

SEMIOTIC ANALYSIS OF TYPOGRAPHY IN APPLE VIRTUAL ADVERTISEMENT

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ABSTRACT

Nowadays, the format of digital technology allows advertisers to include virtual advertisements such as brand names and logos into YouTube channels. Additionally, those parts have become a marketing strategy technique through advertising. This research aims to analyze the semiotic typography components of Apple virtual advertisement on YouTube and to find out the meanings constructed on Apple virtual advertisement. This research was conducted qualitatively to analyze the semiotic typography components and the meanings constructed in Apple virtual advertisement on YouTube Apple Channel, Introducing iPad Air — Apple in 2020. In doing so, this research deals with the semiotic analysis of typography suggested by Van Leeuwen (2006). The results of this research show that there were two elements inside, they were verbal and nonverbal signs. According to the elements, those signs may appear in the form of verbal and nonverbal, such as music, sound effect, typeface, anatomy of letters, font size, shape, color, motion (kinetic typography), model, and situation. In addition, those components were proven to have certain meanings that qualify the insight of Apple virtual advertisement depending on the nature of their elements.

1. INTRODUCTION

The advertisement agencies have been appearing across the industry for many years. They make the advertisements to attract public attention. The advertisement has developed as onward technology. It was all about YouTube, Facebook, Instagram, and video advertising. It gives some advantages to the consumers and giving information about products. Technology has been expanded, such as how YouTube inserts product advertisements in it. The objective of the advertisement is rightly related to the conventional advertisement. It looks for target markets,



leverages products, creates product awareness, and gains a specific message to consumers (Cianfrone, Bennett, Siders, & Tsuji, 2006). YouTube is also a platform for information regarding various markets and consumption. Meanwhile, twenty-two countries and some cell phone companies like iPhone and Blackberry were provided a version by YouTube (Bradshaw & Garrahan, 2008).

In the virtual advertisement, language has the ultimate role. According to Simpson (2001, p.589), there has been an immense rise of interest in the linguistic and discursal characteristics of advertising. It is also a form of non-personal communication that sells persuasive messages from the brands to influence people to buy products by paying costs for the media used (Verlegh, Peeter & Fransen, Marieke & Kirmani, 2015). Meanwhile, the information in the virtual advertisement attains particular purposes to picture the attention of customers by adding language that boosts semiotic assets. These assets have the symbolism behind different typefaces and type categories in the virtual advertisement.

Social semiotics of visual communication in virtual advertisement involves the description of semiotic resources, what can be said and done with images and other visuals, and how the things people say and do with images can be interpreted (Jewitt & Oyama, 2001, p.134). Moreover, in all media, information materials of all kinds, and texts in a general sense, there is an elaborate network of written text accompanied by images and other non-linguistic elements, designed as coherent units. They appear more often in visual forms than verbal forms by the means of the layout (Kress and Van Leeuwen 2006: p.17). In a semiotic sense, signs take the form of words, images, sounds, gestures, and objects (Zaimar, 2017). Additionally, there are three advertisements categories of the sign in semiotics, namely: icon, symbol, and index based on the theory of C.S Pierce (Yasin, 2011; Eriana, 2015; Lestari, 2016).

Van Leeuwen (2006) outlines the constructs and methods for analyzing multimodal texts, in specific the typographical and design features, and the meaning potential of these semiotic resources get behind the analytical techniques constructed for analyzing written discourse. Typography refers to the visual design of language in the form of the selection of type font, size, line, and spacing. It is also the art of creating and visually arranging text. Since the virtual



advertisement is placed in front of consumers steadily, it is important to design and use type in such a way that it lures the consumers' attention and gives them a vivid understanding of the message. Besides, things to devise when compiling typography in the virtual advertisement are the font, point size, color, and line length.

The Apple virtual advertisement is intriguing to analyze because the meaning is delivered through visual and verbal texts that are congruent and give a pleasant impression of the products and services. Furthermore, it is conveyed in equilibrium and describes parity based on the storyline that exists in life. Therefore, this study analyzed the semiotic typography components and their meanings in Apple virtual advertisement that emerged on YouTube channels using semiotic typography theories of Kress & Van Leeuwen (2006), where the image act can be pointed by facial expressions and gestures.

Additionally, based on a semiotic perspective, typography is seen as a system of signs that classifies the elements and generates the interpretation of meanings. Some interpretations may lead to controversies. Furthermore, this study focuses on the analysis of the semiotic typography components in Apple virtual advertisement that emerged on YouTube channels and to find out the meanings constructed in Apple virtual advertisement. They are provided as a detached information group from the text, fact-based on the vertical adjustment of splendid and tangible. More specifically, we sought the semiotic typography elements based on the characters and meanings through Apple virtual advertisement.

