

## Ideologies in outdoor public signs in Bali: A critical pragmatic and linguistic landscape study

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### Abstract

Outdoor public signs found in Bali contain ideologies and messages that can be mistakenly understood, potentially triggering conflicts. This study aims to identify and analyze the underlying ideology and the language functions in outdoor public signs found in Bali from the perspective of critical pragmatics and linguistic landscape. The data of this study were outdoor public signs that contain power relation from government and private stakeholders. The data were collected through observation and photography. The data were analyzed through referential and pragmatic identity methods with descriptive-qualitative approach. The theories applied were Halliday's context of situation, Yule's speech act, Fairclough's critical discourse analysis, and Saussure's signifier and signified. The results show that outdoor public signs in Bali have underlying ideologies, such as ethnocentrism, xenocentrism, and ecologism. The language functions are directive, commissive, and expressive. The ideologies represented by the language used can potentially cause conflicts as they may be sensitive to certain ethnic groups. The findings highlight the significance of critically examining public signage to understand its influence in shaping social dynamics and potential for unintended consequences.

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## INTRODUCTION

Public signs are media utilized by certain individual, group, or stakeholder to share information to a larger audience. Outdoor signs, exclusively, can provide a much wider scope of people as the target to see the information. Outdoor public signs are beneficial to achieve various goals, which depend on the message and the creator of the information. Commercial signs about fashion products displayed on the street can interest more people to purchase the products compared to ones put inside a specific office. Campaign billboards created by a particular political candidate can act as an introduction which will eventually lead to attract bigger mass of voters if placed outdoor where general public pass the area every second, and if the campaign is decent.

Outdoor public signs (henceforth OPS) can package the information through verbal and non-verbal signs. Verbal signs are letters and words, whereas non-verbal signs are those who do not belong to verbal signs, such as pictures. Not only do these two signs tell an information, both can also present a bigger picture of a particular situation that backgrounds the information. Furthermore, verbal and non-verbal signs in OPS can also hint a secretive motive behind the use of them. These motives can be influenced either by the situations related to the information or the personal perspective of the OPS creator/owner. In order to understand the information, its back-drop, and its motive, the study of the language applied to construct the information is essential to be performed.

There were OPS containing certain words or clauses that have created conflicts because of different interpretations raised by the people who see the signs compared to the original intention of the sign creator/owner. A case from Rabbani female moslem fashion brand from Indonesia that put its big banner on the gate of toll with a caption of *Selamat Idul Adha 1440H, Korban tu ga wajib, yg wajib tu berhijab* (Happy Eid al Adha 1440H, Qurban is not compulsory, but wearing hijab is) with a picture of a goat wearing hijab. This sparked controversies because of the picture of goat wearing hijab that was regarded as an insult to Islam (Susanti, 2019). Furthermore, the clause *korban tu ga wajib* was also regarded as a statement that could shift the attitude of the moslem people not to make an effort to do Qurban in the future. However, the intention from the brand was to remind Indonesian moslem female to start wear hijab unlike a goat that does not. According to the case above, it is known that there was an underlying ideology of the brand targeted to a specific market, yet it was mistaken by the general public because of the language used in the signs. Similar signs that may create sparks are found in Bali. In order to prevent a conflict to happen, it is important to address this issue of language use in signs. This study concerns about the underlying ideology and the functions of the language used in OPS found in Bali from the perspectives of critical pragmatics and landscape linguistics. The combination of these two fields provides comprehensive discussion about the language in OPS.

Critical pragmatics is different from regular pragmatics in that the former is expected to provide a broader analysis of an utterance by a speaker in three layers of analysis, namely how utterances are used to perform actions, the communicative intentions, and the reflexive and referential truth-conditions of utterances (Korta & Perry, 2011). Furthermore, Mey (2001, p. 320) stated that critical pragmatics involves the insertion of power and ideology in language use. The two concepts above work together to solve the case mentioned earlier in this part.

Landscape linguistics is an approach to study the use of languages in public signs in an area (Landry & Bourhis, 1997). The presence of landscape linguistics in this study is not merely related to the object study, which is OPS, but also the functions. The language use in a sign can provide various functions that may give hints about the context behind the use of the language, which very much corresponds to the study of pragmatics.

Studies about OPS in Bali have been conducted by many researchers (Paramarta, 2022; Pidada, 2021; Purnawati et al., 2022; Wulansari, 2020). However, these past studies did not discuss the pragmatics perspective of the signs. Instead, they provided analysis of language contestation and the application of language policy. In contrast to the current study, this study serves a completely different analysis in the realm of critical pragmatics, which is the context and ideology of the language use in signs. Regarding critical pragmatics studies, past researches (Hassan & Muhammed, 2022; Mehdi, 2020; Silalahi, 2020) have discussed other than OPS. Furthermore, previous studies have not combined landscape linguistics with critical pragmatics. Therefore, current study expands the discussion.

