

How to Cite:

Theresia, M., Artawa, K., Mulyawan, I. W., & Simpen, I. W. (2025). The mode of billboard at Padang City: Linguistics landscape. *Macrolinguistics and Microlinguistics*, 7(1), 27–44. <https://doi.org/10.21744/mami.v7n1.47>

The Mode of Billboard at Padang City: Linguistic Landscape

Melati Theresia

Linguistics Doctoral Study Program, Faculty of Humanities, Udayana University, Denpasar, Indonesia

Ketut Artawa

Linguistics Doctoral Study Program, Faculty of Humanities, Udayana University, Denpasar, Indonesia

I Wayan Mulyawan

Linguistics Doctoral Study Program, Faculty of Humanities, Udayana University, Denpasar, Indonesia

I Wayan Simpen

Linguistics Doctoral Study Program, Faculty of Humanities, Udayana University, Denpasar, Indonesia

Abstract---This research analyzes the meaning of modes on billboards based on the linguistic landscape in Padang City, Indonesia. The analysis of signs is based on a combination of the main theories of Linguistic Landscape (LL) by Landry and Bourhis and Kress's theory of sign modes. The analysis of the meaning of billboard signs uses the theory of meaning by Leech and the theory of color by Cerrato. The primary data source is public signs found on main roads and protocol roads in the city of Padang. This research uses primary data, in the form of all billboards, found on main roads in Padang, West Sumatra. The data collection method used is non-participant observation. The data collection technique used is the documentation technique by taking photographs (or called photographic techniques). The data analysis method used is an inductive qualitative descriptive

© 2025 by The Author(s). 

This journal is licensed under a Creative Commons Attribution 4.0 International License.

Corresponding author: Theresia, M. | Email: theresia.mela@gmail.com

Manuscript submitted: 27 Jan 2025 | Manuscript revised: 18 Feb 2025 | Accepted for publication: 09 March 2025

method. The results of the study found that billboards use three modes of signs, namely: text mode, image mode, and color mode. One billboard sign contains two meanings, namely: denotative meaning and connotative meaning..

Keywords---Language, Linguistic Landscape, Mode, Meaning, Semantic.

1. Introduction

Advertisements are a form of public space advertising to convey the message or information. Advertisements are a term that covers all types of public space advertising media, such as billboards. In 1830, Jared Bell was the first person to use a billboard when he advertised Barnum dan Bailey circus, using a large and colorful poster. In 1860, the billboard became a form of advertising used by businessmen. In the 1890s, the Bill Posters' Association of the United States and Canada was formed, which provided national coordination services and promoted the billboard.

The existence of billboards in public spaces makes them a sign that can be analyzed by the linguistic landscape. According to [Landry & Bourhis \(1997\)](#), linguistic landscape (or LL) is the study of all linguistic signs in public spaces, which include road signs, shop signs, billboards, and place names, which form an area. It is interdisciplinary in linguistics, which connects language, humans, time, and place. The humans, as social creatures, find themselves together with people in a place. Places are not bound by time, but places will always change along with changes in human lifestyle, society, times, and technology. Therefore, places will not be found in the same conditions between one region and another. Places will change and develop according to human needs. In the linguistic landscape, places are also referred to as public spaces. The use of the word "space" in LL is because humans live in groups, and each group is different from another. Therefore, the word "space" is only owned by one group.

In conveying a meaning, LL signs should be able to convey that meaning to the public within a few seconds. This sign needs several modes to convey meaning. According to [Kress & Leeuwen \(2001\)](#), mode is a socially and culturally constructed source of signs that creates meaning. The source of the sign comes from an existing signifier and is used by the sign maker to produce a sign based on the motivation of the sign maker. The source of sign LL requires a combination of several modes, such as writing mode, image

mode, and color mode. The modes are used simultaneously to convey messages effectively.

In LL, mode refers to the way visual signs of language (which have written language) are displayed in public spaces to represent language and ideas. The issue generally refers to problems in examining variations in language use (mode) in public spaces and how these modes are used. This issue includes how to identify, analyze the functions, and patterns of use of different modes in specific environments, which often arise due to the existence of multilingual and multicultural societies. The uniqueness of it is the diverse meanings of sign sources. It has two meanings denotative meaning and connotative meaning. To understand the meaning of mode: first, the denotative meaning of each mode in the LL sign must be understood. After that, the LL sign is analyzed based on the connotative meaning as a whole of each mode in the LL sign. This research analyzes the sign modes found in billboard text types in the city of Padang, West Sumatra.

