

VERBAL AND VISUAL ASPECTS OF FOOD PRODUCT PACKAGE (SEMIOTIC ANALYSIS)

Kadek Ayu Ekasani*

Abstract

Advertising was initially used to stimulate demand when mass production resulted in a surplus of products. Advertising continues to be used to stimulate demand for a product but the methods of doing so have become so much more advanced. Advertising is used to ultimately increase the sales of a product or service through mediums of audio, visual, and audiovisual.

The verbal and visual aspects of food product package can be seen from the texts and pictures of the product itself. The performance of the package is an important aspect that effects the quality of the product. The theories applied in this study are verbal and visual aspect by Dyer (1993) and Halliday (1989). Verbal aspects from the texts in the packages have meanings and functions. Conceptual, connotative, affective and social meanings are used in the packages. Texts about ingredients, nutritional information, and address of companies reflect this meaning. The texts are convincing and persuading the target audiences to buy the products. The visual aspect consists of pictures such as picture of the product, picture of ingredients, and others, which support the product.

Key words: *verbal and visual aspects*

* **Udayana University**

Introduction

Advertisement can be found in everyday life of people. Newspaper and television are the common mediums in which advertisement usually exist. Advertising is an activity of drawing attention to something or informing somebody of something (Dyer, 1993:2). It can be done through mediums of audio, visual, and audiovisual. One of the advertisement which uses visual medium is the package of food product. The performance of the package is an important aspect that affects the quality of the product.

The package of food product generally consists of verbal and visual aspects. The verbal one is the texts about the product. The brand name of the product is the first thing which is concerned. Target audiences prefer a brand name that has been known widely to a new one. For example, *Nestle* is a company which produces some brand names of products such as *Milo* and *Dancow*. The products are produced in some countries and consumed by a large number of people. Another part of the verbal aspect is the texts that describe the advantages of the product. This part uses such persuasive words in order to convince the target audiences. Visual aspect consists of pictures such as picture of the product, picture of ingredients, and others, which support the product. These pictures also have important role in advertisement since they enable the target audiences to imagine the product, especially those who have not known the product yet.

Materials and Methods

The data were taken from the product of chocolate named Delfi. Delfi is one of the famous chocolate brands in Indonesia produced by Petra Foods Limited. The product consists of verbal and visual aspects that attract to be analyzed.

The method of collecting the data of this study was conducted by doing closed reading, recording by note taking, collecting the verbal and visual aspects of the product. In order to obtain the data, there are two steps; 1) collected verbal and visual aspects in the data source and 2) analyzed the meaning of each aspect. The technique of analyzing data of this study applied the qualitative method. The semiotic analysis applied the concept of verbal and visual aspects.

The verbal aspect of an advertisement is the texts. Chandler (2001:5) declares that the term *text* usually refers to a message which has been recorded in some way (e.g. writing) so that it is physically independent of its sender or receiver. Almost all advertisements have texts in the

form of sentences, phrases, or even words. These forms describe the product itself and others which are related to the product. For example, the brand name and the advantages of the product are important aspects in advertisement.

Halliday (1989) states that text is language in operation and a product of its environment and functions in that environment. The language used by advertisers show that they think of people as targets on which they wish to make an impact, rather than as human beings. This is the reason of the difference between the language of advertisement and the language in everyday life of people. As Dyer states:

Advertising language is of course loaded language. Its primary aim is to attract our attention and dispose us favourably towards the product or service on offer. Advertisers used language quite distinctively: there are certainly advantages in making bizarre and controversial statements in unusual ways as well as communicating with people using simple, straightforward language. (Dyer, 1993: 139)

a. Visual Aspect

The visual aspect is the pictures of an advertisement. This aspect presents the pictures of the product, logo of company, etc. Dyer (1993: 86) says that *pictures are 'easier' to understand and have more impact than words, and they generally offer greater opportunity for the communication of excitement, mood, and imagination*. In other words, pictures have important role which it will be easier for the target audiences to imagine the product after seeing, for example, its picture. A picture is used to lead the eye to the written copy in magazine advertisement and in commercials.

Visual aspect is associated mainly with 'actors' but it must not be forgotten that there are other visual elements in advertisement: stage *props* and other objects (like grass), the *setting* (including weather), and of course the *product*.