This study presents a different approach to the analysis of public signage, particularly within recent trend of language contestation. This primary objective of this study is to analyze the language function and ideology embedded within OPS in Bali. This study seeks to shed light on the potential of OPS to influence social dynamics and contribute to the emergence of unforeseen negative outcomes that disrupt the social cohesion of the province. It is expected to elucidate the interplay between language, power, and identity in OPS in Bali, thereby advocating practical strategies for fostering inclusive and harmonious public communication.

## RESEARCH METHOD

This study applied theoretical approach from the perspectives of critical pragmatics and landscape linguistics combined with theories of pragmatics, critical discourse analysis, semiotics, and sociolinguistics. The data sources of this study were outdoor public signs found in Bali that have the relation of power coming from government and private stakeholders. The verbal and non-verbal signs on the OPS were the focused objects. Collecting data was performed through observation method with photography technique. The photographs of selected OPS were taken with a mobile phone. The specific OPS chosen for observation were selected through purposive sampling in order to capture

diverse and distinctive ideology representation. The criteria of the OPS were being displayed in public space, demonstrating public communication, and featuring divisive language. A total of five OPS were analyzed in this study as they act as representatives of signages with similar messages and ideologies.

Data analysis was done through referential and pragmatic identity methods (Sudaryanto, 1993, p. 21) with descriptive-qualitative and interpretive approach. The referential identity method was used to understand the referents of verbal and non-verbal symbols on OPS. This method entailed analysis of semantic and semiotic elements to further elaborate messages of OPS. The pragmatic identity method relied on public perceptions towards signs because certain signs received judgements. Both methods combined with interpretive approach provided analysis of this study. The analysis was presented in informal method through description.

This study applied five distinct theories that each served specific purpose. Halliday's context of situation (1985) theory was employed to establish the situational background surrounding the OPS, which provided contextual information to understand the signs' significance within their respective environments. Yule's speech act (1996) theory was utilized to discern the various functions of language use observed in the OPS. This theory unveiled the intentions and communicative purposes behind the linguistic expressions present on the signs. Fairclough's critical discourse analysis (1989) framework was applied to uncover the deeper connections between the language used on OPS and the underlying ideological constructs which allowed an exploration of power dynamics and social implications embedded within the OPS. Through the support of Halliday's theory, Fairclough's CDA helped to analyze the underlying ideological constructs from the exploration of power dynamics and social implications embedded within the OPS. Landry and Bourhis' functions of landscape linguistics (1997) theory contributed to the analysis by offering insights into the role of language in shaping the physical and cultural landscapes where the OPS are situated. Saussure's signifier and signified (1916) was employed to dissect the meanings conveyed by both verbal and non-verbal signs found on the OPS, facilitating a comprehensive analysis of the semiotic elements present within the signage. By integrating these diverse theories, the study was able to conduct a multifaceted analysis that delved into the linguistic, discursive, ideological, and semiotic dimensions of OPS.

## FINDINGS AND DISCUSSION

There are five OPS collected and analyzed in this study. The signs are chosen because they represent certain ideology that may clash with the general public. The signs come from government and private stakeholders. OPS in Bali is underpinned by three distinct ideologies. While two of them are closely associated with ethnicity, the third pertains to environmental concerns, yet still intersects with ethnicity. The analysis is divided based on the ideologies found.

### Ethnocentrism



**Figure 1. Outdoor Public Sign of Balinese Restaurant in Klungkung**

The sign shown above is from a Balinese restaurant in Klungkung. There are three verbal signs and one non-verbal sign. The non-verbal sign is the logo of *Sukla Satyagraha* organization. The verbal signs are:

1. *NGIRING METUMBASAN RING WARUNG SUKLA*
2. *WR. IGA BAKAR*
3. *GERAKAN SUKLA SATYAGRAHA*

The signs mentioned above are the signifiers. *NGIRING METUMBASAN RING WARUNG SUKLA* is in Balinese language. The word *ngiring* means an inviting expression. The word *metumbasan* is buying or purchasing in English. The word *ring* means in/on/at, a preposition to show a place. The word *warung* means a shop. The word *sukla* is Hindu version of *halal* from Islam, which means clean and holy, but only limited to food products. Therefore, the meaning of the first verbal sign is ‘let’s buy from clean (*halal*) Balinese restaurant’.

The second verbal sign is *WR. IGA BAKAR*. The acronym *WR.* is derived from *warung*, a shop. The Indonesian phrase *IGA BAKAR* means roasted ribs. Therefore, this sign gives information about the name of the restaurant. The third verbal sign is *GERAKAN SUKLA SATYAGRAHA*. The Indonesian word *GERAKAN* means movement initiated by an organization. The Balinese phrase *SUKLA SATYAGRAHA* is a name of an organization in Bali. This is supported by the non-verbal sign in the banner above as the name of the organization is written there. The non-verbal sign is placed above the third verbal sign as a statement of the organization. The non-verbal sign has *swastika* logo, nine petals, red-black-yellow colours, and Balinese *aksara* or letters. The *swastika* logo represents holy Hindu religion. Nine petals represent nine Gods in Hindu. Red color represent bravery. Black represents firmness and power. Yellow represents Hindu color. These interpretations are collected directly from the logo maker (Creativany et al., 2020).