2. The Concept of Landscape Linguistics

Linguistic landscape is a linguistic study that discusses signs that have written texts interacting in public spaces (Landry & Bourhis, 1997; Gorter, 2006; Ben-Rafael et al., 2006; Puzey, 2016). It focuses on written texts in public spaces to analyze informational messages, instructions, or warnings conveyed to the public, such as: road signs, billboards, street names, and signs on government buildings in public places, is used to convey meaning to society. It explores the role of this visible language in shaping and reflecting a community's identity, power dynamics, and language policies through a multidisciplinary approach that includes sociolinguistics, cultural geography, and political science. It's key elements analyzed are the types of signs, the languages used, and their function (e.g., informational, symbolic, commercial).

In public spaces, there is interaction between societies, languages, public spaces, and time through a sign. Signs are not just ornaments placed in public spaces. There is two-way communication between the sign maker and the local community (or citizen). Sign makers create meaning from signs or even create new signs. Meanwhile, citizens interpret these signs. This communication is a continuous dialogue process in which both parties are actively involved in sharing information and ideas, rather than just passively receiving messages as in a monologue or one-way communication. Two-way communication creates space for negotiation and discussion of meaning in the public space. Citizens not only read signs, but also understand the social, cultural, and political context behind them (Gorter, 2018).

In conveying a message on an LL sign, the sign maker uses signifiers that already exist in society. After that, the sign maker will use some signifier (or modes) to create a complete sign. The difference between signifier and mode is: signifier is the physical form of a sign; the internal relationship between signifier and signified in a sign. Mode is the way signs are presented and organized in public space; all visual and textual displays visible in public spaces; mode can be a combination of linguistic (text written) and non-linguistic elements (visual combination of images and colors). So, the signifier is the sign itself, while the mode is the way in which these signs manifest and interact in the wider public environment.

[Kress \(2000\)](#) suggests that mode is a socially shaped and culturally given semiotic resource for making meaning. In the context of linguistic landscape, messages in public spaces (for example, billboards) are not only interpreted from the written text, but also from: visual mode, spatial mode, material mode. Visual mode refers to non-linguistic elements that support or influence the language message, such as: shapes, colors, and images. Spatial Mode focuses on the placement of signs and their physical location. The location of a sign can indicate relations of power or dominance, for example: top-down vs. bottom-up. Material mode focuses on the Material used to create the sign.

[Scollon & Scollon \(2003\)](#) reports that how the signs (including linguistics and visuals) are placed in a physical space to create meaning. They see a sign as part of a broader context, where inter-mode interactions create complex meanings. Examples of mode interactions in the billboard, a shop nameplate, the traffic signs. The billboard incorporates persuasive text (linguistic mode), interesting product images (visual mode), and strategic placement (spatial mode) to attract public attention. In a shop nameplate, the name of the store (linguistic mode) comes with a specific design, logo, and color (visual mode) to build a brand image and identity. In traffic signs, the warning text (linguistic mode) is combined with the shape, color, and image of the symbol (visual mode) to convey the message quickly and effectively to the rider. So, mode refers to the way language is presented in public spaces, which are not only limited to written text, but also include other visual and symbolic elements as a whole semiotic system that interacts to produce meaning in the public space.

In analyzing the meaning contained in the LL sign, it is necessary to understand the meaning based on the meaning contained in each mode (sign) and the meaning of the LL sign as a whole. Therefore, other

branches of linguistics are needed to uncover the meaning contained. First, to be able to understand and analyze the meaning contained in each mode (sign) in the LL sign, a branch of linguistics, semantics, is needed. According to [Leech \(2000\)](#), "that meaning can best be studied as a linguistic phenomenon in its own right, not as something 'outside language'. This means we investigate what is to 'know a language' semantically, e.g. to know what is involved in recognizing relations of meaning between sentences, and in recognizing which sentences are meaningful and which are not". Knowing the true meaning of each mode is fundamental to understanding the main framework of the meaning of that mode (sign). In semantics, the actual meaning is also referred to as the denotative meaning (or conceptual meaning or cognitive meaning).

