

## Exploring Meaning: A Semantics Analysis of City Tourism Sign Discourse in Surabaya Museum and Culture

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### Abstract:

This article presents to analyzed every part of contains meaning in the field of city tourism by semantics area in term of historical symbols, there would be important to examining the terminology, phrases, and narratives employed in kind of tourism features, we seek to understand how language shapes visitor perceptions and experiences. This study will contribute to the field of linguistics and tourism studies by focus into the cultural contexts' studies. This research uses the theory of semantics in exploring the various lines of meaning by metaphor through the sentence symbols, with the denotation or connotation, which identifies the meaning of information that has a pragmatic effect and can be well understood (Lyon, 1977). And also the participate in Theory which raises the issue of frames of semantics that help analyze a sentence through the perspective of historical, cultural, and social knowledge (Fillmore, 1982). The descriptive qualitative method will be able to help the course of analysis, so that it can be known the function of context the social approach by focusing on the spotlight of historical texts. Some of the cases found are texts that describe the history the city of Surabaya as a whole with various interesting meanings that need to be known by foreigners outside the city, if not understood then there will be a distorted difference in understanding. in conclusion Through this lens, a study could examine how visitors interpret these artifacts, linking the straightforward facts to the complex historical narratives and emotions.

**Keywords:** Tourism; Historical; Museum; Semantics

### Abstrak:

Artikel ini hadir untuk menganalisis setiap bagian yang mengandung makna di bidang pariwisata kota dengan area semantik dalam hal simbol sejarah, akan sangat penting untuk memeriksa terminologi, frasa, dan narasi yang digunakan dalam jenis fitur pariwisata, kami berusaha memahami bagaimana bahasa membentuk persepsi dan pengalaman pengunjung. Penelitian ini akan memberikan kontribusi pada bidang linguistik dan studi pariwisata dengan fokus pada studi konteks budaya. Penelitian ini menggunakan teori semantik dalam mengeksplorasi berbagai lini makna dengan metafora melalui simbol-simbol kalimat, dengan denotasi atau konotasi, yang mengidentifikasi makna informasi yang memiliki efek pragmatis dan dapat dipahami dengan baik (Lyon, 1977). Dan juga teori Participant in Theory yang mengangkat isu frame of semantics yang membantu menganalisa sebuah kalimat melalui sudut pandang pengetahuan sejarah, budaya, dan sosial (Fillmore, 1982). Metode kualitatif deskriptif akan dapat membantu jalannya analisis, sehingga dapat diketahui fungsi konteks pendekatan sosial dengan memfokuskan pada sorotan teks-teks historis. Beberapa kasus yang ditemukan adalah teks-teks yang menggambarkan sejarah kota Surabaya secara keseluruhan dengan berbagai makna menarik yang perlu diketahui oleh orang asing di luar kota Surabaya, jika tidak dipahami maka akan terjadi perbedaan pemahaman yang menyimpang. Kesimpulan Melalui sudut pandang ini, sebuah penelitian dapat memeriksa bagaimana pengunjung menafsirkan artefak-artefak ini, menghubungkan fakta-fakta yang lugas dengan narasi dan emosi historis yang kompleks.

**Kata Kunci:** Pariwisata; Sejarah; Museum; Semantik



## INTRODUCTION

In contemporary times, the study of history is a foundational discipline that strengthens an individual's conviction in the factual events of the past, impacting all areas of life, including social, cultural, political, religious, and philosophical domains. However, evolving cultural shifts over time can give rise to new beliefs and perspectives on history, presenting the risk of disseminating misleading information or altering the image of historical contexts. Therefore, it is essential to have individuals with substantial knowledge and understanding of history, along with effective skills in both literal comprehension and communication, whether oral or written. This ensures the preservation of cultural heritage in a manner that is both effective and enduring.

Becoming an effective communicator of history requires a deep understanding of the information conveyed, as historical knowledge is inherently subjective—it can be imagined but not directly observed or felt—making its context susceptible to change, especially with varying individual perspectives. To minimize potential misunderstandings, a more in-depth investigation into the semantics of textual messages or information related to historical sites (such as heritage sites and museums) is necessary. Before asserting any information as factual, it is crucial to understand the symbols and meanings that carry broad implications for exploration. Linguistic methodologies can thus analyze various cases within the realm of history, utilizing concepts such as linguistic landscape frameworks to examine these issues comprehensively.