What presented above is only the surface meaning of the signs found. There are underlying ideology and call to action. The signified from the first verbal sign is the concept of promoting Balinese shops and restaurants. The promotion is targeted to Balinese people as the sign is in Balinese language. The first verbal sign is a direct speech act that has directive illocutionary force. The clause *NGIRING METUMBASAN* is an imperative type based on its syntactic structure. The expression above is the same with ‘let’s buy’ in English, which is also an imperative. This part is the locutionary act of this utterance. As it is an imperative clause, it has a nature of directing someone to do what is instructed. This is where the illocutionary force is shown. The directive force is shown by the suggestion from the clause *NGIRING METUMBASAN* as it means an expression of inviting people to do transaction. This force is also applicable in different settings, but still maintains the inviting function (Rahmawati, 2017). Therefore, the utterance above aims to make people buy food from the restaurant, which corresponds to the concept of promotion. This is the call to action of the sign. The perlocutionary act of the utterance is that Balinese people come to the restaurant to order roasted ribs. This utterance is considered successful because many Balinese people come and even give comments in the Instagram account of the restaurant @wr.igabakar. It is known that the comments are given by Balinese people because they are in Balinese language.

The signified from the second verbal sign is that the restaurant sells roasted ribs. The signified from the third verbal sign is that the organization of *Sukla Satyagraha* is the initiator and supporter of the movement of promoting Balinese shops and restaurants. Furthermore, the restaurant in the banner can also be regarded as a member of the organization; thus, it is owned by a Hindu family. The fact that all verbal signs are in uppercase mode shows the seriousness of the effort in promoting Balinese shops and restaurants. The signified from the non-verbal sign is that the organization of *Sukla Satyagraha* is established on the believe and value of Hindu; therefore, the movement initiated is a rightful one with rightful aim. Moreover, the logo also signifies that the status of *sukla* or clean is adjusted to the standard and value of Hindu. Therefore, the roasted ribs sold are pork as Hindu allows pork to be consumed.

The information related to the linguistic analysis above is related to the text dimension in Fairclough’s critical discourse analysis. The text shown in the banner can give hints on how the production and consumption of the texts. The imperative clause in the text can also provide a situation where there is a higher status person who gives direction or suggestion to lower status person. The production and consumption of the text are stated below through the description of context and intertextuality.

The rise of this movement has a subtle information about ideology. The ideology is related to the urge of ethnical superiority showdown due to the situation of Islamic halal concept in Indonesia. The field, in context of situation, underlying this ideology is that the movement to promote *sukla* or Balinese Hindu concept of halal is strongly triggered by the feeling of inferiority in the land of Bali as there is no initiative counter from the government to the massive halal policy given by the major religion in Indonesia, Islam, which is supported by the national government. The halal concept in Islam has differences with the cultures of Balinese Hindu. An example is that the permission to eat pork, which is forbidden in Islam, yet is allowed in Hindu. The land of Bali is dominated by Hindu Balinese people; therefore, the halal policy somehow creates a situation where Balinese restaurants that sell pork menu are not clean or subjectively negative. This is opposed by the organization of *Sukla Satyagraha*. In order to enforce positive perception towards Balinese restaurants, *Sukla Satyagraha* starts a movement to promote Balinese restaurants and ask Balinese people to buy from them.

The tenor or participants are the organization of *Sukla Satyagraha*, the Balinese Hindu shop and restaurant owners, the Balinese Hindu people, and the moslem people. The person behind the *Sukla Satyagraha* is Arya Wedakarna. He is a famous politician representing Bali in Regional Council. He strongly supports the rise of Balinese Hindu economy. Therefore, he, through *Sukla Satyagraha* organization starting in 2015, invites Balinese Hindu shop and restaurant owners to team up and persuade Balinese Hindu people in general to do transaction from Balinese Hindu stores in order to support Balinese community in restaurant and retail industry. This shows a hint of political agenda and ethnical superiority.

The mode of the utterance *NGIRING METUMBASAN RING WARUNG SUKLA* is written, prepared, and has persuasive function as described above. Furthermore, as the banner is an object of landscape linguistics, the use of the language in the sign can also provide informative and symbolic functions. Based on picture 1 above, there are two languages used, namely Indonesian and Balinese. The bilingual sign can show that the area surrounding the restaurant uses these two languages to interact daily. This is an informative function. Another informative function is that the use of Balinese language raises an expectation of communicating using Balinese language in the restaurant, which may be used to form a solidarity to achieve the aim from the movement of *Sukla Satyagraha*. The symbolic function is to enforce the value and status of Balinese ethnic group.

