



Leaves Blown in The Wind: The Relationship of Typography and Ambiguity in Written Communication Media

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ABSTRACT

This research aims to explore the relationship between typography and ambiguity through a semantic-pragmatic approach. Typography, which is supposed to bring clarity and present information attractively, can cause ambiguity, both intentionally and unintentionally. Intentionally, typography can be used to deceive, conceal, misuse, or satirize something or an event, while unintentionally it can cause a shift in referent, leading to misperception, misdirection, and harassment. With this potential, typographic relationships and ambiguity are like leaves in the wind that can be perceived this way and that. The research data were obtained at the end of 2022 using the tapping method, screenshot technique, and note-taking technique from various written sources in the form of memes from social media, conversations on WhatsApp (WA), commercial advertisements, business signboards, and flyers posted in a business place. After classification, the data was analyzed using the methods of comparison, introspection, and pragmatic pairing. After that, the data is presented using formal and informal methods in the form of narratives and pictures. By examining the perspective of meaning, it is hoped that this study can describe the impact of ambiguity that occurs and overcome the misperceptions caused by ambiguity so that the use of language used by the community becomes effective.

Keywords: *Typography, Ambiguity, Written communication media, Social media*

1. INTRODUCTION

Typography is a technique for selecting and arranging letters beautifully in the available space. In general, typography is not only used for designers, but also for literature or fine art. Literature uses poetic typography to make the wording more beautiful and easier to read, so that typography in poetry is generally presented in various forms with different purposes. Meanwhile, fine art uses it to transform letters into a form of work. However, typography is currently often used by designers, especially when creating pamphlet designs and so on. Meanwhile, quoting from the book *Introduction to Typography* (2010) by Adi Kusrianto, typography is the science or ability to arrange letters or characters for visual publications, both printed and non-printed. The hope is that by applying typography, readers can get a certain impression and feel comfortable when reading it. Typography not only emphasizes the arrangement of letters, but also includes the distribution of the letters in the available space (<https://www.kompas.com/skola/read/2021/04/21/132024669/tipografi-pengertian-elemen-function-bisnis-and-examples?page=all>). Typography includes the size of the letters, the position of the letters, and the color of the letters. Apart from being used to convey information, typography is also used to make messages easy to read and attract attention. Misuse of typography has the potential to cause ambiguity. Errors in the use of typography, broadly speaking, are divided into two types, namely intentional errors and unintentional errors. Deliberate typographical errors lead to a tendency to lie, conceal, misuse, or insinuate. Inadvertent typographical errors can lead to misperception, misdirection, and harassment. Typography is crucial in expressing something because typography can help provide context for a statement. Typographic errors that create ambiguity, in general, utilize linguistic forms such as *minimal pairs*, *near minimal pairs*, attachment of affixes, use of acronyms and abbreviations, polysemy, and homonymy. Setyowati (2013:85). states that the causes of ambiguity are, for example, inappropriate intonation, use of polysemic words, inappropriate sentence structure, and so on. Through these linguistic forms, language speakers usually use typography to convey certain meanings to a wide audience.

Basically, ambiguity is a semantic substudy in the form of duplicity of meaning due to different grammatical interpretations (Chaer, 2003:297). Nida (1975:11) states that a word can have many meanings and *senses*. The meaning of a word can be unrelated to each other, even though the form is the same. The word *bisa*, for example, means 'can' and 'poison produced by snakes'. Of course the link between 'can' and 'snake poison' cannot be found in common because words *can* have two meanings. A linguistic form that has more than two meanings is called a homograph. To be able to give the correct meaning to a homographed word, context assistance is needed so that the meaning obtained is valid. Chaer (1995: 43-52) states that naming is the process of symbolizing a concept to refer to a referent that is outside language. Since language is arbitrary, there is no "mandatory" relationship between a linguistic unit and the thing it symbolizes, so naming can also be arbitrary like a leaf blowing in the wind here and there. Therefore, confusion can easily arise if its use is not accompanied by a clear context. In this case, not all members of society understand that ambiguity can have significant impacts such as misunderstandings, information that cannot be received properly, or misperceptions. Therefore, through this article it is hoped that people will become aware of the importance of using good language, so that the impact of ambiguity in speech can be reduced.