The issue previously examined is one aspect of semantic discourse discussed in the context of public signage, specifically in Bali. Bali, being widely known and a popular destination for foreign visitors, stands out as a region in Indonesia that preserves its local culture (ethnocentrism), strongly upholding its cultural values and distinctive characteristics. The uniqueness of the Balinese language, with its hierarchical structure, often presents challenges and curiosity for both foreign visitors and non-Balinese Indonesians when interpreting written messages on signs—such as restaurant names, ceremonial day posters, or street signs containing warnings to readers in areas like Buleleng. To address potential misunderstandings or ambiguous interpretations, the study employs a research approach using five analytical methods that combine pragmatics, Critical Discourse Analysis (CDA), and sociolinguistics. By applying both verbal and non-verbal theories to Outdoor Public Signs (OPS), this approach demonstrates that regional languages can be understood through specialized frameworks.



This study closely relates to the challenges often faced by foreign visitors when engaging with Bali's linguistic landscape. Tourists seeking a seamless travel experience may encounter barriers due to unfamiliar cultural norms, with language differences being a significant factor. For example, a domestic tourist from another part of Indonesia, perhaps visiting Bali for the first time, might struggle to understand certain cultural nuances, especially linguistic elements, which can disrupt their interpretation of local regulations. Ambiguity in language or polysemous meanings across different regions can complicate comprehension, not only for Indonesian tourists but even more so for international visitors. In Bali, various phrases and sentences on public signs—such as billboards, warning posters, holiday greetings from local representatives, and others—carry cultural messages that can be better understood through a critical pragmatics lens within linguistics.

This research incorporates theoretical concepts such as Yule's speech acts, Fairclough's Critical Discourse Analysis, and Saussure's signifier-signified framework, offering a nuanced approach to interpreting the language and symbolic messages on public signage. These frameworks help reveal the layered meanings within Bali's linguistic landscape, ultimately contributing to a better understanding of regional communication within the tourism context (Ummah, 2019).

Based on the Study (Widiatmika & Sosiowati, 2024) applies a classification of verbal and non-verbal signs that reflect a relation of power stemming from the surrounding environment and involved private stakeholders. Observations were conducted using data collected through photography, with selected OPS (Outdoor Public Sign) objects that exhibit diverse and distinctive ideological representations. Five samples were analyzed, leading to findings on language use in OPS in Bali, which was found to be ethnically sensitive and employed for directive, commissive, and expressive communication. The study also identified elements of ethnocentrism, xenocentrism, and even ecologism intersecting with xenocentrism within the Balinese language ideology, which is used daily by local residents.

This research is driven by a clear objective to assist visitors in Bali, including both local and international tourists, who serve as subjects in this study. However, the limitations in previous discussions primarily relate to general public matters. Although these discussions are positively impactful, they often address only day-to-day information or provide temporary solutions or events that visitors need to be aware of after they occur.



This differs significantly from topics focused on history and culture, which are likely to leave a lasting impression on the minds and understanding of outsiders, shaping their perception of the region.

Semiotics area is able to give the society connected in term of communication meaning and to explain by brief of heritage historical the close involvement with the implications presented in Ogden and Richards' work on semiotics plays a crucial role in the study of literature and history. Their book, *The Meaning of Meaning*, presents a compelling argument, analyzing the philosophical issues that arise, which they refer to as the "magic of words." This term is used to describe the superstitious obedience to language, alongside the confusion between the meanings understood by modern and ancient philosophers. Ogden's study, therefore, provides a foundational framework by drawing on both linguistic experts and logicians, enabling the resolution of these ambiguities and offering a clearer understanding of meaning.

Furthermore, Ogden's work connects two elements—verbal and non-verbal perspectives—through specific approaches. Both perspectives involve distinct cognitive processes, with the verbal perspective relying on linguistic concepts, and the non-verbal perspective focusing on visual functions that require interpretation through various means, such as the understanding of symbols and emotional responses. The theory, which emphasizes expressive meaning-making, can apply non-verbal methods to examine these processes.