A dictionary is a collection of words in a language. The words are arranged alphabetically. [Leech \(2000\)](#) says that a dictionary of a language is often characterized as a list of all specific facts about the words in that language. Several dictionaries are used to find out the meaning of each mode (writing, images and colors). In general, the dictionaries used are the online KBBI dictionary, the Oxford dictionary/Cambridge dictionary and the Minangkabau language dictionary.

Second, to be able to deconstruct and analyze the meaning of a single unit in the implied LL sign, it is necessary to interpret the meaning based on the context of the mode (sign), such as connotative meaning. [Jackson \(1988\)](#) states that connotative meaning is uncertain and subjective, resulting in differences in meaning between individuals. This is due to differences in individuals' knowledge of language and experiences of life in the world.

3. Methodology

This research uses a qualitative method because it specifically describes and analyzes the phenomenon of public space signs (billboards). The analysis and description of these billboards are viewed from both microlinguistic and macrolinguistic linguistic perspectives. From the results of the analysis and description of the LL phenomenon, a scientific picture of the LL phenomenon found in the urban community of Padang in West Sumatra is obtained.

In this study, the data source is primary data. The data source is found in public spaces located on main roads and protocol roads in the city of Padang. The signs can be billboards, banners, brochures, lingual graffiti, street name signs, traffic signs, and building nameplates. The data is

primary data in the form of all billboards located on main roads in Padang, West Sumatra. This data was documented in the form of digital photos/images taken directly by the researcher using a mobile phone. The population was taken from all billboards on nine major roads in Padang, West Sumatra. Sampling was conducted using a random sampling technique. Random sampling is the process of randomly selecting a sample from a population without regard to strata within that population. In this study, a single data sample was taken based on text type, as the characters within a single type are homogeneous (Abutalebi & Green, 2007).

In collecting the data, it used non-participant observation. The data collection technique used was documentation through photography (or photographic techniques). This technique was used to document LL signs by photographing LL signs (billboards) located on the side of the road at the research site using a mobile phone.

4. Results and Discussion

Results

There are two stages in understanding the meaning of mode, which are: firstly, understanding the actual meaning of each mode, using denotative meaning. To understand denotative meaning, the researcher needs a dictionary related to writing mode, image mode, and color mode. For text mode, use the online KBBI dictionary, the Oxford/Cambridge dictionary, and the Minangkabau dictionary. Meanwhile, for color and image modes, use a color dictionary and an image dictionary. Secondly, to analyze the connotative meaning, which is based on the interpretation of the implied meaning of the three modes, based on the socio-cultural context that exists in society.

4.1 Meaning of Regulatory Text Mode

A regulatory sign is a sign used to convey rules to control road users. The signs below are randomly selected for further analysis and contain regulations.



Figure 1. Billboard about tax and retribution

This sign has three modes of sign formation, namely: writing mode, image mode, and color mode. First, the writing mode on the billboard sign above is as follows:

- a) PEMBERITAHUAN!
- b) BERAPUN PAJAK DAN RETRIBUSI
- c) YANG ANDA BAYAR
- d) SANGAT BERMANFAAT BAGI
- e) PEMBANGUNAN PADANG
- f) KOTA TERCINTA

This writing style consists of the word "pemberitahuan!" (in English language: "notification"); and the sentence "berapapun pajak dan retribusi yang anda bayar sangat bermanfaat bagi pembangunan padang kota tercinta" (in English language: "whatever taxes and retribution you pay are very beneficial for the development of our beloved city"). The word "pemberitahuan!" is defined as the process, method, act of informing, announcing, or issuing a proclamation. This word is intended as information (either a prohibition or an appeal) to be obeyed. The literal meaning of an exclamation "k" is to end an expression or statement that is an exclamation or command.