1. Props

Props are often used in advertisement and can be as prominent as the product or relatively insignificant. Props can be selected because they help demonstrate the product's use (e.g. a paint brush in a paint commercial, a cup and saucer in an instant coffee commercial) or results of usage (a damp cloth can be shown rubbing over a newly painted wall).

2. Settings

Advertisements do not always contain settings; even those with actors sometime have non-specific backgrounds. Settings are carriers of meaning and are rarely value-free. They act as a context which qualifies the foreground. Sometimes, of course, the setting is the advertised product itself, as in travel/holiday advertisements. The more defined, obtrusive, or cluttered the background, the more it will affect the main action or purpose of the advertisement. The setting of an advertisement can be quite vague and hazy or it can be a collection of specific props, but as far as impact goes the whole may be greater than the sum of the parts.

3. Product

The product is objects (goods or services) which are advertised. There is a fact in which not every advertisement has pictures of the product. Some advertisers only put words on their advertisements since it seems simpler to be created than the pictures.

In accordance with sign, Peirce proposes three modes of relation between signifier and signified namely:

1. Symbol/Symbolic

It is a mode in which the signifier does *not* resemble the signified but which is fundamentally *arbitrary* or purely conventional – so that the relationship must be learnt: e.g. language in general (plus specific languages, alphabetical letters, punctuation marks, words, phrases, and sentences), numbers, morse code, traffic lights, national flags.

2. Icon/Iconic

It is a mode in which the signifier is perceived as *resembling* or imitating the signified (recognizably looking, sounding, feeling, tasting, or smelling like it) – being similar in processing some of its qualities: e.g. a portrait, a cartoon, a scale-model, onomatopoeia, etc.

3. Index/Indexical

It is a mode in which the signifier is *not arbitrary* but is *directly connected* in some way (physically or causally) to the signified – this link can be observed or inferred: e.g. ‘natural signs’ (smoke, thunder, footprints, echoes, non-synthetic), medical symptoms (pain, a rash, pulse-rate), measuring instruments (weathercock, thermometer, clock, spirit-level), ‘signals’ (a knock on a door, a phone ringing), pointers (a pointing ‘index’ finger, a directional signpost), recordings (a photograph, a film, video or television shot, an audio-recorded voice), personal ‘trademarks’ (handwriting, catchphrase), and indexical words (‘that’, ‘this’, ‘here’, ‘there’).

Results and Discussion

A. Verbal Aspect

The verbal signs of the package are put at the front and back sides of the package. The texts are not only written in English but also in Indonesian. This is because the product is produced in Indonesia, so it is easier for Indonesian people to read and understand the texts. The texts in the package are written in italic which can be described as follows:

Front of the Package

Delfi

Bali Garuda Chocolates

Almond Covered with milk chocolate

Cokelat Susu Dengan Kacang Almond

BPOM RI MD 824010055001

Berat Bersih / Net Weight: 55 g

DIPRODUKSI ATAS LISENSI DARI / MANUFACTURED UNDER LICENSE FROM DELFI CHOCOLATE MANUFACTURING S.A. SWITZERLAND OLEH / BY PT. PERUSAHAAN INDUSTRI CERES, BANDUNG 40256 INDONESIA

MUI : 00110040600606

1. The headline of the package is the word *Delfi*. It is the name of the company which produces the product. The word is printed in big letters and gold color to attract attention of target audiences.
2. *Bali Garuda Chocolates* is the series of the product. In every year, the company produces different series of its product. For this year, the company chose the *Garuda* for its brand. The selection of the brand *Garuda* is meant to arouse interest of target audiences to know more about the Balinese culture.
3. *Almond Covered with milk chocolate* is the name of nut of which the product is made and covered with milk chocolate. This word is chosen to arouse interest of target audiences to try the product. The use of English as the first language is indicated that the company wants to promote this product to all over the world so its translation into Indonesia as source language is put after the English that is *Cokelat Susu Dengan Kacang Almond*.

4. The numbers at the bottom of the package is registration number from Department Health of Indonesia. All food products in Indonesia should have this number to be legal. It is important to convince the target audiences that the product is safe to be consumed.
5. The next text says *Berat Bersih / Net Weight : 55 g*. It informs the target audiences about the weight of the product that can be consumed.
6. The text *DIPRODUKSI ATAS LISENSI DARI / MANUFACTURED UNDER LICENSE FROM DELFI CHOCOLATE MANUFACTURING S.A. SWITZERLAND OLEH / BY PT. PERUSAHAAN INDUSTRI CERES, BANDUNG 40256 INDONESIA* have the same meaning. The address of the company is printed as information for the target audiences where the product comes from.
7. The text ends with the number of Indonesian Ulema Council which informs to the target audiences that this product can be consumed for Moslems.