According to Roland Barthes (Barthes, 2011) non-verbal communication is a key method of semiotic analysis, particularly when interpreting signs that guide multiple perspectives. These signs subtly communicate and contain connotative meanings, which are often linked to societal values. While some may assume that these analyses focus on connotative concepts, which may be difficult for many to grasp, Barthes asserts that his approach offers a structural examination of signs, strongly influenced by Ferdinand de Saussure's theories. Barthes' work, particularly his concept of "The World of Wrestling," exemplifies a semiotic system that merges both denotative and connotative groupings to explore specific cases, such as "The Sign of its History." This shift in focus leads to a deeper understanding of semiotics through the concepts of the *signifier* and the *signified*.

Barthes also incorporates a Marxist approach to myth-making, using it to analyze historical symbolism through a conspiratorial lens. This approach helps elucidate complex matters related to the symbolism of history. In this context, semiotics proves invaluable in



dissecting historical information within cities like Surabaya, highlighting points of significance that hold character value. These semiotic analyses can guide tourism in the city, offering more than just a display of cultural icons. They provide essential tools for guides to deliver effective and accurate information, thereby deepening the understanding of Surabaya's historical and cultural heritage for both locals and visitors.

A *sign* is a form of symbolization that conveys meaning, as one of Ellen Seiter's perspectives suggests (Ellen Seiter, 2015) integrating the concept of semiotics into the understanding of both denotation and connotation. Denotation, according to Barthes, refers to the direct marking of an image or object, while the *signified* is the idea or concept derived from understanding different perspectives. Connotation, in Barthes' view, represents the second-order significance, which functions as a "freezing" or "fixing" of the meaning derived from the denotation. Therefore, it is important to recognize certain elements that are universally perceivable, such as intrinsic characteristics like color, shape, size, and lighting, which help convey meaning.

A common example often cited is the use of a "fade to black" transition in film and television. This technique, which gradually dims the screen until it becomes entirely black, is widely understood as a visual signifier indicating the end of a scene or the conclusion of a film. This visual cue, though immediately perceivable by all viewers, carries its own specific meaning as a *connotation*. It marks the conclusion of the content being presented, signalling the end of the narrative and prompting viewers to recognize that the story has concluded. Consequently, audiences may respond spontaneously by ending their viewing activity, recognizing that the film's narrative arc has been completed.

In a similar vein, such semiotic analysis can be applied to understand the historical context of Surabaya. The city, with its rich and diverse history, can be viewed as a "text" that is interpreted differently depending on the observer's cultural background. This becomes especially relevant in tourism, where visitors from varied cultural backgrounds may have distinct interpretations of Surabaya's historical and cultural landmarks. Therefore, understanding the semiotics of Surabaya's history is essential to bridging these diverse perspectives. This poses a challenge, but also an opportunity to cultivate a shared understanding of the city's identity, which is shaped by both local and global influences.

Surabaya, Indonesia's second-largest city, is a bustling metropolis with a rich cultural heritage and historical significance. As one of the nation's most prominent urban centers, Surabaya stands as a testament to Indonesia's colonial past, the rise of its modern industrial



landscape, and the resilience of its diverse communities. The city is not just a hub of commerce and trade but also a thriving cultural epicenter where the past and present merge seamlessly. Its streets, landmarks, and cultural practices serve as a living canvas for semiotics—the study of signs and symbols that convey meaning in society. The city's intricate layers of history, from its role in the Dutch colonial era to its pivotal contribution to Indonesia's independence struggle, offer a unique opportunity to examine how history, culture, and tourism intersect through the lens of semiotics.

Tourism in Surabaya has evolved into a dynamic sector that attracts both local and international visitors. For many, the city offers more than just its modern conveniences and urban life; it invites exploration of its historical roots and the stories embedded within its landscapes. Surabaya's historical sites, such as the iconic Heroes Monument (Tugu Pahlawan) and the colonial-era buildings in the old town, have become symbolic markers of the city's turbulent yet triumphant past. These landmarks are not mere structures but are encoded with meanings that reflect the socio-political transformations Surabaya has undergone over centuries. In semiotic terms, they function as signs that communicate ideas about identity, power, and memory.