2. OBJECTIVES

Regarding the description above, in this article we explore the use of typography which is supposed to bring clarity and present information in an interesting way which can actually create ambiguity, whether intentionally or not. This begs the question, namely what forms of typography trigger ambiguity in written communication media? and how does the use of typography have the potential to be ambiguous in written communication media speech? By discussing these two things, it is hoped that this article will enrich the public's knowledge regarding the use of typography in written speech. Apart from that, it is hoped that this article can reduce miscommunication or misunderstandings caused by typography that does not match the meaning being conveyed.

3. THEORETICAL REVIEW

A number of papers on typography can be mentioned, for example, assessing the conditions of the label reading process by allergic consumers by building and using visual analysis tools on food packaging samples available in large retail stores in Portugal (Fonseca, I. Afreixo, V. Vairinhos, M. Quental, J. Moreira, A., 2023) use of Indonesian horror film title typography in poster media (Ganeshya, 2010), introduction of alien character characters in children aged 5-6 years (Sufiana, 2011), use of digital techniques in the visual display of typography for creates a dramatic effect (Main, 2013), the role of onomatopoeia typography in comics which is analyzed through Roland Barthes' sound classification and semiotic approach, namely denotative and connotative (Ardhianto, 2004), and the integration of the message of the typographic nuances displayed and the content of the short story (Syafrial, 2011). Meanwhile, articles about ambiguity can be obtained, for example, ambiguity in Indonesian (Trismanto, 2018), ambiguity in news titles in the daily newspapers *Kompas* and *Pos Kota* (Lestari, 2016), to ambiguity in English structures translated into Indonesian (Gusniarti, 1986), various writing errors are caused by a lack of knowledge of good and correct Indonesian (Harahap, 1987). There is only one article that reveals the relationship between typography and ambiguity, namely a linguistic study of the manipulation of letters and numbers on motor vehicle number signs (Budiarti, 2016). Thus, this article can contribute to filling in the gaps in discussion regarding the relationship between typography and ambiguities, especially related to writing in written media.

4. METHODS

Data handling in this research was carried out through three stages, namely the data provision stage, the data analysis stage, and the data analysis presentation stage (Sudaryanto, 1993: 5). In the data provision stage at the end of 2022, data is taken using social media sources such as *Instagram* and *Facebook* as well as the *Google* search engine using observation and tapping methods using screenshot techniques and note-taking techniques. Apart from social media, data is also obtained from several other media, such as television media, public service media, such as billboards, billboards, pamphlets and banners, as well as print media, such as newspapers. After classifying the data, it was analyzed using comparison, introspection and pragmatic matching methods. After that, the data is presented using formal and informal methods in the form of narratives and images. The next stage is the data analysis stage. The data that has been classified is then analyzed using matching, comparison and introspection methods (Sudaryanto, 1993: 13, 63). With this method the data can be analyzed based on groups. In data analysis, it is also necessary to check through an introspection method that utilizes linguistic intuition to provide the data needed for analysis in accordance with the research objectives. The final stage is the stage of presenting the results of data analysis. According to Kesuma (2007: 71) there are two ways of presenting the results of data analysis, namely formally and informally. Formal presentation of data is carried

out using charts and tables. Informal data presentation is carried out using explanations in the form of words, in the form of descriptions/narratives.

5. FINDINGS & DISCUSSION

5.1. *Typography and Ambiguity*

Below is a discussion regarding the relationship between typography and ambiguity that often appears in various media in our daily lives.

5.2. *Forms of Typography in Written Communication Media*

As previously explained, many written media utilize typographic elements in them. In general, the use of typographic elements aims to attract the attention of the audience. Apart from that, there are also typing errors due to *human error* or *technical errors* when communicating. In the communication process, the use of typography intentionally or typographical errors due to unintentional causes vulnerability to ambiguity. From the data that has been collected, typographic forms can be divided into three classifications, namely ambiguity at the level of phonology, lexicology and morphology; use of images to reflect words; and the use of typographic design.

Ambiguities in the area of phonology include the use of *minimal pairs*, the use of *near minimal pairs*, and *onomatopoeia*. Ambiguity by using minimal pairs and approaching minimal pairs takes advantage of the speaker's knowledge of a number of words that have similar word-forming structures. The similarity of word formation structures in minimal pairs causes a high tendency for a word to be ambiguous because the difference between one word and another is only one sound.