In this sentence there is a word "tercinta" (in English language: "beloved"). The word "tercinta" comes from the affix "ter-" + the verb "cinta". The literal meaning of the word "cinta" is a feeling of liking, affection, affection, fascination, longing, and hope. The word "cinta" is used to show affection for someone, and can also be directed at the country. Furthermore, the literal meaning of the word "tercinta" is deeply loved. Adding the word "tercinta" emphasizes that the city of Padang belongs not only to the government, but also to the citizens of Padang. The meaning of this writing mode informs that taxes and retributions have an important role in regional income for regional development. To develop and advance the city of Padang requires cooperation between the government and the people.

The color mode used in this sign is blue for the background and white for the text. Blue generally symbolizes trust, loyalty, responsibility, and security. Meanwhile, according to the Padang Provincial Government, blue represents harmony between feelings and thoughts, symbolizing a comfortable faith. In psychology, blue has a concentrating effect.

The image mode of the Padang provincial government emblem has a contextual meaning that indicates that the creator of this symbol is the government. This image mode shows the leadership authority of the government in a region, which has regulations that bind its people to obey all regulations issued.

Based on the above description, if the meaning of the sign is only viewed from one mode, such as the written mode, then the written mode is limited to a notification ornament displayed on the side of the road that sometimes has no follow-up. By using a combination of these three modes, it shows that this sign is formal in nature, issued by the government, specifically the Padang provincial government, in calling for the payment of taxes and retribution. This sign also binds taxpayers and retribution payers to pay their obligations. The taxes and retributions paid are very beneficial for the development of the city of Padang. Taxes and retributions are not intended to enrich officials, but rather they come from the citizens and are for the citizens (Vinagre, 2022).

4.2 Meaning of Commercial Text Mode

A commercial sign is a sign related to trading for gain the profit. Commercial signs should be eye-catching and convince people of the quality of the products.



Figure 2. Billboard “Semen Padang”

of the word ‘seman’ is an adhesive material used to make concrete, glue bricks, or build walls. Furthermore, the literal meaning of the word “padang” is flat, wide land that is not covered with large trees. However, the word “padang” in this sentence refers to the name of a city in Indonesia and is the capital of the province of West Sumatra. “Semen Padang” is a nominal phrase. A nominal phrase is a combination of two or more words, the main core of which is a noun. This phrase can function as the subject in this sentence. A phrase is not interpreted word by word, but rather as a whole. Therefore, “Semen Padang” represents the name of a company engaged in cement production located in the city of Padang.

This sign also has image modes to support the message. There are six image modes on this sign, namely: a bag of cement, an iron ball, lightning, rain, flooding, and the sun. The lightning and rain image modes represent the rainy season. The rainy season is a season characterized by an increase in rainfall in a region compared to normal levels over a certain period of time. Floods often occur during the rainy season, both on a moderate scale and classified as natural disasters. This sign also has a “puddle” image mode, which has a lexical meaning of a collection of water pooled on a surface. A puddle can also be interpreted as a wet place or area. In this sign, water puddle does have a lexical meaning and can also refer to “flood.” The rainy season also causes flooding. The word ‘flood’ refers to a situation where an area is submerged due to an increase in water volume. In this sign, the “flood” image mode is an effect that occurs during the rainy season due to increased rainfall.

Furthermore, this sign has a color mode. The color mode used in this sign is black and blue. The black color mode on this sign has a contextual meaning that refers to rainy season weather. Meanwhile, the blue color mode has a contextual meaning that refers to summer.

So, the three modes found in this sign have contextual meaning rather than literal meaning. These three modes mean that the Semen Padang is the best product compared to other cement products. The use of direct imagery can be understood by the public in terms of the quality of this cement. It is very suitable for the climate in the city of Padang and the climate in Indonesia. It has qualities that benefit its users in constructing buildings or houses, as the quality of this product has been proven.

4.3 Meaning of Educational The billboard sign above has three sign modes, they are: writing mode, image mode, and color mode. First, the writing mode on this sign is as follows:

- a) “SEMEN PADANG
- b) JAMINAN MUTU
- c) DAN KEKUATAN”

The writing mode is a sentence “Semen Padang Jaminan Mutu Dan Kekuatan” (semen padang guarantees quality and strength). The literal meaning

Text Mode

Billboards containing educational text are a form of LL signs that are used as a media to socialize in providing understanding to someone from not knowing to knowing. One of the Billboard signs that was randomly selected for further analysis is the sign below.