Through a semiotic lens, the city can be seen as a "text" that tourists and locals alike interpret. Each street, building, and cultural practice carries specific symbols and signs that contribute to the broader narrative of Surabaya's identity. For instance, the juxtaposition of modern shopping malls and traditional markets, or the integration of local Javanese culture with the globalized forces of the 21st century, represents the ongoing tension between tradition and modernity. These spaces, filled with signs that reflect both the indigenous Javanese culture and the colonial influences that have shaped the city, provide a rich field for semiotic analysis.

Moreover, the role of language, imagery, and rituals in the city's tourism industry is crucial to understanding how meaning is constructed. Tour guides, brochures, and local narratives often rely on symbolic representations of Surabaya's past and present to craft a compelling tourism experience. Whether through the language of monuments or the visual aesthetics of the city's festivals, Surabaya presents itself as a living museum—a dynamic space where history is both preserved and reinterpreted for the modern visitor.

As semiotics explores the relationships between signs, meanings, and societal contexts, it offers a powerful framework for understanding Surabaya's tourism landscape. It enables a deeper reflection on how the city's culture and history are communicated,



negotiated, and experienced by tourists. By considering Surabaya's historical and cultural significance through a semiotic lens, we can better appreciate how the city's identity is continuously constructed, deconstructed, and reconstructed in the globalized world of tourism. This article will explore the multifaceted role of semiotics in Surabaya's historical city tourism, investigating how symbols, meanings, and cultural expressions shape the way this vibrant city is understood by both its inhabitants and visitors.

## LITERATURE REVIEW

Semiotics, the study of signs and symbols and their role in communication, offers a powerful framework for understanding cultural and historical narratives embedded in urban spaces. As urban centers in Indonesia with rich cultural traditions, Bali and Sumenep provide compelling case studies in how semiotic analysis can illuminate the complex relationships between language, culture, and social identity. Both regions are known for their distinct cultural identities, yet they also reflect broader trends in the way semiotic systems operate in post-colonial contexts. This literature review examines two key works: one focused on Bali and the other on Sumenep, to explore how semiotics has been employed to analyze urban spaces and cultural practices in these regions.

### **Semiotics in Bali: Interpreting the Cultural Landscape**

Bali, as a globally recognized cultural and tourist destination, has been the subject of extensive semiotic analysis. The semiotics of Bali is often examined through the lens of its cultural practices, religious symbols, and the commodification of tradition in the tourism industry. According to the article *Semiotics and Culture in Bali* (Widiatmika & Sosiowati, 2024) It focused Bali's cultural identity is intricately tied to its symbolic representations, particularly those associated with Hindu-Balinese rituals, temple architecture, and the visual language of its art. The island's religious symbolism, as explored in the article, serves as both a signifier of local Balinese identity and a signifier for tourists seeking an exotic, spiritual experience. Bali's cultural signs are polysemic—capable of multiple interpretations depending on the cultural and social background of the viewer.

In this context, semiotics helps unravel the ways in which Bali's cultural symbols—such as the offerings made during temple ceremonies, the elaborate costumes worn during traditional dances, or the intricate carvings on temples—communicate meaning beyond their aesthetic value. These signs represent both an ongoing cultural tradition for locals and a constructed image of "Bali" for global audiences. Furthermore, the commodification



of Balinese culture for tourism purposes introduces a tension between authenticity and representation. As the article notes, while Bali's symbols continue to hold deep spiritual significance for its inhabitants, they are often re-contextualized in the tourism market, becoming signs that communicate different values such as leisure, escapism, and exoticism.

In semiotic terms, Bali can be seen as a "text" that is read differently by various audiences. Tourists may interpret the signs as symbols of an idyllic paradise, while locals view them as part of their living religious and cultural practices. The tension between these readings of Bali's cultural "text" illustrates the power dynamics in semiotic communication and the role of cultural producers in shaping meaning.