The explanation above has given the information about how the text in the banner is produced. This is related to the discursive practice dimension in critical discourse analysis. It is known that there is a higher official, Arya Wedakarna, who directs Balinese people to operates the economic cycle among Balinese people only. His presence in this organization represents a movement of “from Balinese, by Balinese, for Balinese” as this is his strategy to build strong relationship with Balinese Hindu community (Fhanny et al., 2021).

Regarding the consumption of the text, intertextuality from other related texts is observed. Texts, such as online news articles, written by Balinese people give positive remark to the presence of the *Sukla Satyagraha* movement. However, texts from moslem people provide the otherwise. There is a hint of being cautious to the movement (Jumari, 2017; Sudarsono, 2020). They believe that the movement can be a rise of militancy and a seed of intolerance, if not well managed. Therefore, there is also a battle of ideology seen here. Based on the foregoing discussion, it is known that there is an ideology of ethnocentrism. Ethnocentrism is an ideology that assigns superiority to one’s ethnic or culture and inferiority to others (Afzal, 2012). This can be seen from the socio-cultural dimension, which is divided into three levels, namely situational, institutional, and societal.

The situational level underlying the discourse is that the plan to make Bali as a sharia and halal tourism, which seems to be very careless considering that Bali is dominated by Hindu not Islam. This plan was proposed by Muliaman Hadad, was the leader of Indonesian Islamic Economic Society, and Sandiaga Uno, the present minister of tourism and creative economy. Such statement coming from intelligent and prominent figures certainly triggers the feeling of ethnocentrism of Balinese people. They do not want to be perceived inferior by letting people who do not live in Bali and not part of Bali to decide the future of Bali; therefore, they create a movement to counter and

ensure their superiority in their own land. Phanny et al. (2021) also stated that native Balinese people have quite sentiment towards non-Balinese in terms of economic activity.

The institutional level is shown by the influence of Arya Wedakarna as the member of Regional Council of Bali (powerful participant) to exercise his power as a Balinese Hindu member to instruct Balinese people in general (non-powerful participant) to purchase from Balinese stores. The societal level is shown by the buying culture in Bali due to heterogeneity. Moslem people do not want to purchase from non-halal labeled stores and restaurants. However, in Bali, there are many businesses from Balinese Hindu people that cannot be labeled halal. Thus, these businesses have smaller target market, specifically non-moslem people. Whereas halal labeled businesses can accept all kind of people. This is not equal. Therefore, the *Sukla Satyagraha* creates a cycle of economic sustainability among Balinese people only.



**Figure 2. Outdoor Public Sign of Balinese Restaurant in Buleleng**

The OPS in figure 2 shows a sign from a Balinese restaurant in Buleleng. There are three verbal signs, namely:

1. *BADAN DANA PUNIA HINDU NASIONAL*
2. *BAKSO CELENG 100% HARAM*
3. *CABANG BULELENG*

There are three non-verbal signs, such as:

1. The logo of *Badan Dana Punia Hindu Nasional*
2. The circling-pig-like picture in the center of black circle.
3. Red backdrop.

All of the signs mentioned above are signifiers. The first verbal sign *BADAN DANA PUNIA HINDU NASIONAL* is a name of an organization in Bali. The English name is National Hindu Charity Organization. The second verbal sign *BAKSO CELENG 100% HARAM* means pork meatballs 100% not halal. The third verbal sign *CABANG BULELENG* means Buleleng branch.

The signified from the first verbal sign is that the National Hindu Charity Organization supports and gives capital to the restaurant. The signified from the second verbal sign is that the restaurant's name is *BAKSO CELENG 100% HARAM* and the menu served is pork meatballs. The word *haram* signifies that the target market is not moslem people. The signified of third verbal sign is that the restaurant has a holding company and the one in Buleleng regency, north Bali, is a branch. This can also hint a successful business as it has more than one location.

The first non-verbal sign is a logo of an organization stated in the first verbal sign above. The second non-verbal sign is a pig but also looks like a bowl with a steam above it. The third non-verbal sign is the red colour as the background of the banner.



The signified of the first non-verbal sign is the same with the first verbal sign. The signified of the second non-verbal sign is the ingredient used to make the meatballs, which is pork from pig, and served in a hot steamy bowl. The signified of the third non-verbal sign is a symbol of bravery for marginalizing market. Furthermore, red color in food and beverage business is used to increase appetite. Therefore, the color is to persuade people to come. The second verbal sign can also be regarded as an utterance that has power. An utterance of *BAKSO CELENG 100% HARAM* is a declarative sentence. It functions to assert an information. The semantic meaning has been described above. However, it has pragmatic meaning. From the perspective of speech act, the utterance is in representative form of locutionary act. Yet, it indirectly tells different meaning. In the illocutionary act, it has a function of forbidding moslem people to come and eat at the restaurant. Therefore, it is a directive illocutionary act. The perlocutionary act cannot be measured, but on the assumption that the sign tells explicitly what contrary to the believe of Islam, the utterance is supposed to be successful.