2. LITERATURE REVIEW

In semiotics, signs can take the form of words, images, sounds, gestures, and objects (Chandler, 2002, p.2). Yet, as stated by Peirce 'Nothing is a sign unless it is interpreted as a sign (in Chandler, 2002, p.3-4). Therefore, according to Eco (1979), there are three limits to semiotic research specifically "the cultural realm", "the realm of nature", and "the epistemological realm". The realm of culture concerns the relationship between signs and the meaning of signs based on the cultural values of a society. Semiotics also shows how the relationship between the sign and the 'something else' yields from what our society has taught us. It is referred to the fact that the reference is neither inevitable nor necessary (Curtin, 2016).



The semiotic theory compresses communication as a production of meaning, and a place for the message in the form of signs. It has a big role in understanding designed phenomena (Holt, 2017). However, Chandler (2001) defines semiotics as the science of signs in society. While Saussure (1983) states that a sign must have both signified and signifier. Furthermore, the signs are divided into verbal and nonverbal signs. The verbal sign is defined as something that deals with text and words, while nonverbal signs generally refer to the picture (Chandler, 2001). However, Pierce (1994) divides signs into three categories, namely icons (icons), indexes (index), and symbols (symbols). The icon is a symbol that is determined (how to interpret it) by a dynamic object because of the internal properties that exist (a sign which is determined by the dynamic object by having its internal nature), even though the object is not always present.

According to Barthes and Hjemslev (in Shadiqi, 2014), there are two different levels of meaning, connotation, and denotation. The difference between connotations and denotations occurs to the signified of a sign. Additionally, denotation is mostly defined as the “literal” meaning of a sign (when referring to a word). Moreover, semiotics is divided into two genres, specifically the flow that follows the thought of Charles Sanders Peirce, and the second flow that follows the thinking of Ferdinand de Saussure. Peirce with concepts based on firstness, secondness, and thirdness. While Saussure is more importunate on the aspects of language, according to his background, namely as a linguist. These two theories do not make differences of opinion but on the contrary, that is complementary and can be utilized in the world of design (Coelho, Denis & Figueiredo, 2010, p.335). Semiotics also refers to text or media and other forms considered as signs as being like language. It is outlined by Culler that social and cultural phenomena are not ‘simply material objects or events but objects or events with the meaning’, and therefore, signs (Culler, 1976, p.24).

According to Van Leeuwen (2006, typography is conventionally concerned with legibility and is not originally considered a semiotic resource adequately defined to allow the development of analytic methods for accepting its meaning potentials. He also stated that the typographical and design elements associated with written language have taken on new forms. The style of written language and that of the visual image determined by the logic of time or temporal sequence, while



the visual image is determined by the logic of spatiality, organized arrangements, and simultaneity (Kress, 2003). Additionally, in written text, meaning is obtained from the position in the progressive order, and meaning is obtained in visual images from the spatial arrangement and visual grammar (Kress & Van Leeuwen, 1996).

Typography is the art and technique of organizing type to make language observable. Besides, written language is presented through a certain typeface or script, also known as a font. A font is a complete character set of a specific style of a typeface. A typeface or font is the vehicle through which written language is materialized for sighted readers. As meaning is punctuated during a social semiotic episode or experience, it is appeared in some particular form – sound waves for oral communication or visual images for painters and photographers (Kress, 2001).

Furthermore, there are many typefaces in the world, the purpose of classification is to make it easier for people to identify and choose the typefaces to use. Also, can be a reference or comparison if you want to design letters. The typeface classifications studied in this discussion are Serif, Sans Serif, and beyond. Studying the history of typography and typefaces is important to know where letters came from and the designer's process of creating letters.

There are several types of typefaces, such as Cooper Black, Helvetica, Bell Gothic, Arial, Universe, Century School book, and Times New Roman. They have become ubiquitous voices to which we have grown accustomed incorporate signage (Sinfield, 2014). While Salen (2001) recommends these faces are utopian and generic, "belonging nowhere, region less, without an accent" (ibid.). In a mediated, global environment, she suggests they have no dialect and no affiliation to the region and, as seemingly non-aligned; they are culturally superficial and stereotypical.