### **Semiotics Analysis in The Betawi Traditional Wedding "Palang Pintu": The Study of Semiotics Roland Barthes**

In the study of cultural rituals, semiotics offers a valuable framework for understanding the deeper meanings embedded in traditional practices. Semiotics, the study of signs and symbols, as developed by theorists like Ferdinand de Saussure and later expanded by Roland Barthes, focuses on how cultural phenomena communicate ideas through visual, linguistic, and behavioral signs. Barthes' theories on denotation and connotation, as well as his concept of mythology, have been particularly influential in analyzing cultural rituals. In his work, Barthes distinguishes between the literal meaning (denotation) and the cultural or ideological meaning (connotation) of signs, suggesting that rituals often carry hidden narratives that reinforce societal norms.

From the study analysis (Siregar, 2022) This approach has been applied to a range of cultural practices, including weddings, where the ceremony itself becomes a sign system that communicates social values, familial roles, and gender expectations. The Betawi traditional wedding, particularly the "Palang Pintu" ceremony, offers a rich context for semiotic analysis. In this ritual, where the groom must negotiate with the bride's family to enter her home, various signs—such as the gate (palang), traditional attire, and the negotiation process—can be analyzed for both their immediate and symbolic meanings. Barthes' semiotic lens allows for a deeper understanding of how such a ceremony functions not only as a social contract but also as a performance of cultural mythology that enforces family authority and societal roles.



Previous studies of semiotics in wedding rituals across different cultures have demonstrated how rituals often operate as a form of communication that transcends individual actions, reinforcing broader social structures. Thus, applying Barthes' semiotic theory to the "Palang Pintu" ceremony can unveil the underlying myths and ideologies that shape the Betawi wedding tradition.

## RESEARCH METHODS

This research method is based on determining the object of study derived from various historical or cultural elements that are carefully preserved as educational media. This includes books and infographics containing information that provides detailed explanations on these subjects. The information gathered revealed several words with ambiguous meanings, which create a sense of wonder among both local and international visitors during each historical session. The study employs a qualitative descriptive approach, with data collected from five museums or heritage sites in Surabaya, focusing on texts that possess semiotic properties and contain dual meanings.

Furthermore, denotation and connotation serve as the foundational theories for analyzing the linguistic aspects of semiotics. The research design is based on an experimental approach, often encountered by experts, such as the guides of the Surabaya city tour, who are the subjects of this study. Data collection is based on the frequency of occurrences, with approximately ten objects to be analyzed. Our analytical tools include photographs taken with a camera, which will be examined to explore the broader meanings embedded within the text.

Additionally, the procedural steps will involve initially visiting historical sites and analyzing objects that attract a significant number of visitors. This will be accompanied by discussions with guides to gather information relevant to the study, with the aim of developing a centered perspective and fostering a critical analysis of semiotics. The article focuses on two main categories: verbal and non-verbal objects. The methods employed are semiotic symbolism and semiotic textual approaches, which will serve as a reference for visitors to gain a deeper understanding of the city of Surabaya.

Moreover, about the procedure that would be the order in any kind of steps, firstly, come to the historical places and begin to analyse the part of object that would be visited by number of people by having a bit conversation with guiders as possible asking about

what needed for the finding discussion to make a centred perspective and growth semiotics criticized

The article has 2 diversion focused verbal object and non-verbal, and the 2 methods is symbols of semiotics and textual of semiotics approach, and immediately become a reference for every number of visitors to know more about the city of Surabaya.


## FINDINGS AND DISCUSSION





This is where the results of the analysis of the study. In term of Tourism places in Surabaya, we were found about 250 words of meaning in semiotics, however this analysis just makes a point in realms of 5 places that always visited by a lot of foreign or non-local visitors. It several places that we were referring to is:



1. Museum 10 November (Underground of Tugu Pahlawan venue)
2. Tugu Pahlawan
3. Museum Surabaya
4. Museum Pendidikan
5. H.O.S Tjokroaminoto




From the places above it has analyses 10 words of ambiguity already founded by refereed into semiotics methods, looking for table below it would be collected in sort of criteria word for found the solution by discussed from the term of diverted meaning and lack of insight, it possible if we need every general of historical criticized by interfered these studies from forum of discussion. Take a look at the result from the body of table.