The information above is considered to be in accordance with the text dimension in critical discourse analysis. Looking at the marginalized market shown by verbal signs above, picture 2 can have the same text production and ideology as picture 1. However, the text consumption is different picture 2 is appreciated by the public, both moslem and non-moslem.

The context of the banner above affects the production. The field is that the restaurant is established because there are many meatball restaurants with halal label. The halal label is a must for restaurants in order to get better market in Indonesia, as the majority is moslem. Usually, the restaurants that have halal logo perform their production, ingredients, and the process according to the law in Islam. One of the conditions is that no pork-no lard used, because pork in Islam is haram. However, in Bali, the majority is Hindu, which allows pork to be consumed. Therefore, restaurants selling pork menu in Bali can be found here and there. Moslem people also live in Bali. Since Bali is a tourism destination, many people outside of Bali visit the island. These people can have different religion. In order to promote the value held by the majority and to give stress about the product sold by the restaurant is not halal, therefore the name is created.

The tenor or participants in the sign are the National Hindu Charity Organization, the restaurant, and moslem people. The organization is the one that funds the restaurant to open a branch in Buleleng. The restaurant is the one who sells the product of pork meatballs. The relationship of these two can be categorized close because of the sense of solidarity established by having the same religion, which is Hindu. Therefore, the restaurant owner is also Hindu. Moslem people here are the target market that are intentionally deleted by restaurant because the menu contradicts the law of Islam.

The mode of the sign is written, prepared, informative and persuasive. It is informative because it tells the product clearly. It is persuasive as it indirectly persuades moslem people not to come. Moreover, as the banner is from a restaurant, it is certainly persuasive to attract people to taste. In the perspective of landscape linguistics, this sign has two languages, namely Balinese and Indonesian. The bilingual sign can show that the area surrounding the restaurant uses these two languages to interact daily. The Balinese language is used to show the identity of the area, which is Bali, therefore the term for charity is *dana punia* and the word pork/pig is *celeng*. Indonesian language is used because the target of the message is not only for Balinese Hindu, but also other people, specifically moslems. These are the informative functions. The symbolic functions are to enforce the value and status of Balinese restaurants and to show how the majority and minority interact in that area.

The explanation above has given the information about how the text in the banner is produced. This is related to the discursive practice dimension in critical discourse analysis. The consumption of the text is can be seen by the online news and TikTok application where the restaurant becomes the content. The comments from the Balinese support the business (Prima, 2022). The comments from the moslems mostly appreciate that the business is being honest since the beginning as there are several businesses that claim no pork-no lard, but truthfully, they use haram ingredients.

The ideology in this sign is ethnocentrism. The situational level underlying the ideology is that the halal-labeled restaurants in Bali, the province where the majority is Hindu that eats what is haram in Islam. The stigma that non-halal restaurants are dirty or low in value triggers the Balinese Hindu not to provide products and services to moslems. This is supported by the sentiment of Balinese people towards moslems, particularly from Java (Cahyono, 2011). The root comes from the escalating number of moslems moving to Bali and they slowly occupy micro economic sector in Bali (Kartini, 2011). The institutional level is shown by the presence of support from National Hindu Charity Organization (powerful participant) to show its solidarity as Balinese Hindu members with the restaurant (non-powerful participant). The societal level is shown by the buying culture in Bali due to heterogeneity. Moslem people do not want to purchase from non-halal labeled stores and restaurants. However, in Bali, there are many businesses from Balinese Hindu people that cannot be labeled halal. Thus, these businesses have smaller target market, specifically non-moslem people. Whereas halal labeled businesses can accept all kind of people. This is not equal. Therefore, the restaurant intentionally omits the target market for moslems.



**Figure 3. Outdoor Public Sign of Ceremonial Day Greeting in Denpasar**

The sign in figure 3 has 3 verbal signs:

1. *Mengucapkan Selamat Tahun Baru 2023, Galungan & Kuningan, mari tegakkan Dharma di dalam hati, demi terciptanya kedamaian di dalam diri.*
2. *Ir. I Nengah Senantara*
3. *Jele Melah Nyame Gelah*

There are 3 non-verbal signs, namely:

1. The picture of Surya Paloh
2. The picture of man in white wear.
3. The *Nasional Demokrat (Nasdem)* political party logo.

The signified of the first verbal sign is to congratulate and greet the public and Balinese Hindu people who celebrate new year and Galungan & Kuningan (holy days). This denotes that the year has changed from 2022 to 2023 and the holy days are on the same date with the new year. The signified of the second verbal sign is to give information of the second non-verbal sign about his name and to show that the greeting is from Ir. I Nengah Senantara. The signified of the third verbal sign shows that the Balinese expression or 'Bad or Good, we are still family' in English translation is intended to forgive each other. The signified of the first non-verbal sign represents the leader of the party. The signified of the second non-verbal sign represents the person who creates the sign and gives greetings. The signified of the third non-verbal sign represents the political party of the people above. Furthermore, there is a hint of promoting a member of the party.