Figure 3. Billboard “Stop Tawuran”

Visually, this sign has two modes: image mode and color mode. This sign also has a writing mode, as follows:

- a) STOP TAWURAN
- b) ANTAR PELAJAR !!!
- c) JANGAN BIARKAN MASA DEPAN MU
- d) TAK MENENTU KARENA TAWURAN
- e) JUPRI
- f) WAKIL KETUA DPRD KOTA PADANG

This writing mode consists of two sentences, namely: “STOP TAWURAN ANTAR PELAJAR !!!” (in English language “STOP FIGHTING BETWEEN STUDENTS!!!”) and “JANGAN BIARKAN MASA DEPAN MU TAK MENENTU KARENA TAWURAN (in english language is “DON'T LET YOUR FUTURE BE UNCERTAIN BECAUSE OF

FIGHTING”). This writing mode is educational information provided about fighting. The word “stop” is a word that comes from English, which has a literal meaning of: stop, cease. The word ‘stop’ is used to stop an activity to perform another action. The use of the word “stop” in the LL sign is a form of prohibitive sentence. The choice of the word “stop” in English, because the target audience is the youth generation.

Furthermore, the literal meaning of the word “tawuran” (in English language is brawl) is a fight or act of violence committed by a group or community. The brawl is classified as an unjustifiable act and a form of violence. One type of brawl is a brawl between students. A brawl between students is a form of conflict or violence that occurs between two or more groups of students from different schools. Initially, the problem was simply an interpersonal one, but in the name of friendship and brotherhood, it became a problem between two study groups.

In this writing mode, punctuation marks are used to help readers understand the text. The punctuation mark used in this writing mode is the exclamation mark. The exclamation mark (!) is used to end a sentence or expression that describes admiration, sincerity, strong emotions, an appeal, or a command. The deliberate omission of an exclamation mark will affect the meaning of the sentence. Prohibitive or imperative sentences should use exclamation marks to convey emotional impact. Removing exclamation marks reduces the assertiveness of the sentence itself. In writing mode, exclamation marks (!) are written multiple times (!!!). The use of multiple exclamation marks has a contextual meaning, which is to indicate emphasis or stronger emotion. Multiple exclamation marks are used for informal communication, but in formal writing, only one exclamation mark is sufficient. Therefore, the meaning of the written mode “Stop Tawuran Antar Pelajar !!!” has a conceptual meaning, namely prohibiting students from fighting with other students.

In the sentence " JANGAN BIARKAN MASA DEPAN MU TAK MENENTU KARENA TAWURAN," the word " jangan (in English is “don't”) is used, which literally means to forbid or prohibit. It serves to prohibit or stop an action. It can also be used to provide boundaries or rules that must be followed. It is used to prohibit students from brawling. The word “mu” is a pronoun in Indonesian that refers to you. The pronoun “mu” is a second person singular pronoun that indicates possession. This word refers to the future of students. Students are the next generation who will build Indonesia, and the progress or decline of a country lies in their hands. In formal writing, the word “mu” is written together with the word

that precedes it. It should be written as “masa depanmu” (in English language is your future), not “masa depan mu”.

The word “tak”, which literally means “tidak” (in English language is “no”). The word ‘tidak’ functions as an adverb with the literal meaning of: a particle that expresses rejection, denial, refutation, and so on. The word “tak” in this sentence has the same meaning as its literal meaning. The word “menentu” has the literal meaning of being orderly, neat, or certain. The meaning of the word “menentu” in this sentence has the same meaning as its literal meaning, because the word “menentu” is followed by the word “tak,” which means “not,” meaning that the word “mentu” has the meaning of ‘uncertain’ or “destroyed”. So, the sentence “Jangan Biarkan Masa Depan Mu Tak Menentu Karena Tawuran” means that gang fights can destroy the future of students. Fighting proves the failure of a system in developing students' soft skills and hard skills. Further action is needed from the government and schools to improve the curriculum to develop students with better soft skills and hard skills.

There are image modes that support the meaning of the writing mode, namely: the Padang city logo, a brawl between students, and a photo of a person. First, the Padang city logo, the use of the Padang city logo on this sign because the Padang City government that is positioned in the implementation of regional government. The meaning of the Padang City Logo's image mode is the same as its contextual meaning. This symbol mode indicates that the message creator is the government. Every sign bearing a government symbol has a symbolic function that demonstrates power, status, and dominance through text displayed in public spaces. It can also serve to convey regional identity and differentiate regions based on their language speakers.