**Table 1**

Graphics	Criteria		Located
Pictures	Denotations	Connotations	First
<p>1. Bung tomo Statue</p> 	<p>Banteng-Banteng (Bull) Memiliki darah merah (Have a red of blood):  <b>Note:</b> commonly, the word of “<b>Banteng-banteng</b>” it means refers to Kind of animal in a large number of species. And “<b>Darah merah</b>” Basically every creatures (Mammals) has it.          “Secarik kain putih menjadi merah dan putih (A scrap of white fabris has become red and white)” if we continuing the first line of sententeces refers to blood that dripped</p>	<p>In definitely, this sentence has a semantics area which sometimes yet unknown by many people because of semantics area. The sentence makes a great of meaning “Banteng-banteng” Essentially refers to Human or Society act.</p>	<p>Museum of 10 November, Pahlawan St., Surabaya</p>

<p><b>Figure 1. Bung tomo Statement.</b></p>	<p>to the white sheet of fabrics and make it a half of colour.</p>		
<p>1. HOUSE OF TJOKROAMINOTO</p>  <p><b>Figure 2. H.O.S TJOKROAMINOTO</b></p>	<p>“Raja Jawa Tanpa Mahkota” (The King of Java without Crown)        This statement makes a ambiguity perceptions to all of kind a person who are visited “is he is a king of java?” or “Why should not he wear a crown?” .</p>	<p>If We look at to the depth of meaning from the philosophy “he is Greatest of greatest figure in Indonesia that most motivated for every history As a Founder of sarekat dagang Islam Indonesia, he was making a line of change in the field of education, social, and politics which can be Developed.</p>	<p>Peneleh St. Gg. VII No.29-31, Peneleh, Kec. Genteng, Surabaya, Jawa Timur 60274</p>
<p>MUSEUM OF SURABAYA</p>   <p><b>Figure 3. Traditional Food</b></p>	<p>Lontong Balap (Traditional Food Heritage), In generally, every people thought that first it is food with blops of rice (Lontong), and also word of “Balap” (Race) even that would become an ambiguity “is it about food that you must eat faster?” or others reason why we must call it “Lontong Balap” (Rice cake Racing).</p>	<p>If we Identify for more detailed, it is all about nickname that used by semiotics area. In historically, Lontong balap is the one of food that selling by every people in Surabaya that they were too excited to buying of this delicious food and go around by cart to make easier sellers.</p>	<p>MUSBAYA, SIOLA, Tunjungan St. No.1, Genteng, Kec. Genteng, Surabaya, Jawa Timur 60275</p>
<p>4. MANTEN PEGON</p>  <p><b>Figure 4. Traditional Wedding Heritages.</b></p>	<p>“Manten Pegon”        The classical wedding of culture collaboration between “(European) Netherland, Chinnesse, Arabian with Indonesian (Java).        However, in term of general point of view it is just wedding culture procedure.</p>	<p>“manten” it means bride and “pegon” it refers to diversity in java language. So, from the philosophy it refers to Diversity in culture and raised up the tolerance value.</p>	<p>MUSBAYA, SIOLA, Tunjungan St. No.1, Genteng, Kec. Genteng, Surabaya, Jawa Timur 60275</p>
<p>5. JEMBATAN MERAH</p>	<p>“Jembatan merah” (red bridge)        In common views, it comes to the ordinary bridge but in</p>	<p>But if we look at to the semiotics area jembatan merah has a historically as the one iconic eyewitness of</p>	<p>Kota Lama Surabaya</p>