The first and third verbal signs are considered as utterances. The first verbal sign is a greeting expression that has expressive illocutionary force (greeting) and directive force (message in the greeting). The third verbal sign seems like a declarative sentence. However, it has directive illocutionary force of suggesting to forgive and encourage each other.



The explanation above analyses the text dimension. The discursive-practice dimension is shown by the context below. The field behind the sign shows that man in white wear is a candidate for Regional Council in Bali from a political party. Therefore, to promote the candidate to get recognized by the public and to enforce positive image of the candidate, a greeting sign is placed. The sign is placed at the time of new year and holy ceremonial days in Bali. The tagline *Jele Melah Nyame Gelah* also resembles how the candidate will behave if chosen.

The participants in this sign are the political party, the candidate from the party, and the public. The political party and the candidate have close relationship because they support each other for the same goal to win in the election of regional council. Their relationship with the public is the one that needs to be improved. This is why there is a tagline to create an image that the candidate will encourage everyone. The mode of the sign is written, prepared, congratulatory, and persuasive. In the perspective of landscape linguistics, the sign consists two languages, namely Balinese and Indonesian. The bilingual sign can show that the area uses these two languages to interact daily. The Balinese language is used because it shows the value and image of Balinese candidate and to get sympathy from the Balinese people. The Indonesian language is used because the receiver of the new year greeting is also to general public.

The consumption of the text can have an issue in the future related to the language used. The use Balinese language in the tagline is what can create a different interpretation. If the tagline uses Balinese language only, then it is assumed the target is only for Balinese people. This contradicts the purpose to promote positive image of the candidate because the later vote will come not only from Balinese people. Furthermore, the tagline can create an image that the candidate puts Balinese people in superior spot as first, he uses Balinese language only, and second, he seems to be too soft for the bad people as he still considers them family. He wants to create a situation where he stresses the solidarity no matter what happen among Balinese people. The tagline itself can also be used by him as an excuse that if he does wrong deeds, he is still a member of Balinese community. The tagline can backstab him if people see negatively about him. Therefore, it is better to change the tagline into *Luung Jemak Jelek Utang* which means take the good, throw the bad. It can show better image that he is fair and always strives for betterment.

The ideology in this sign is ethnocentrism in political agenda. The situational level underlying the ideology is that the candidate wants to be chosen in the regional council, therefore he tries to get create a positive image among Balinese people because they are the major population in Bali. The use of Balinese language in political banner has been around since long time ago as it aims to promote harmonious relationship between candidate and public from the same socio-ethnic background (Parthama, 2019; Widiatmika et al., 2023). The institutional level is shown by the presence of support from political party (powerful participant) to the candidate to give greetings and promote the candidate to the general public, or in this case is only to Balinese people (non-powerful participant). The societal level is shown by the political campaign culture in Indonesia that always asks for support from own people first, but at the end the candidate chosen rarely represents the public during their working year.

### **Xenocentrism**

The sign in Figure 4 is found in Umeanyar Beach in Buleleng. It has one verbal sign *Ingetang ning!!! Buin pidan je.. ngawag ngutang luu ditu meme kal melali mulih* and two non-verbal signs, namely the picture of *celuluk* (masked entity) and the logo of Zen resort. The signifier of the verbal sign is that the Balinese sentences which mean ‘Remember my child!!! Whenever you litter, that is when mother pay a visit to you’. The expression seems like how a mother advises her child. The signified is that a suggestion not to litter on the beach. Since there are three exclamation marks, the verbal sign can also be perceived to really stress the suggestion. It may involve an emotion, like angry, to tell people not to litter. The suggestion can occur because either the beach is previously dirty or the beach is already clean; thus, in order not to make it dirty, the sign is put there.

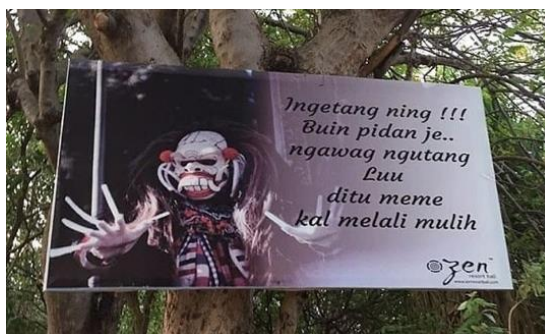


Figure 4. Outdoor Public Sign of No Littering in Buleleng

The signified of the *celuluk* as non-verbal sign is related to the use of address term *meme*, mother in English, in the verbal sign. In *Calonarang*, a traditional Balinese legend, *celuluk* is the pupil of the queen *Rangda* named *Walu Nata Dirah*. Physiologically, *celuluk* is female because it has breasts. The term *meme* is an address term used to call such entities. They represent negative magic. Therefore, the signified of this picture is that a punishment to anyone who litters.