In the case of Apple virtual advertising, the consumers have a straight control on what the advertisement is, when, where, and for how long the ad should be posted so that they can have a regular update (Gallagher et. al., 2001). A noticeable and positive relationship can be observed within the expectation of online consumers and the effectiveness of the online advertisement (Palanisamy & Wong, 2003). Apple has been convinced in sharing value through technology. Meanwhile, Apple's vision focuses on areas with innovation and product quality. It believes in collaboration and cross-pollination of the groups (Pratap, 2017). Moreover, it has various sizes,



designs, and products, but there are also differences in consumer and retailer behavior that affect the companies' sales (Arthur, 2014).

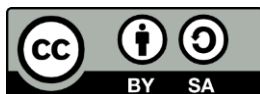
Dyer (1986, p.129) states that advertisement as a means of representation and meaning construct ideology within themselves through the involvement of external codes which are located in society. He considers that the ideology of advertisements is so dominant; it is established by the image, the neutral realm of the signifier. Meanwhile, the advertisers give much attention to the language used in advertisements and employ various language forms, properties, and techniques. These are the focus of the semiotic perspective to advertising, which adopts semiotics as an analytic system to discharge information conveyed in advertising (Percy & Elliot, 2001, p. 24). While Jessica Murray (in Kasiyan, 2008, p.134) states that few people observe that language has a big impact on our perception and point of view about something.

According to Ind & Riondino (2001), the website is both a delivery and a communication channel which results in facilitating the interaction community building, openness, and comparability of the advertisement. Somehow, the branding of the product is highlighted by the virtual advertisement. Meanwhile, the messages in it describe the strategy of the advertiser that will positively prompt a consumer to react in some manner to the advertisement (Vakratsas & Ambler, 1999).

3. METHODOLOGY

This study applied a qualitative method to analyze the elements and meanings of semiotic typography in the Apple of virtual advertisements on YouTube. Berg (2007, p.8) states that qualitative researchers are most interested in how humans arrange themselves and their settings and how inhabitants of these settings make sense of their surroundings through symbols, rituals, social structures, social roles, and so forth.

The data collected through some steps. The first step was by screenshotted the advertisement of YouTube Apple Channel, named Introducing iPad Air — Apple, second by analyzing the elements of verbal and nonverbal signs and observing the meanings from that advertisement such as music, sound effect, typeface, anatomy of letters, font size, shape type, font color, background



color, image or graphic, and motion (kinetic typography). The collected data were analyzed descriptively and qualitatively based on the theory of semiotics and typography. The verbal and nonverbal signs in Apple virtual advertisement were analyzed based on Van Leeuwen's concepts (2006) and the semiotic theory by Saussure (1983).

Additionally, the analysis of this study was presented descriptively in the form of tables. The table was divided into 2 parts; the first table consists of verbal signs and the second table consists of nonverbal signs.

4. RESULTS AND DISCUSSION

The analysis was conducted based on theories proposed by Van Leeuwen (2006). The theory of semiotic typography by Van Leeuwen was applied to find out the elements for analyzing the texts, in specific typographical and design features, and the meaning potential of these semiotic resources that appear behind Apple virtual advertisement on YouTube. In addition, the theory of semiotics by Saussure (1983) was applied to classify the elements of verbal and nonverbal signs of iPad Air of Apple advertisement on YouTube.

There are music and sound effect elements for verbal signs in iPad Air of Apple advertisement. While nonverbal signs are typeface, anatomy of letters, font size, shape, color, motion (kinetic typography), model, and situation.

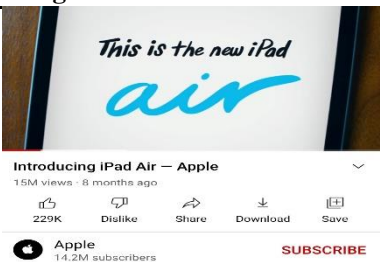


After categorizing the elements of the Introducing iPad Air — Apple advertisement based on characters and meanings using Saussure theory (linguistic signs contain verbal and nonverbal), the researchers found:

Table 4.1 Verbal Signs in Apple Virtual Advertisement






Elements	Characters	Meanings
Music	Beat	The music in the advertisement represents excitement, spirit, and vibrant. It can connect people and has the power to make us feel the vibes of product design.
Sound effect	Medium	The sound effect represents happiness and spirit. It gives the commercial life and consistently stayed with the theme of correct pace and message in it and works well along with the beat of the music.

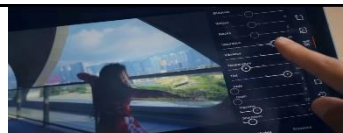

Table 4.2 Nonverbal Signs in Apple Virtual Advertisement

Elements	Images	Characters	Meanings
Typeface		Sans Serif	The font used in these words is sans serif, means as modern, clear, easy to understand and modern, and eye-catching.
Anatomy		All strokes have the same thickness.	The letters are luminous and clear. A fancy flourish replacing a terminal or serif.
Font Size		The letters have a similar size.	The letters have lower-resolution digital displays, fine details that appear quite large. The term has meaning as a line or pen-stroke. In digital media, this font size is more commonly used for display use.