The next image mode is the students wearing uniforms engaging in a brawl. This student image mode explains the writing mode that states there is a brawl between students. The position of the image mode at the top indicates the important message of this sign. The image mode of a person named “Jupri” represents that this sign was issued by the government, not a private party. This mode indicates this man's authority to regulate the community so that they do not engage in brawls. Thus, the image mode serves to show the government's authority to bind the community to not engage in brawls.

Color mode also plays an important role in shaping the meaning of this sign. There are several color modes for this sign, namely: gray and navy blue. The gray color mode has two meanings, namely positive and negative meanings. The positive meanings of the gray color mode are seriousness, independence,

responsibility, and stability. This color can also symbolize compromise, neutrality, and humility. The negative meaning of it is lack of energy, lack of confidence, boring, and uncommunicative. In the contextual meaning of this sign, it has a meaning of uncertainty about the future, because students who engage in gang fights will receive criminal punishment in the form of imprisonment and fines. The sanctions imposed depend on the severity of the consequences of the brawl. The criminal record resulting from the punishment will make it difficult for students to get their dream jobs. Students will also face social sanctions from the community, which will certainly make it difficult for them to be accepted in social life. Therefore, based on the combination of the three modes (writing mode, image mode, and color mode), this sign has the same meaning as the contextual meaning.

4.4 Meaning of Politic Text Mode

Political texts are texts related to the world of politics, either explicitly or implicitly conveying political ideas. In a political context, language is used as a strategy for specific purposes. Politicians use language as a medium for practicing various interests, strengths, and powers. During the general election, politicians use language as a tool for self-image. The good or bad image of a figure is partly determined by their use of language. This sign is an LL sign containing political text about the election of the mayor and vice mayor of Padang.



Figure 4. Billboard of Candidates for Mayor and Vice Mayor Padang

The creative use of billboards can help politicians convey their messages to the public. On billboards, three modes are used to convey messages to the public. The writing mode is as follows:

- a) CALON WALI KOTA DAN WAKIL WALI KOTA PADANG PERIODE 2024-2029
- b) HENDRI SEPTA

- c) BERSAMA
- d) HIDAYAT
- e) LANJUTKAN!
- f) PUNYA FAKTA KERJA NYATA

The words “HENDRI SEPTA” and “HIDAYAT” represent the candidates for mayor and vice mayor of Padang. The word “bersama” comes from the word “sama” and the prefix “ber-”. The literal meaning of the word ‘sama’ is similar (in terms of condition, situation, etc.), not different; not dissimilar. The prefix “ber-” has various meanings, such as to have, to use, to produce. This prefix is used to form verbs or adjectives. The word “bersama” has a literal meaning, which is to indicate when two or more people come together to form a group or unite for a common purpose. So, in this context, the word “bersama” refers to the pair of candidates for mayor and vice mayor.

The use of the word “bersama” instead of the conjunction “dan” will affect the reader's understanding. The word “dan” is a conjunction that serves to connect two or more words that have a parallel relationship. The relationship between the mayor and deputy mayor is based on predetermined duties. The meaning of the word “bersama” in leadership is a leadership model in which power and influence are shared equally. Shared leadership is when every employee in an organization takes ownership and responsibility for the role they play. As a result, shared leadership allows everyone to carry out their work without supervision from a command-and-control style manager. This is in contrast to traditional leadership, which is hierarchical. Thus, the contextual meaning of the word “bersama” is that the mayor and deputy mayor can work together as a team to advance the city of Padang. The vice mayor can express his opinions and thoughts without having to agree with the mayor.

The phrase “lanjutkan!” literally means: continuation (of a conversation, story, etc.). The word “lanjutkan” can also mean to continue or carry on. This word indicates that the position of mayor is held by Hendri Septa, and that the position of mayor of Padang for the 2025-2029 term will continue to be held by Hendri Septa. Therefore, the meaning of the word “lanjutkan!” has the same meaning in both its literal and conceptual senses.