Figure 1. Ambiguity in Minimal Pairs

Source: [<https://steemit.com/meme/@steemvests/itu-santan-s-a-n-t-a-n-goblookkk-3a9398d956a17>]

Source: [post deleted, data taken on June 26]

The first image shows an example of the minimal pair 'coconut milk' associated with 'ex'. The image says *former* which has a reference of someone who once had a certain position or position, but now no longer has that position or position. However, there is an inconsistency in the image because the image in the background of the former's writing refers to 'santan' which means juice from coconuts. In other words, the example displays textual clarity because the writing and picture are clear, but the example is also unclear because the intended meaning is ambiguous, one is 'coconut milk' and the other is 'ex'. Furthermore, the second image is also similar. In the picture 'relationship' is associated with *relationshipshit*. The [p] sound in the relationship is replaced with the [t] sound. *Relationship* when given a space becomes a *relation shit*. In English, *shit* ('shit') is a form of swearing that is very commonly used, even by some people in Indonesia. The replacement of the sound [p] with the sound [t] was not made without purpose. The replacement aims to be sarcastic because under the relationship text there is an explanation in the form of the statement "Both of them are happy in LDR because they are both ambivalent". Thus, the satirical meaning of the word *relationship* in the situation shown in the text sounds more sarcastic when the [p] sound is replaced with the [t] sound. Even though it is not clear what the two minimal pairs refer to, this phenomenon can be used as a figurative expression. Furthermore, the

phenomenon of approaching minimal pairs can also be found in written communication media, as seen in the following pictures.



Figure 2. Ambiguity in Satirical Minimal Pairs

Source: [Instagram.com/dagelanvideo, account has been deleted, data taken June 26, 2016]

Source: [Instagram.com/dagelanvideo, account has been deleted, data taken June 26, 2016]

The two images above demonstrate the use of approaching minimal pairs for satirical purposes. This can be seen from the deviation in meaning in the two images. The first image contrasts the words *hit* and *hits*. *Hit* in this context means 'one of the brands of mosquito coils', while *hits* can have two meanings 'popular' or 'one of the brands of mosquito coils (plural)'. This first image has a hint of meaning as a satire whose target is today's young people who always demand *updates* on many things and follow trends. The second image shows the association of the words *Nasar* and *NASA*. The word *Nasar* refers to a dangdut singer in Indonesia who is a judge at several dangdut events, while *NASA* refers to an institution that handles matters related to space. In short, the two illustrations above are also clearly literal, but the meaning is not clear because the referents are very different. However, both illustrations can be used as satire. Furthermore, apart from minimal pairs and near minimal pairs, a form of ambiguity at the phonological level is the presence of onomatopoeia. This ambiguity utilizes onomatopoeia sounds that are associated with other forms that are similar or different. The use of onomatopoeia serves to create humor in a speech delivered through written communication media, as seen in the following pictures.



Figure 3. Ambiguity in Minimal Onomatopoeia Pairs

Source: [Instagram.com/dagelan, account has been deleted, data taken June 26, 2016]

Source: [Instagram.com/ngakak.parah, account has been deleted, data taken June 26, 2016]

In the first picture there is written *Nasi Helicopter* underneath which there is an illustration of 'Nasi Uduk'. The connection between the illustration and the writing on it is the sound of a helicopter, which according to the creator sounds *udukudukudukuduk* with one of Indonesia's typical culinary delights, namely nasi uduk. The second image also exploits the similarity in sound between door, which in English is pronounced [dɔː] and the Indonesian word *gedor* [gədɔr]. Apart from that, both *doors* and *banging* are related to doors, so the creator uses his intuition to create humor through written communication media. The form of humor is in the form of rhyming guesses in the initial position, the

creator shows that a door in English is called *door*, then followed by an illustration of a house door and below it is the statement that *the door is not opened = gedoor-gedoor*.

Furthermore, ambiguity in written communication media is also found at the lexicon level. This ambiguity includes spelling errors, the use of registers in the field of technology, and the use of polysemy. Ambiguities caused by writing errors are generally divided into two, namely intentional writing errors and unintentional writing errors. Below is presented data showing these two types of writing errors.