<p>Shape</p>	 <p>Introducing iPad Air – Apple 15M views · 8 months ago</p> <p>229K Dislike Share Download Save</p> <p>Apple 14.2M subscribers SUBSCRIBE</p>	<p>The letters have similar shapes and do not have distortion. The letters have stroke contrast that is more apparent and becomes thinner. The lines and crossbars are straighter. While the track is not straightforward.</p>
<p>Color</p>	 <p>Introducing iPad Air – Apple 15M views · 8 months ago</p> <p>229K Dislike Share Download Save</p> <p>Apple 14.2M subscribers SUBSCRIBE</p>	<p>The dominant colors are black, white, grey, red, blue, and green. The first color used in these words is black which means power, elegance, and sophistication. While the second color is white. It means inherently positive, associated with purity, light, brilliance, cleanliness, and protection. The third color is grey. It means perfect neutrality, intellect, and compromise as it can moderate brighter hues and pull a color scheme together. Furthermore, the fourth is red. It means love, passion, strength, courage, and action. The fifth is blue which means peaceful, supernatural, deep, typical heavenly color, lighter and, calm. The last is green. It delivers the meaning of balance, love, compassion, and action.</p>
<p>Motion/Kinetic Typography</p>	 <p>Introducing iPad Air – Apple 15M views · 8 months ago</p> <p>229K Dislike Share Download Save</p> <p>Apple 14.2M subscribers SUBSCRIBE</p>	<p>Move sideways, up, and down. The movement of the model directs his hand to write the words with pen and touch the screen to show the messages of the Apple advertisement. Simple gestures make the viewers focus on meaning, visuals, music, and sound effect.</p>



<p>Model</p>	 <p>Introducing iPad Air — Apple 1.5M views · 8 months ago 229K Dislike Share Download Save Apple 14.2M subscribers SUBSCRIBE</p>	<p>The model is a woman. Additionally, in the middle of the scene, the model dances beautifully to attract the viewers.</p> <p>The model shows her attractiveness and brightness that represents the Apple advertisement. She gives good vibes through her dance.</p>
<p>Situation</p>	 <p>Introducing iPad Air — Apple 1.5M views · 8 months ago 229K Dislike Share Download Save</p>	<p>The situation of the scene is quite hectic and focuses on typing and touching the Apple screen.</p> <p>Hectic means doing some fun activities with Apple product and showing the use and function of it to the viewers. While focus means holding the Apple product and then enjoying it for work and communication.</p>

Most elements, in this case, contain two signs, namely verbal and nonverbal as follows:

4.1.1 Verbal Signs

Music

The music in the advertisement of the Introducing iPad Air — Apple virtual advertisement has the characters of beat music. Given the nature of beat music, it is to embed a referential message in the advertisement. It can connect people and has the power to make us feel the vibes of product design. The music beat in the advertisement represents excitement, spirit, and vibrant, connects people, and has the power to make us feel the vibes of product design. However, they can be fully independent of each other, affect, and reference.

Sound Effect

The sound effect in the Introducing iPad Air — Apple virtual advertisement is medium level. It represents happiness and spirit. Jekosch (2005) states that all auditory occurrences can be conceptualized as carriers of communicative information. It gives the commercial life and consistently stayed with the theme of correct pace and message in it and works well along with the beat of the music.



4.2.1 Nonverbal Sign

Typeface

Typeface element has a Sans Serif font as a character in the Introducing iPad Air — Apple virtual advertisement. It is mostly the older typeface character. Because of their age, the mood associated with them is often classic, romantic, elegant, formal, and established. It has some meanings. They are modern, clear, easy to understand, modern, and eye-catching.

Additionally, serif fonts are a good choice of the brand because it delivers the message to convey experience and trustworthiness. It also gives customers more confidence in using the Apple brand and a better reputation for the company itself.

Anatomy

All strokes in the fonts have the same thickness in the Introducing iPad Air — Apple virtual advertisement. For example, a link is a stroke connecting the bowl and loop of a two-story lowercase g and the counter is the enclosed space in letters like o, p, and s. Counters are also created by bowls. Furthermore, the letters are luminous and clear. A fancy flourish replacing a terminal or serif.

It has also a swash that is a fancy or decorative replacement to a terminal or serif in any capital letter used at the beginning of a sentence. Swashes are also used at the end of letters to decorate the composition. They appear at the beginning, at the end, and even in the middle, extending from ascenders.