There are two image modes on the billboard sign, namely: a photo of two people and a political party symbol. The image mode of two men in this picture represents the candidates for mayor and vice mayor of Padang. It can be seen that the photo of the two candidates occupies 50% of the billboard. This shows that they are the focus of attention. The function of the image mode of the mayor and vice mayor candidates is to remind people

who are unfamiliar with the candidates' names. By using this image mode, people can immediately recognize the two candidates during the general election.

This billboard uses color modes, namely: light blue for the background, dark blue and red for the text “HENDRI SEPTA” and “HIDAYAT”; and white for the shirts worn by the two mayoral and deputy mayoral candidates. Light blue signifies calmness, peace, and freedom. This color can also give a refreshing and friendly impression. In color psychology, light blue is associated with trust, reliability, calmness, and responsibility. The blue and red colors in the text representing the candidates' names represent the colors of the PAN and Gerindra political parties. The white color of the shirts represents simplicity.

Thus, the meaning of the writing mode in this sign represents conceptual and contextual meanings. Furthermore, the meaning of the image and color mode represents the connotative meaning of the motivation of these mayoral and deputy mayoral candidates to win the public's votes in the election.

Discussion

This research found that there are three modes on billboards, namely writing mode, image mode, and color mode. These three modes form a single meaning. To obtain the meaning, two stages are required. First, understand the meaning in each mode using the denotative meaning. After that, understand the connotative meaning based on the context of the sign.

Written mode refers to the use of written language in public spaces. This mode includes language choice, writing style, format, and the function of the text itself, all of which contribute to shaping audience understanding and influencing social interaction. Writing styles in the linguistic landscape include formal and informal types of writing. These styles are influenced by context, such as the purpose of the message (e.g., regulatory, commercial, educational, or political), the audience (younger generations), and social norms, and can be seen through word choice, sentence structure, and the placement of text in public spaces.

This research also found that there are factors that influence writing style, namely: first is the purpose of creating the sign. The choice of language in political texts will differ from that in educational texts. Second is the audience; the choice of language, style, and font size will be tailored to the target audience. Third is Identity, the chosen writing mode can reflect national, local, or individual identity. Fourth is context; the placement of text in public spaces will influence the interpretation and understanding

of that text. So, writing mode is a way to see how language is used visually in public spaces, not just for communication, but also to reflect identity, culture, and power.

Image mode refers to the use of images, symbols, or other non-textual visuals to convey meaning in public spaces. It is not only decorative, but also multifunctional. Images provide information, convey symbolic meaning, complement text, aid identification, and play a role in promotion and social interaction. In providing information, image mode helps explain complex concepts and reinforces textual information, which is especially helpful for citizen understanding of billboard signs. Image mode also can convey messages quickly, because the brain processes images faster than text, and image mode can convey messages instantly. In conveying symbolic meaning, it uses specific shapes or objects to symbolize ideas, emotions, or concepts that are beyond their literal meaning. Image modes can also carry meanings that are rooted in culture. Thus, sign makers choose certain image modes as symbols in conveying and adding depth to their messages on billboards. In aiding identification, the selection of image modes can help the citizen recognize subjects quickly. They can identify the topics conveyed in billboards because of the use of data sources that are familiar in their daily lives. In facilitating promotion and social interaction, in commercial settings, choosing a visually appealing image mode, with the right composition and lighting, is very effective in promoting products and increasing consumer interest. It also helps build a strong brand identity and image. It attracts attention and builds interaction with the citizens. So, Image mode is an important visual component in the linguistic landscape, which helps researchers understand how meaning is constructed in public spaces through the interaction between text and visual elements.

In the linguistic landscape, color mode is not just a decorative element, but refers to the combination of colors in visual signs that form a sign. The choice of color mode depends on the context and the motivation of the sign maker. There are several functions of color mode, namely: as a symbol, where the choice of various colors can associate certain languages with certain values, status, or power. It is as information, where color is used to differentiate types of information or to make reading easier. It is as an identity that color can be used to indicate the identity of a region or social group. It is aesthetic that color can also be used to make the linguistic landscape more visually appealing and enjoyable.