Figure 4. Ambiguity in Intentional Writing Errors and Unintentional Writing Errors

Source: [<https://twitter.com/MemeComicIndo/status/694098243009941504>]

Source: [<https://www.brilio.net/ngakak/gara-gara-typo-11-chat-ini-jadi-berisi-pesan-mesum-duh-160420r.html>]

The first image shows an intentional writing error. The image uses a combination of numbers and letters to convey something. This aims to create a contemporary impression. On the first balloon it says *yes, where are we going tonight? I miss you. I haven't seen you for a long time. I miss you*. Then the lover broke off the relationship because the language used was difficult to understand. Then, in the second picture you can see that there was an accidental writing error. In the picture it is shown that the woman typed the wrong letter which had fatal consequences. In the second line the woman wrote the word *not* with *the fak* 'jerk' which is a curse in English. Then, the second mistake, namely in the sixth line, the woman incorrectly wrote the word *bete* as *nete* 'breastfeeding'. The use of *sloppy* typography in the image above and typographical errors in the second image make it difficult to read resulting in incorrect information.

The use of registers in the field of technology is also used to convey ideas in written communication media. Some use terms in the field of computers, Android-based cellphone applications, and several other features related to technology.



Figure 5. Ambiguity in Computer Terms

Source: [<https://www.avepress.com/jangan-pernah-mengerjakan-skrripsi-ketika-sedang-galau/pahlawan-tanpa-tanda-jasa-via/>]

Source: [<https://www.risuka.id/2015/06/chat.html>]

What is meant in the initial image is the function of the 'ctrl+C' button to copy a document and 'ctrl+V' to paste a document. When working on a thesis, there are often several *files* stored, so when making revisions or making changes to certain files, this button really functions to make the work easier and faster. The second image utilizes a feature on

the *WhatsApp mobile application*. What is meant in the picture above is that when they sent messages to each other via the *Whatsapp application*, the creators spoke at length, but only responded with one letter, namely the letter y 'yes'. While not everyone understands what it means, the information obtained may also be different.

Then, in written communication media, it is also found that there is polysemy created intentionally and unintentionally by the publicdghjgghk



Figure 6. Ambiguity in Polysemy of Written Communication Media

Source: [<https://twitter.com/negativisme/status/717335354341138436>]

Source: [<https://lifestyle.sindonews.com/read/691367/156/7-desa-yang-punya-nama-unik-dan-anti-mainstream-nomor-terakhir-seram-banget-1645333356/10>]

The initial image above shows the confusion between the words *smash* which means 'hit during badminton' and *Smash* which is the name of one of the *boy bands* in Indonesia. Meanwhile, the second image shows confusion in the word *close*. *Close* can mean 'not open or on holiday' and the name of a village. Apart from ambiguity, another typographic pattern found is the use of images as a substitute for words.

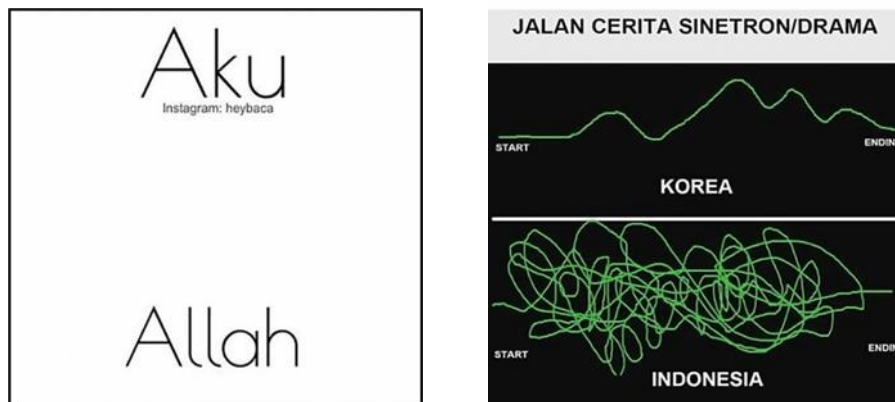


Figure 7. Typographic Patterns Use Images Instead of Words.Media

Source: [<https://www.instagram.com/gilaketawa>, account has been deleted]

Source: [<https://www.idntimes.com/hype/humor/muhammad-bimo-aprilianto/meme-drama-korea-vs-sinetron-indonesia>]

The first data describes/reflects a word. In the data there are the words *I* and *Allah*. Between these two words there is an empty space. People who see the data will definitely ask what the data means. However, if you investigate further, the empty space between the words *I* and the word *Allah* is the space where the image ♥ appears when the *like feature* in the *Instagram application* is turned on. So, the meaning of the data is '*I love Allah*'. Meanwhile, the second data uses line drawings to reflect words. In the data you can see two lines. Above the two lines you can see the writing of the *soap opera storyline*. At the left end of the line there is the word *start* and at the right end of the line there is the word *finish*. Then, at the bottom of each picture the words *Korea* and *Indonesia* are written. From the writing above the image, it can be said that the line drawing in the data reflects a comparison of the storylines of Indonesian and Korean soap operas or a comparison of the storylines of Korean and Indonesian soap operas.