Font Size

Choosing the right font can completely give the specific character and personality of the brand itself. The letters mostly have a similar size in the simple type of letters. They have lower-resolution digital displays, fine details that appear quite large. The term has meaning as line or pen-stroke. In digital media, this font size is more commonly used for display use.

Shape

The letters have similar shapes and do not have distortion. The shapes of serifs vary, but they are generally described as hairline serifs, square or slab serifs, and wedge serifs. They have stroke



contrast that is more apparent and becomes thinner. The lines and crossbars are straighter. While the track is not straightforward.

Color

The dominant colors are black, white, grey, red, blue, and green. They represent the calmness, responsibility, reliability, and growth. The first color used in the characters is black which means power, elegance, and sophistication. While the second color is white. It means inherently positive, associated with purity, light, brilliance, cleanliness, and protection. The third color is grey. It means perfect neutrality, intellect, and compromise as it can moderate brighter hues and pull a color scheme together. Furthermore, the fourth is red. It means love, passion, strength, courage, and action. The fifth is blue which means peaceful, supernatural, deep, typical heavenly color, lighter and, calm. The last is green. It delivers the meaning of balance, love, compassion, and action.

Colors play a central role in the work of language in the virtual advertisement but there has been relatively little investigation of their actual meanings by researchers in formal semantics. From these colors that appear in the advertisement, the truth value from context to context in the virtual advertisement gives the exact meanings depending on what they are used and in the absence of effects of vagueness.

Motion/Kinetic Typography

Move sideways, up, and down. The movement of the model directs his hand to write the words with pen and touch the screen to show the messages of the Apple advertisement. The kinetic typography in the Introducing iPad Air — Apple virtual advertisement focuses on moving texts as well to evoke emotions and convey the main idea to the audience. This type of video advertisement is great for marketing. They can help convey its message. Moreover, simple gestures make the viewers focus on meaning, visuals, music, and sound effect.

Model

The model is a woman. Additionally, in the middle of the scene, the model dances beautifully to attract the viewers. The model in the Apple virtual advertisement is the strategic use of an advertising medium, to get a specific target audience. This is to create an effective message to the



customers. The model shows her attractiveness and brightness that represents the Apple advertisement. She gives good vibes through her dance and emphasizes portraying product features that impart specific benefits, which in turn speak to the brands' value.

Situation

The situation contains a subtle and blatant motion that plays in a seamless loop. It's a visually interesting effect that creates an illusion for the viewers who are watching it. The scene is quite hectic and focuses on typing and touching the Apple screen. It means doing some fun activities with Apple product and showing the use and function of it to the viewers. While focus means holding the Apple product and then enjoying it for work and communication.

In addition, the cinematograph is made using high-end cameras and a post-production tool to composite a series of video recordings to give attraction and meaning to the viewers. This Introducing iPad Air — Apple virtual advertisement gives the semiotic and typography components to the video. They appear as signs and meanings.

5. CONCLUSION

This study analyzed the elements and meanings in semiotic typography through the Introducing iPad Air — Apple virtual advertisement. These elements were classified into verbal and nonverbal signs. Moreover, the result of this research shows that the semiotic elements of typography are proven to have certain meanings that are adequate to the concept of Apple virtual advertisement. However, it is instructive to note that the analysis of semiotic typography in the Introducing iPad Air — Apple virtual advertisement can carry several meanings depending on the nature of their elements. According to the elements, those signs may appear in the form of verbal and nonverbal, such as music, sound effect, typeface, anatomy of letters, font size, shape, color, motion (kinetic typography), model, and situation. They cover some issues mostly concerned with semiotics.

The overall meaning of those elements above is to persuade viewers and consumers to be able to remember those products' signs and messages. Furthermore, it can be concluded that the results and discussion support the hypothesis that Apple virtual advertisement is also reliant on typography because it takes advantage of using specific semiotic elements and meanings that are



important in the Introducing iPad Air — Apple virtual advertisement and giving positive effects to viewers and consumers. After all, an advertisement can exist with verbal and nonverbal elements with their meanings in them based on semiotic typography.

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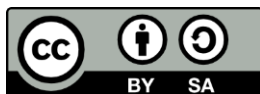
is a very multi-cultural and globally minded community of engaged educators, scholars, and professionals. As an educator, she always improves her teaching techniques and strategies. Additionally, in 2007, she was awarded as one of the Indonesian delegations which brought her to join the International Journey of Understanding Program in the UK sponsored by the Encompass Trust.

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