The signified of the Zen resort logo is the resort that makes the sign as the area of the beach is a part of the resort. The verbal sign is an utterance as it has a power to make people do something. Looking at the utterance, it has an imperative clause and conditional sentence. The imperative clause is shown by *Ingetang ning!!!* or 'Remember my child!!!' in English. The absence of subject in the beginning and the presence of exclamation marks are the proofs that it is an imperative clause. The conditional sentence is shown by the *Buin pidan je.. ngawag ngutang luu ditu meme kal melali mulih* or 'Whenever you litter, that is when mother pay a visit to you' in English. The semantic meaning of the utterance a mother will come home if the child litters. This is locutionary form of the utterance. However, the utterance does not aim to talk about a mother and a child. The pragmatic meaning of the utterance is that to remind the visitors of the beach not to litter. Therefore, it has directive illocutionary force of suggesting. Furthermore, the utterance denotes that if one litters, there will be sanction or punishment. Thus, it also has commissive force of threat. The perlocutionary act cannot be measured as this utterance is non-interactive as it is placed on a sign. The information above is considered to be in accordance with the text dimension in critical discourse analysis. The social discursive dimension can be seen from the context below.

The field of why the utterance on the sign is placed on the beach can be influenced by 3 three conditions, namely 1) the beach is dirty, 2) the beach is clean and to maintain the cleanliness, and 3) the complaint from guests staying in Zen resort. As the beach is only 10 minutes from the resort, it is common for the guests staying there to visit the beach. When they see trash there, they may complain to the resort. Therefore, the resort puts a sign. The mystery is the use of Balinese language in the sign. The Balinese language is used maybe because the visitors of the beach are mostly Balinese people and they have the tendency to litter compared to non-Balinese people who visit the beach.

The tenor consists of Zen resort and the visitor of the beach. The relationship of these participants can be regarded as not good because Zen resort has to remind the visitor. If there is something to be reminded, it means that something is not performed. In this context, is the cleanliness maintenance of the beach. The mode is written, prepared, and persuasive. In the perspective of landscape linguistics, the function of the monolingual sign above is to show the composition of people in that area, which is Balinese people that mostly speak Balinese. Furthermore, the monolingual use in the sign explains the target of the communication.

The use of Balinese language with a message of not littering can trigger a conflict. The conflict is that the resort judges Balinese people as the culprit of littering. Therefore, there is an ideology of xenocentrism, an idea that prefers the other cultures and societies rather than of one's own and brings negative stereotype towards own culture (Balabanis & Diamantopoulos, 2016). If the sign from the resort had used Indonesian and English languages, it would not have been xenocentrism. Instead, it would have been an ideology of ecologism, an idea that focuses the

partnership between human and nature. The ideology of xenocentrism can be seen by the socio-cultural dimension below.

The situational level underlying the ideology is the cleanliness condition of the beach. The institutional level is shown by Zen resort (powerful participant) who has a personal need to provide pleasant view and surrounding to the guests. Thus, it creates a sign not to litter for the visitors of the beach, which can be assumed for Balinese people (non-powerful participant). The societal level is shown by the culture of hospitality services in Bali that always provide a superior spot for tourists. The locals usually get a little bit discriminated. Discrimination towards locals in tourism industry in Bali is not an uncommon phenomenon (Mubarok, 2018). Special treatment that foreign tourist gets is rarely experienced by the locals, including local tourists.

### **Xenocentrism and ecologism**



**Figure 5. Outdoor Public Sign of Not Littering in Menjangan Island, Buleleng**

The sign in figure 5 have two verbal signs and 5 non-verbal signs, which are considered to the signifiers.

The verbal signs are:

1. *NGAE LETEH! CEMER! DE NGAWAG NGUTANG LUU DINI!*
2. *JAGA PULAU MENJANGAN JANGAN BIARKAN PERILAKU KOTOR MERUSAK KESUCIANNYA*

The non-verbal signs are:

1. Ganesh God
2. Elderly with white wear
3. A man on a cliff who throws trash to the sea
4. The man on a boat who throws trash to the sea
5. Sick turtle and dead fish
6. Biosphere foundation logo.

The first verbal sign means ‘you make it dirty! Do not litter here!’. However, the words *leteh* and *cemer* in Balinese language are used to tell ritually and spiritually unclean condition. The signified means that Bali is a holy island where the people devote to Gods and Goddesses that take care of nature. Therefore, humans should not throw away trash in random places. The second verbal sign means ‘take care of Menjangan island, do not let dirty behaviors ruin the holiness of the place’. The signified is that Menjangan island is an area of Bali maintained by the government because there is a temple.

The signified of the picture of Ganesh God is the effort to delete all of the obstacles. This is in accordance with the function of Ganesh God in Hindu believe. Therefore, through advising not to litter in Menjangan island, the attempt to delete the obstacle of ruining the holiness of the place is

done. The signified of the picture of elderly with white wear represents the Hindu priest who performs spiritual ceremony. The signified of the men who throws trash to the sea represents the dirty behaviors that negatively affect the place. The signified of the sick turtle and dead fish represents the bad impact of littering. The signified of the Biosphere foundation logo represents that the sign is initiated and placed by the organization.