Furthermore, the use of typographic design elements in a number of data can also be found. The design includes three forms, namely letter size, letter color, and letter shape. Data showing the use of typography with letter size designs can be seen in the following data.



Figure 8. Difficulty Reading due to Font Size in Typography

Source: [<https://www.instagram.com/faktual>, account has been deleted]

Source: [Researcher Data, 2016]

The initial data above illustrates that determining the size of letters in typography can cause difficulties in reading. The data above consists of an article *ALWAYS START WITH BISMILLAH*. However, because *the width* of the writing is narrowed and *the height* of the writing is increased, the writing looks like a series of lines that are illegible. However, the data contains instructions on how to read it, namely by looking at it from a certain angle with the other eye. This kind of typographic processing aims to create a puzzle effect in the writing. Meanwhile, in the second data you can see typographic games using the size of the letters as well. The data says *HERE SELL MILK, NOT SHOW MILK*. In contrast to the previous data, the writing in this data can be read easily. However, if you look closely, there is a typography game that uses letter processing in it. The phrases *SELL MILK* and *SHOW MILK* have a larger font size, while the phrase *HERE* and the word *NOT* have a smaller font size. If the data is read from a certain distance, it is likely that the readability level of the phrases *HERE* and *NOT* is quite low. Therefore, processing the font size in this data aims to emphasize these two phrases, namely *SELL MILK* and *PAMER MILK*.

Many people also use color processing of letters to get certain effects. The following is some data that utilizes letter processing in typography.



Figure 9. Letter Color Processing in Typography

Source: [Researcher Data, 2016]

Source: [Researcher Data, 2016]

In the first data, it can be seen that there is use of color processing in typography. At a glance, the data above reads *KARTINI EMBROIDERY SERVICES*. However, if you look closely, the data uses two types of colors, namely yellow and white. Then, in the word *KARTINI* you can see the combination of two colors in one word. The letters *k*, *i*, *n*, and *i* are white, while the letters *a*, *r*, and *t* are yellow. The combination of two colors in one word is not without purpose. The purpose of combining two letters in one word is to separate the two words contained in it, namely the word *KARTINI*

and the word *ART*. Therefore, the color processing used in the data is used to separate the two words printed in one word. Furthermore, in the second data it can also be seen that there is color processing in typography. In this data, the color processing of letters can be seen in the use of two colors in them, namely brown and white. The brown color is used in the word *PRICE* and the word *GIFT*. Meanwhile, white is used to emphasize the words *HALF* 'half' and *FREE* 'free'.

Furthermore, typography also includes the use of letter shapes. The shape of the letter in question is related to the physical structure of a letter in the data. One form of processing of letter shapes that is used in typography is by manipulating a trademark logo. A trademark logo that already has a certain typographic form is used to become another trademark. The aim of this trademark manipulation is not to compete with or copy the original trademark. However, this manipulation was carried out only for parody purposes. Below are some data that manipulate a particular trademark.



Figure 10. Manipulation of Certain Trademarks with Typography

Source: [Researcher Data, 2016]

Source: [Researcher Data, 2016]

In the first data there is manipulation of a certain trademark, namely DC Shoes. If this data is compared with the DC Shoes trademark logo, you will see similarities between the two. However, if you look closely, you will see manipulation in the data. This manipulation can be seen in the writing below the trademark logo. In the original logo it says *DCSHOECOUSA*, while in the data it says *DEWATA GROUP*. Different from the first data, the second data shows the use of merchandise images. The use of typography in this data can be seen in the processing of images of dog footprints. The image of the dog's footprints is processed in such a way that it resembles the shape of the letter O. The results of the image processing are then used to replace the letter O in the writing *BATTIK PETSHOP*. The function of processing typography in this data is as a marker for goods being sold, namely pet equipment.