In complementing text, the image mode is used to improve understanding by using image mode to strengthen information and improve understanding and clarify the contents of the writing mode. The interaction between writing mode and image mode can create a stronger and more compelling message than using writing mode alone. Both elements work together to tell a more complete story. Choosing an attractive image mode can increase citizens' interest in reading billboard signs and make them stay to read the entire message.

To understand the message on a billboard, it is first necessary to understand its denotative meaning. Denotative meaning is the actual, literal, or straightforward definition of a word, without any subjective feelings or figurative language. It is objective and directly refers to the actual meaning, in accordance with what can be observed, felt, or seen by the five senses, and can often be found in dictionaries. It is also used to convey clear and specific information.

After finding the denotative meaning in each mode, the overall meaning of the combination of the three modes will be found. This meaning is the connotative meaning. Connotative meaning is the meaning that accompanies a word beyond its original (denotative) meaning. This meaning is often obtained through a process of interpretation and refers to a particular interpretation, association, or feeling evoked by the word, rather than an objective and straightforward meaning. It is formed by context. The context in which a word is used is key to interpreting its connotative meaning. It is not always the same in every culture and can change over time, depending on the experiences and perceptions of society.

5. Conclusion

Linguistic landscapes serve to connect language use with space, time, and social aspects of society, while also reflecting the power, status, and ideology of language in a region. In the billboard, it has three modes, they are: writing mode, image mode, and color mode.

Written mode refers to the use of language in written form in public spaces. It is not only functions as a means of informational communication, but also has a strong semiotic role in representing the visual aspects of the social, cultural, and political complexities that shape a community. Next, image mode is not merely a visual complement, but a highly strategic element in the linguistic landscape that helps shape meaning together with written mode. This mode provides information and conveys symbolic messages, reflecting the social dynamics and identity of a community in the public sphere. In addition, color mode functions as a non-linguistic semiotic source that conveys meaning. Unlike the literal meaning of writing mode, it acts as a visual code that influences how linguistic messages are read and understood.

Funding: This research received no external funding.

Conflicts of Interest: The authors declare no conflict of interest.

Publisher's Note: All claims expressed in this article are solely those of the authors and do not necessarily represent those of their affiliated organizations, or those of the publisher, the editors, and the reviewers.

References

- Abutalebi, J., & Green, D. (2007). Bilingual language production: The neurocognition of language representation and control. *Journal of neurolinguistics*, 20(3), 242-275. <https://doi.org/10.1016/j.jneuroling.2006.10.003>
- Ben-Rafael, E., Shohamy, E., Hasan Amara, M., & Trumper-Hecht, N. (2006). Linguistic landscape as symbolic construction of the public space: The case of Israel. *International journal of multilingualism*, 3(1), 7-30.
- Gorter, D. (2018). Linguistic landscapes and trends in the study of schools. *Linguistics and Education*, 44, 80-85. <https://doi.org/10.1016/j.linged.2017.10.001>
- Gorter, D. (Ed.). (2006). *Linguistic landscape: A new approach to multilingualism*. Multilingual Matters.
- Jackson, E. L. (1988). Leisure constraints: A survey of past research. *Leisure sciences*, 10(3), 203-215.
- Kothari, C. R. (2004). *Research methodology: Methods and techniques*. New Age International.
- Kress, G. (2000). Multimodality. Multiliteracies: Literacy learning and the design of social futures. B. Cope and M. Kalantzis.
- Kress, G. (2009). *Multimodality: A social semiotic approach to contemporary communication*. routledge.
- Kress, G. R., & Van Leeuwen, T. (2001). Multimodal discourse: The modes and media of contemporary communication. (*No Title*).
- Landry, R., & Bourhis, R. Y. (1997). Linguistic landscape and ethnolinguistic vitality: An empirical study. *Journal of language and social psychology*, 16(1), 23-49.
- Leech, G. (2000). Grammars of spoken English: New outcomes of corpus-oriented research. *Language learning*, 50(4), 675-724.
- Puzey, G. (2016). Linguistic landscapes.
- Scollon, R., & Scollon, S. W. (2003). *Discourses in place: Language in the material world*. Routledge.
- Vinagre, M. (2022). Engaging with difference: Integrating the linguistic landscape in virtual exchange. *System*, 105, 102750. <https://doi.org/10.1016/j.system.2022.102750>