Both verbal signs can be classified as utterances because they hold power to make people do an action. Looking at the type of the sentence, both utterances are imperative because the verbs are in the beginning and there are no subjects before the verbs. Both utterances have directive illocutionary forces. The first utterance (first verbal sign) shows that it forbids people to litter. The second (second verbal sign) suggests people to maintain the cleanliness of Menjangan island. The perlocutionary act can be considered successful because there are frequent actions of island cleaning done by private and public stakeholders. The above explanation is included as the analysis of text dimension in critical discourse analysis. The production and the consumption of the text can be seen below.

The field of the sign is the trash problem in Menjangan island. There are many trashes brought by the wave from the sea and human activity. In 2017, there were 9,1 ton of trash in the West Bali National Park, an area where Menjangan island is. Therefore, there is a need to put a sign of reminding people not to litter. The reminder can also be derived from similar cases that occurred in other parts of Bali, such as beaches at Kuta and Sanur (Sutrisnawati & Purwahita, 2018). The tenor or the participants are the Biosphere foundation and the people who visit Menjangan island. Biosphere foundation wants to suggest people to keep the environment clean from trash by not littering in the area of Menjangan island.

The mode of the sign is written, prepared, and persuasive. In the perspective of landscape linguistics, this sign has two languages, namely Balinese and Indonesian. The bilingual sign can show that the area uses these two languages to interact daily. The Balinese language is used because the sign wants to enforce the value believed by the Balinese community. The sign persuades Balinese people to maintain the area because they are the natives of Bali. Therefore, Bali's environment is the duty of Balinese people to maintain. The Indonesian language is used to provide the same message to non-Balinese people who visit the island as the island is open for tourist.

The consumption of the text shows that the sign gets positive responses from the public. The responses can be seen on the comments of @biospherefdn on Instagram. However, the consumption might trigger a negative opinion from Balinese people because of the use of Balinese language. They might think that the Balinese language on the sign symbolizes that Balinese people are at fault of making the environment dirty. In fact, based on International Network for Partnership and Sustainable Development survey in 2007, littering by general public is the biggest contributor of trash in Southern Bali (Sutrisnawati & Purwahita, 2018). The result of this survey somehow resembles the portrayal of Balinese man with traditional clothes and the use of Balinese language as a warning. Therefore, a better packaging of information can be done in the future for similar signs.

There is an ideology of xenocentrism and ecologism here. The xenocentrism can arise because of the use of Balinese language. The ecologism is found based on the message of the sign to maintain the environment. The ideology of xenocentrism and ecologism can be seen by the socio-cultural dimension below.

The situational level underlying the ideology is the cleanliness condition of the beach. The institutional level is shown by Biosphere foundation (powerful participant) who initiates to provide a sign of not littering for the visitors of the beach, which can be assumed for Balinese people and tourists (non-powerful participant). The societal level is shown by the culture of hospitality services in Bali that always provide a superior spot for tourists. The locals usually get a little bit discriminated and harsher sanction.

## CONCLUSION

This study is designed to examine the representation of ideology and through the language used in OPS including its function. Based on the foregoing discussion, this study is able to unveil three ideologies that revolves around ethnicity issue. Language used in OPS in Bali is ethnically sensitive

that is found in directive, commissive, and expressive communication. Ethnocentrism, xenocentrism, and ecologism that intersects with xenocentrism are ideologies represented by the language; therefore, ideologies that are ethnicity related influence divisive language used in OPS. Ethnocentrism and xenocentrism are represented by the use of Balinese language and words that associated with Balinese culture. The main difference between the two ideologies is to whom the message is intended, which influences the symbols and lexical choices. Ethnocentrism ideology is found in OPS in which the language is used specifically to Balinese community and exclude non-Balinese community. Xenocentrism ideology is found in OPS where the language or symbol creates negative judgment towards Balinese community.

Language used and how the information is packaged may reinforce bias, such as Balinese ethnic bias which might be able to create a feeling of exclusion felt by non-Balinese from ethnocentric perspective or bias towards foreigners which may negatively affect Balinese community in their own homeland if seen through xenocentric point of view. Therefore, through this study, it is advised to involve collaboration between stakeholders to develop guidelines for OPS language usage that prioritize inclusivity and cultural sensitivity. Additionally, initiatives aimed at bilingual signage or the incorporation of universal symbols could help mitigate potential misunderstandings and promote greater accessibility for diverse audiences. By adopting these strategies, OPS in Bali can evolve to better reflect the diverse cultural landscape of the region while fostering social cohesion and understanding.

Although this study shows significant findings, the limited presented data may not cover extensive range of ideology and address other possible conflicts due to language used in OPS; thus, it leaves room for improvement that can be filled by coming research by using larger samples or expand the study by focusing on certain regency in Bali. Furthermore, future studies can conduct survey-based research to investigate the perception of Balinese and non-Balinese community towards similar OPS in this study.

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