5.3. The Impact of Typographic Forms That Trigger Ambiguity

The existence of typographic forms contained in written communication media can have several impacts, so that sometimes it can hinder the communication process, one of which is a shift in referents. Ambiguous forms, whether from the perspective of phonology, lexicology, or typography, experience a shift in referent. This shift in referent can cause impacts such as misperception, misdirection and harassment. Misperceptions can be seen in the following image.



Figure 11. Referent Shift that Causes Misperception

Source: [<https://www.brilio.net/ngakak/50-foto-kesalahan-penulisan-bahasa-inggris-ini-bikin-ketawa-ngakak-151209b.html>]

Source: [<https://9gag.com/gag/3634464>]

The first and second images of the data above show misperceptions caused by writing errors. The word *low* in English means 'low'. However, what the author of this article wants to convey is a law office, which in English is called a *law office*. Mistakes in using the word *law* as *low* can cause misperceptions in readers. The second image shows *Ericsson's* incorrect use of the word *erection*. *Ericsson* is part of the name of the mobile phone vendor *Sony Ericsson*. This error in using *Ericsson* as *erection* gives rise to misperceptions because *erection* means 'erection' in Indonesian which is usually associated with the erection of the male genitals.

Shifting referents can also lead to misleading readers. The following describes the impact of ambiguity in written communication media in the form of misdirection.



Figure 12. Reference Shifts can Mislead the Reader

Source: [<https://twitter.com/MemeComicIndo/status/694098243009941504>]

Source: [https://web.facebook.com/MemeComicLovers.indonesia/photos/susu-yang-buat-baper-via-rawan-stalking/1708379106109151/?_rdc=1&_rdr]

The misdirection in the first image above is in the form of using numbers as letters which creates confusion and is unusual. Not everyone understands how to read numbers as letters. In this picture, the number 1, for example, does not always represent the letter i because when followed by the number 2 it will represent the letter r. Apart from that, the series of numbers that can be read as a letter are also not the same, for example the letter a can be represented with one number, namely the number 4, while the letter m can be represented from three numbers, namely 1, 7, and 7. Meanwhile, in the second picture, the *Dancow form* referring to a brand of milk was distorted to become part of the song. Even though the way to read it is almost the same, the form is different. The word *dancow* referred to in the segment below is *and you*.

Harassment can also be one of the effects of typography in written communication media. In general, harassment occurs because there are similarities in sound parts between one referent and another.



Figure 13. Harassment as an Effect of Typography

Source: [Instagram.com/dagelanbiasa, account has been deleted]

Source: [https://id.pinterest.com/pin/704672672933308144/]

The initial image above is an insult because it substitutes Indonesian artist Chita Citata for the snack brand *Chitato*. The second image also shows harassment because the illustration does not match the text *handsome*.

Meanwhile, violations of principles in pragmatics also occur in written communication media. There are two kinds of principles that are violated, namely the principle of politeness and the principle of cooperation. In the principle of politeness, one of the maxims that is violated is the maxim of wisdom. The maxim of wisdom is a maxim that outlines each participant in a conversation to minimize other people's losses or maximize other people's profits (Wijana and Rohmadi, 2011: 54). These two violations of the maxim can be shown in the following figure.



Figure 14. Violation of the Principle of Politeness and the Principle of Cooperation Pragmatics in Written Communication Media

Source: [https://wolipop.detik.com/foto-entertainment/d-5343348/10-chat-typo-bikin-keluarga-jantungan-pas-baca-auto-panik-takut-didepak]

Source: [Instagram.com/memecomicindonesia, account has been deleted]

The two data above contain conversations between mother and child. In the initial data, a mother told her child to go home because it was already evening. Due to a typographical error, what should have been the child's answer with *accompanying a friend* 'accompanying a friend' instead answered with *nenenin a friend* 'breasting a friend'. The phrase *nenenin temen* refers to things that are negative and indecent. This made the mother angry and told her child to go home immediately. The command to go home is very strong in this data with capital letters used as emphasis. The second data is also the same. Due to a typographical error, the child who was about to say *pick up* 'come and take you somewhere' instead became *covered in* 'pubic hair'. The word *jembut* is considered a dirty and impolite word, so it makes the mother angry. The mother did not see the context in the speech so that she violated the maxim of wisdom. Therefore, the two data showing the mother scolding her child because of a typographical error have harmed the child because the context of the conversation is considered unimportant. Then, in the principle of cooperation, one of the maxims that is violated

is the maxim of quality. The maxim of quantity basically requires each participant in the conversation to contribute sufficiently or as much as is required by the interlocutor (Wijana and Rohmadi, 2011:45). So, basically, speakers only provide necessary information to the person they are saying. However, in written communication media, there are speakers who provide more information than what is needed by the person they are saying. The following is the discussion.