 <p><b>Figure 5. Bridge of History.</b></p>	<p>colour of red, it would be thought as a colour paint.</p>	<p>heroes who swore blood to fight for their country from the Dutch colonialists, that's why "red" has a deep meaning to relate as blood of drips from soldier.</p>	
<p>LAHIRNYA PUTRA SANG FAJAR” 7.</p>  <p><b>Figure 6. Ir. Soekarno</b></p>	<p>“Lahirnya Putra Sang Fajar” (The birth of the son of the dawn)        In generally people, would never know who the person is? or even also be generous logical critical it means about some of creature that birth from the sun.</p>	<p>In Semiotics, it refers to strong personality with positive impact to his country.        Ir. Soekarno is the one of the most figure makes breaks the cage by taken Indonesia into independence and even guide become the country with best image to others country.</p>	<p>MUSBAYA,        SIOLA, Tunjungan St. No.1, Genteng, Kec. Genteng, Surabaya, Jawa Timur 60275</p>
<p>Language Heritage of Surabaya by CakNing</p>  <p><b>Figure 7. Culture Heritages Dialects.</b></p>	<p>Peno        Nedho Nerimo        Tak Untapno        Barek        Aranku        This 5 part of Words which are used from people of ancient heritages of Surabaya, A lot of people considered if that just a local word and never used again.</p>	<p>As usually, Local languages make the special semantics are use while communication but in ancient time. Can call as a “Suroboyoan languages dialects”</p> <p>“Peno”        (It Means “Yours”)        “Nedho Nerimo”        (it means “Thank You”)        “Tak untapno”        (it means “for pleasure”)        “Barek”        (It means “And or With”)        “Aranku”        (It means “You Can Call Me” Or “My name is ?”)</p> <p>It would be ambiguity word by Surabaya public nowadays.</p>	
<p>8. “Sedekah Bumi”</p>	<p>“Charity to the earth”</p>	<p>In the depth of meaning, it is all not</p>	

 <p><b>Figure 8. Public Tradition of Surabaya</b></p>	<p>The one of most Surabaya tradition culture.</p> <p>From the denotations, in general it be consider as reforestation or the activities that would make better of our environment.</p>	<p>about reforestation but the gathering of public society in some place that would pray together praying blessings to GOD for his ancestors' ancestors.</p>	
<p>9. “Gugur Sebagai Bunga Bangsa”</p>  <p><b>Figure 9. Death troops statue in 10 November Museum.</b></p>	<p>The relief has a special character, With the tone of black and act like dying together and raised the Indonesia Flag.</p> <p>It can call it “Gugur Sebagai Bunga Bangsa” (Fallen as a flower nations)</p> <p>In generally everyone thought that if some of flower has fallen or something another ambiguity perspective.</p>	<p>From the connotation is the “Flower” means Important or memorable or precious and “Flowers of Nations” refers to The Soldier that has be brave to sacrifice their soul for their nation of Indonesia from the colonialization.</p>	<p>Museum of 10 November, Pahlawan St., Surabaya</p>
<p>SURA ING BAYA</p>  <p><b>Figure 10. SURA ING BAYA STATUE</b></p>	<p>It is Surabaya symbols Statue which the 2 object of animals Shark and Crocodile and they fight each other's.</p>	<p>The simbols city of Surabaya has the meaning that Semiotics lens to the historical and Origins of Surabaya heritages.</p> <p>There are 2 perspectives Philoshophy of “Sura and Baya” refers to ancient of Majapahit kingdom, about super power by Raden Wijaya.</p> <p>And the sura ing baya simbols draw the youth of Surabaya be Brave and never surrender to face the dangerous.</p>	<p>Kenjeran, Surabaya</p>

## CONCLUSION(S)

The conclusion that we have got from this study analysis is the semiotics in role of daily life especially our environment surrounding the city that you come from, by focused



to the historical and cultural heritages it must be greater understanding to all of people that originally from Surabaya or even the out of country with curiosity by looking to the answer from who of explaining and connecting to the semantics area.

In additionally, semiotics became important practice and used for tourism languages during exploration tour guides activities, because of things that would helpful to given more information from a bit of symbols become a wider information that would spread out. The derived of solution from the case of ambiguity by others personal different perspective will be minimized.

Moreover, denotations and connotation are two points of study would assist our comprehension to kind of object which has a deep meaning or philosophy by grouping meaning that would be able to increase our brain process connection and understand the brief information, even not just the symbols of historical or culture heritages, every people be able to applied this kind of things to use in live networking.

And the last, this study has approved it how to make it symbols as an object lived in our memories which contains some of new insight to each other's branding the exchange in term of cross cultural and tolerance. To get easiest to learn how to accepted the point of view bring to another mind.

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