Back of the Package

THE MYTHICAL BIRD OF GARUDA Rules of The Sky and Personification of Power

In Bali, Garuda is believe to be king of birds. The body is half-man and half-bird, portray as the ruler of the sky. For Balinese, Garuda is never-ending source of inspiration. Thousands of Garuda reliefs decorate the temple walls all over the island. Garuda is fascinating and terrifying bird with strong teeth, red eyes, massive beks, long neck and crown on his head. His wings are gigantic and can block out the sun. The birth of Garuda, his quest for the elixir of life to use for freeing the mother from slavery and his important role in Ramayana ancient story are favorite plays of shadow puppet performances. The image of Garuda penetrates deeply into the life of Balinese. Garuda is the personification of power (and expected to be the soul which strengthen the spirit of bravery).

Bring the Delfi – Bali Garuda Chocolates as a peerless and unique chocolate gift from The Island of Paradise.

Almond Nut Covered with Milk Chocolate

Komposisi: Gula, Susu Bubuk, Lemak Kakao, Kakao Massa, Kacang Almond (8%), Lemak Nabati, Bubuk Whey, Pengemulsi Lesitin Kedelai, Perisa Identik Alami Vanili, Antioksidan BHT.

Ingredients: Sugar, Milk Powder, Cocoa Butter, Cocoa Mass, Almonds (8%), Vegetable Fat, Whey Powder, Emulsifier (322 : Soy), Nature Identical Vanilin Flavour, Antioxidant (321).

Manufactured on Shared Equipment that Processes Peanuts, Tree Nuts, Milk, Soy and Wheat.

Made in Indonesia from imported and local ingredients.

Baik digunakan sebelum / Best before : 18NOV16

Kode Produksi / Prod. Code : 156518MC

SPECIAL GIFT FROM BALI

1. The headline is the story of *THE MYTHICAL BIRD OF GARUDA Rules of The Sky and Personification of Power*. The words are printed in big letters to attract attention of the target audiences. The texts tell us the philosophy of Garuda for Balinese people and also for our national symbol. The written of this story is meant that the producer wants to inform the target audience about the power of Garuda for our life, as symbol of bravery and power of life.
2. *Bring the Delfi – Bali Garuda Chocolates as a peerless and unique chocolate gift from The Island of Paradise* means that from this product can bring the uniqueness of Bali as the Island of Paradise.
3. *Almond Nut Covered with Milk Chocolate* means that the product is made of almond nuts covered by milk chocolate. It stimulates desire of target audiences to try the product.
4. *Komposisi: gula, susu bubuk...* describes the foodstuff of the product in Indonesian. It is important to inform the target consumers, especially Indonesian people, on what the product consists of. Moreover, for those who concern on health and religion may need this information. *Ingredients: sugar, milk powder...* is the translation of *Komposisi: gula, susu bubuk....* The meanings are similar. This information is dedicated mostly for foreigners.
5. *Manufactured on Shared Equipment that Processes Peanuts, Tree Nuts, Milk, Soy and Wheat* means that this product out there is made on shared equipment. The amount of those ingredients that get into a product made on shared equipment or in a shared facility will vary, but usually won't be high. In many cases, due to cleaning processes between production runs, it will only be trace amounts. This is not a problem for most people who avoid them, but can be a problem for those who have severe or life-threatening food allergies or who generally find themselves extremely sensitive to those products. The producer puts the texts on the label to give the information for the target audiences who have some food allergies to be aware of it.

6. *Made in Indonesia from imported and local ingredients* means that the product is made by local ingredients and produced in Indonesia. This information is used for foreigners who come to Bali and buy this product. Besides the producer wants to bring local ingredients to the world and inform that local ingredients can produce a good quality of food product and the taste is not too different from the international quality.
7. Another suggestion is *Baik digunakan sebelum / Best before : 18NOV16*. The producer suggests the target audiences to consume the product before 18th November 2016 to get the best quality.
8. *Kode produksi / Prod. Code : 156518MC* means the number of food product production.
9. The text *SPECIAL GIFT FROM BALI* can represent the culture and uniqueness from Bali. So the target audiences who buy this product can know what is special from Bali, they are the culture, dance, temple, flower and scenery.