Figure 15. Violation of the Principles of Quantity Pragmatics in Written Communication Media

Source:

[https://web.facebook.com/MemeComicLovers.indonesia/photos/a.1459277734352624/1678513362429059/?paipv=0&eav=AfZERkg0AJpD9uP2mb8PzYPd0fNZJ2uwgALwSC6VbdnKUfeMDMzaJ1JCIK34F0LsOUA&_rdc=1&_rdr]

In the data above, it can be seen that there is a violation of the maxim of quantity. Basically, the data would say that at this shop it is not allowed to take debts or bills. However, in this data there is a story that is not needed in it, namely *Hiroshima was destroyed because of the boom, the kiosk was destroyed because of the bill*. Therefore, it can be said that in this data there is a violation of the maxim of quantity in the form of minimal pairs ('bomb' and 'bill').

5.4 Handling Typographical Errors in Written Communication Media

To deal with a number of ambiguous problems above, several efforts can be made to minimize these impacts. *First*, strengthen understanding of spelling. The use of spelling in Indonesian is important because in general ambiguity occurs due to words being varied or accidentally used incorrectly. *Second*, mastery of lexical meaning. In written communication media, form is very crucial because most of the potential for ambiguity lies in similarities in form and writing errors. The use of words such as *coconut milk* with *ex* or *cockroach* with *disappointment* takes advantage of the similar sound that both forms have. If readers of writing in written communication media master the lexical meaning, the possibility of misperception can be reduced. *Third*, mastery of social norms and ethics. Apart from linguistic issues, people also need to master social norms and ethics to avoid misdirection and harassment caused by ambiguity in written communication media. By considering social norms and ethics before writing in written communication media, it is hoped that misleading and harassment that occurs due to ambiguous words or sentences in the communication media can be minimized.

6. CONCLUSION

From the description above the following things can be conveyed. Forms of typography that trigger ambiguity can be found, both from the perspective of phonology, lexicology, the use of images to reflect words, and from typography. From a phonological perspective, the use of *minimal pairs*, *near minimal pairs*, and *onomatopoeia* triggers a lot of ambiguity in written communication media. From a lexicological perspective, ambiguity is triggered by writing errors, both intentional and unintentional, the use of registers in the field of technology, and the use of polysemy. The use of images to reflect words also triggers ambiguity in written communication media. From a typographic perspective, ambiguity can result from the size of the letters, the position of the letters, the color of the letters, and the shape of the letters.

Typography has the potential to be ambiguous due to shifting referents and violations of pragmatic principles which include the principle of politeness and the principle of cooperation. Referent shifts in written communication media can have an impact on misperception, misdirection and harassment. Violations of the principle of politeness in written communication media include violations of the maxim of wisdom, violations of the maxim of acceptance, and violations

of the maxim of humility. Violations of the principle of cooperation include violations of the maxim of quantity, violations of the maxim of quantity, violations of the maxim of relevance, and violations of the maxim of implementation.

To prevent misperceptions, misdirection and harassment in written communication media, several efforts can be made to minimize ambiguity in written communication media. Efforts that can be made are strengthening understanding of spelling, mastering lexical meaning, and mastering social norms and ethics. In this way, it is hoped that the effects caused by ambiguity in written communication media can be minimized.

7. COMPETING INTEREST STATEMENT

This article is free from any conflict of interest regarding the data collection, analysis, and the publication process itself. Either replicate or modify the previous sentence for this part.

8. AUTHORS' CONTRIBUTIONS

In this article the author has 1) explained the existence of typography and ambiguity as a basis for study and literature review, 2) described the goals and expectations, 3) made a theoretical review, 4) developed methods, 5) presented findings and discussions about typographic forms in written media, typographic forms that can trigger ambiguity, proposed handling of typographic errors in written communication media, and 6) searched for relevant references.

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Manuscript Title:

THE LEAVES OF THE WIND: THE RELATIONSHIP BETWEEN TYPOGRAPHY AND AMBIGUITY IN WRITTEN COMMUNICATION MEDIA

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