as signs because of the broad understanding of the sign itself (Piliang, 1998:262). Visual Communication Semiotics is an attempt to interpret the science of semiotics, namely semiotics as a method of reading visual communication works. (Tinarbuko, 2008: xi). Visual semiotics is a field of study semiotics that is specifically interested in investigating all kinds of meanings conveyed through visual senses (Budiman, 2011:9).

Halal Logo Visualization

The Halal logo reflects the identity of a product, be it food, beverages, or goods, under the Halal Product Guarantee Agency (BPJPH). The Halal Product Assurance Organizing Agency (BPJPH) positions itself as an institution that organizes halal product guarantees in Indonesia. Here is a picture of the Halal logo:

Tabel 1. Halal logo visualization
Visual Logo Sign Object Interpretan

Visual Logo	Sign	Object	Interpretan
	Cultural artifacts	Mountain shape	The higher the knowledge and the older the age, the human must be more conical (golong gilig) to merge soul, taste, creation, intention, and work in life, or get closer to the Creator.

Cultural artifacts Mountain shape The higher the knowledge and the older the age, the human must be more conical (golong gilig) to merge soul, taste, creation, intention, and work in life, or get closer to the Creator. The image includes a mountain shape which is an object and a sign that interprets the older man and has high knowledge, must have a very high spirit of unity, must implement his knowledge to many people, and must get closer to the creator.

Halal Logo Color Visual Sign

Color is one of the symbols of halal product guarantees under the auspices of the Halal Product Assurance Organizing Agency (BPJPH), which has its meaning by the mandate of the legislation, especially Article 37 of Law Number 33 of 2014 concerning Halal Product Guarantee.

The purple color of the Indonesian Halal label has a Color Code of #670075 Pantone 2612C. The purple color represents the meaning of faith, inner and outer unity, and the power of imagination. This meaning indicates that every Indonesian society must have faith in God to avoid actions or behaviors prohibited by religion. Then, the Indonesian people must have physical and spiritual unity; that is, although the Indonesian nation consists of various ethnic groups with diverse cultures and customs, the whole is unity.

Even though the Indonesian nation and state consist of various ethnic groups with various cultures and customs and are diverse in the archipelago of the territory of the Indonesian state, all of them constitute a unity, namely the Indonesian nation and state. Such diversity is not a contradictory difference; instead, it is united in a synthesis that enriches the nature and meaning of the unity of the Indonesian nation and state.

The secondary color turquoise has Color Code #3DC3A3 Pantone 15-5718 TPX, which represents the meaning of wisdom, stability, and serenity. Wisdom means intelligence or skill in using reason, as a behavior to treat humans according to their position, both in terms of age or situation and condition, including understanding what will be the reaction of others and the consequences of what we do to others. Stability means a stable condition for the people of Indonesia in responding to all things. Tranquility is an atmosphere of the soul that is in balance so that it causes a person not to be in a hurry or restless in doing something.

Triangle Analysis of the Meaning of the Indonesian Halal Logo

The analysis generated through the logo will be more effective in finding out the meaning and message of the logo. The following theory examines the meaning implied in the 2022 Halal logo. Visually the logo has the shape of a Gunungan and the Surjan or Lurik Gunungan motif on the wayang kulit in the shape of a pyramid. , tapers upwards, where the gunungan and surjan motifs symbolize human life. The shape of the mountains is arranged in such a way as to form Arabic calligraphy consisting of the letters Ha, Lam Alif, and Lam in a series to form the word Halal.

Then the Surjan motif, called piety clothing, contains deep philosophical meanings. Among them, the neck of Surjan's shirt has three pairs of buttons (6 buttons) all of which describe the pillars of faith. In addition, the surjan/striated motifs parallel to each other also have the meaning of being an explicit delimiter. The Surjan aims to implement a Halal Product Guarantee in Indonesia to provide comfort, security, safety, and certainty of the availability of halal products for the public to consume and use.

The consistency of the composition between the logogram and the logotype is one indicator of the consistency of the placement of the Indonesian halal logo on various media. The composition consists of a logogram and a logotype, as well as the distance/space between them. The cap height measurement distance is used as a space. The purpose of determining the blank space in the form of minimum spacing is to make the "image" for identity visible and legible.

The word in the new Indonesian Halal logo uses the Kufi script. This khat is not intended for reading and writing but for aesthetic purposes. Therefore, the aspect of readability or clarity of writing is not dominant. Moreover, this is used for logos that also consider the aspects of appropriateness, harmony and beauty and the type of font used is Rodfat Two. Rodfat is the primary typeface of the Indonesian halal logo with a graceful and strong character, designed for clarity. Rodfat's typefaces have strong similarities; the typeface is functional and shows a specific personality. Consistent use of certain types of writing makes it easy for the audience to recognize the brand.

CONCLUSION

This study found that the Indonesian halal logo represents the shape of Gunungan and the Surjan or Lurik Gunungan motif on wayang kulit in the shape of a pyramid, pointing upwards. Gunungan and surjan motifs symbolize human life, which means that the higher the knowledge and age, the humans must be more conical or closer to the Creator. The shape of the Gunungan and the Surjan or Lurik Gunungan motif form Arabic calligraphy consisting of the letters Ha, Lam Alif, and Lam in a series to form the word Halal, and the Surjan motif, which is also called piety clothing, contains deep philosophical meanings. The neck of Surjan's shirt has three pairs of buttons (6 buttons), all representing the pillars of faith. In addition, the surjan/striated motifs parallel to each other also have the meaning of being an explicit delimiter that aims to implement Halal Product Guarantee in Indonesia.

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