Visual Aspect

The pictures are put at front and back sides of the package. They are arranged beautifully to attract attention of the target consumers. These pictures are described in texts as follows.

Front of the Package

Logo of the company

Picture of Almond Nut

Picture of chocolate with Garuda formed

Picture of Balinese girl with balinese cloth

Picture of Garuda statue

Picture of Jepun flower

Picture of Karang Boma

Picture of temple

Logo of Halal

1. The logo of the company is a symbol of the name of the company. It is put on the top of the package with golden color to attract attention of the target audiences.
2. The picture of *Almond Nut* is an icon which resembles the foodstuffs of the product.

3. The picture of chocolate with Garuda formed can be considered as brand shape of the product.
4. The picture of Balinese girl is wearing Balinese cloth can be considered as a welcome greeting to the target audiences who come to Bali.
5. The picture of Garuda statue as the brand of this product. It is also one of the Balinese cultures, besides dances, balinese cloth, temple, *karang boma*, *jepun* flowers and scenery.
6. The producer puts the picture of *jepun* flowers to give information for the target audiences about the uniqueness of this flower. *Jepun* flower (frangipangi) is one of flower that is identical to Bali. This flower is easy to plant and has wonderful smell and shape. This flower has a lot of variety of shapes and colors. For Balinese people, *Jepun* flower is used to religious ceremony, as a decoration in a room or temple, incense fragrances and cosmetics. From those uniquenesses, the producer wants to attract target audiences for buying this product.
7. The picture of Karang Boma as background of the package indicates the culture of Balinese also. The producer wants to show the target audience about the uniqueness of *Karang Boma* as one of Balinese cultures. *Karang Boma* is actually put in an entrance of temple, palace or other great places. It is believed to be the guardian who protect the place from negative or bad influence.
8. The next picture is *Tanah Lot* temple. It is located on the coast of West Bali, at the village of Beraban in the Tabanan Regency. It is also called *Tanah Let* which means ancient land and also *Tanah Lod*, which means the land to the south. The temple *Pura Tanah Lot*, simple in its construction, is dramatic in its ocean-front location and is one of the main temples in the worship of Balinese gods. *Tanah Lot* has a long history in the world of tourism. The temple itself is built on a small promontory which is only accessible at low tide. During high water the rock takes on the appearance of a large boat at sea, such is its shape. Poisonous snakes live in the nearby caves to 'guard' the temple and contribute to the temple's dangerous reputation. Sunset is the best time to visit *Tanah lot*, when the golden red skies frame the temple and waves crash into the rocks. It is advisable to avoid the tourist crush here as it can be severe. That is why the producer chooses *tanah lot* temple as the picture background, and put in front of the package. The interest of the target audiences on the picture leads them to buy the product.

9. The last picture is logo of *halal*. The logo of *halal* is a symbol that the product is legal especially for the Moslems. Since most of Indonesian people are Moslems, it is important to put this symbol to inform the target audiences that the product is free of fork and safe to be consumed

Back of the Package

Picture of Garuda statue

Picture of Garuda dancer

Picture of Garuda dancer with Kecak dance

Picture of Almond Nut

Picture of Chocolate with Garuda formed

Picture of Jepun flower

Picture of Karang Boma

Picture of coconut trees in Sunset view

Logo of recycle

Picture of Person who throws rubbish into the trash bin

Picture of Bali island

Logo of Bar Code

1. The picture of *Garuda* statue is used as the brand of the product. The producer wants to attract the target audiences to buy this product by showing the Balinese cultures i.e. statue, dancer, flowers, temple and beautiful sunset.
2. Besides the statue there are also picture of *Garuda* dancer and picture of *Kecak* dance which is collaborated with *Garuda* dancer. Those dances are performed primarily by men. The collaboration and also the cooperation between those dances are really amazing. There are no props, no artificial backdrop, and no orchestra. There is no cymbal-clashing, gong-bashing gamelan of the kind that accompanies older, more conventional dance forms, such as barong and legong. The focus is entirely on the circles of men sitting cross-legged, the smooth brown skin of their backs shining in the dusk sunlight. Without warning, they commence the polyrhythmic vocal monkey chant: "Cak, cak, cak", an incessant, fast-moving, high-pitched murmuring broken continually by individual voices alternatively more upbeat and downbeat. The effect, after a while, is to provide a wall of dramatic sound against which the action of the play can be enacted. *Kecak* is a relatively recent innovation in mostly Hindu, Buddhist

and animist Bali, the so-called "island of the gods", where ritual, religious belief and art have lived hand in hand from time immemorial. Dance, music and dramatic performances are ubiquitous in Bali, daily happenings, large and small, planned and spontaneous, that reflect their intimately organic relationship with the island's spiritual and social life. That information about the Balinese culture can attract target audiences to buy this product.

3. The picture of *Almond Nut* again is put at the back of the package is an icon which resembles the foodstuffs of the product.
4. The picture of chocolate with Garuda formed can be considered as brand shape of the product is put again at the back of the package.
5. Also the *Picture of Jepun flower* and *Picture of Karang Boma* are put at the back of the package mean that the producer stressed on the Balinese cultures. It means that Bali as one of famous islands in Indonesia, it can attract tourists from all over the world to come and visit Bali. Here this product can become a tool to promote the cultures of Bali.
6. The next picture is coconut tree with sunset view. Indonesia is a tropical country and easy to plant coconut trees. The fruits are also the symbol of romance in the tropics. People associate the coconut with relaxation and shade looking out over the sea to the horizon with sunset view. For Balinese people this fruit also can be useful for offering and supplied by people for their shelter, food, drinks, and many of their other needs. So from this product the target audience can know the most climates from the country that produced this product.
7. Logo of recycle means symbol to designate recyclable materials.
8. The picture of person throws rubbish into a trash bin is an index. It is connected to an activity of throwing rubbish. This picture suggests the target audiences to keep the environment clean by throwing the rubbish into the trash bin.
9. The picture of Bali Island indicates that all of the cultures are from this island and as a part of Indonesia country.
10. The bar code in the right bottom side is the registration number of the market who sells the product which has the purpose to make the easiest way for the cashier to find the name and the price of the product when the consumer wants to buy and pay for it.

Conclusion

The packages or food products are kind of advertisements which describe about the products advertised. The packages consist of verbal and visual aspects. Verbal aspect is presented by texts while visual one is presented by pictures.

In terms of verbal aspect, the texts in the packages have meanings and functions. In general, conceptual meaning is mostly used since it is understood easily. Texts about ingredients, nutritional information, and address of companies reflect this meaning. Connotative, affective and social meanings are also used in the packages. The texts are convincing and persuading the target audiences to buy the products.

The visual aspect presents colorful pictures of the products which have important role to give real view about the products. Setting is also put in the package to arouse interest of target audiences on the products. For example, the package of Delfi has picture of *Garuda* and some cultures in which their beauty arouses interest of target audiences to buy the product

Acknowledgements

I would like to express my gratitude and praise to the Almighty God because of His blessing and always give me guidance during the writing of this research. This research paper was made through the help and support from everyone, therefore, should my sincere appreciation to be dedicated. All my Professors from Linguistics Study of Udayana University, my friends in Doctorate program of Linguistics Study of Udayana University, I Wayan Suryasa, S.S., M.Hum. for his guidance during the research completion, as well as my advisor. Furthermore, my deepest gratitude goes to my family, my husband, daughters, and my parents.

Finally, I hope that this research would be worthwhile to the development of the linguistics studies and for those who want to have information for further research.

Denpasar, September 2015

Bibliography

Chandler, Daniel. 2001. *Semiotica Para Principiantes (Semiotics for Beginners)* translation by Vanessa Hogan Vega and Ivan Rodrigo Mendizabal. Quito, Ecuador: Ediciones Abya Yala/Escuela de Communication Social de la Universidad Politecnica Salesiana.

Dyer, Gillian. 1993. *Advertising As Communication*. London: Methuen & Co. Ltd.

Halliday, M.A.K. 1978. *Language as Social Semiotic – The social interpretation of language and meaning*. Great Britain.

Halliday, M.A.K. and Hassan, R. 1989. *Language, Context, and Text: Aspect of Language in a Social-Semiotic Perspective*. Geelong, Victoria: Deakin University Production Unit.

Leech. Geoffrey. 1972. *English in Advertising: A Linguistic Study of Advertising*. London: Longman Group Limited.

APPENDIXES

FRONT PAGE



BACK PAGE

