

# CHAPTER I

## INTRODUCTION

### 1.1 Background of the Study

Communication is a fundamental human activity that allows people to share information, express ideas, and build social relationships. It serves as a bridge that connects individuals in various situations and enables mutual understanding. Halliday (1978) explains that communication reflects how language functions as a social process shaped by culture and context. Through communication, people construct meaning, express identity, and influence others. However, meaning in communication is dynamic, as it shifts depending on situational factors, relationships, and shared background knowledge. Studying communication also involves examining how meaning is created and interpreted within different contexts, contributing to the understanding of how it operates through systems of representation.

Symbols, signs and their meaning are part of communication systems. They are the focus of semiotics. It explores how meaning is created and communicated through different sign systems, which can include language, images, gestures, and other forms of representation. It investigates how signs function within various systems, including language. Saussure (1983) states that language is composed of signs whose meanings depend on how they relate to one another. The definition of a sign states that it is comprised of the following, the "signifier" which is the shape that the sign adopts. It is a tangible representation of the spoken or written word, including letters, sounds, and symbols. The signified, or the idea or notion it

expresses, is the second part of a sign. The sign does not stand for a physical thing, but it represents an abstract idea related to what the signifier communicates. In analyzing a symbol, two kinds of meanings are usually identified denotation and connotation.

Barthes (1977) held that denotation functions as the first level of meaning, which is composed of the signifier (the form) and the signified (the concept). To summarize, denotation conveys the literal or explicit meaning of a sign, related to what would be found in a dictionary, it is a meaning that is generally understood universally. On the other hand, connotation is the second level of signification, which involves the additional meanings that words can carry beyond their literal definitions. These connotations can vary based on cultural context, personal experiences, and social influences, leading to a deeper understanding of the sign. One of the implementations of semiotics can be seen in short films.

Short films are defined as works that focus on essential storytelling elements due to their limited duration, as stated by Bazin (1967). This perspective highlights that short films offer a “purity” in narrative, allowing filmmakers to experiment with form and style. Meanwhile, Elsaesser (2005) highlights that short films serve as a crucial platform for artistic innovation and creative expression, providing filmmakers with the freedom to explore unconventional narratives and techniques that may not be suitable for or easily accommodated within full-length films. Building on these ideas, Jake Wagyu’s work exemplifies the unique potential of short films. Drawing from these perspectives, this short films not only demonstrate

the narrative possibilities of the format but also provide a valuable structure for analyzing how meaning is conveyed through verbal and non-verbal signs.

This study focuses on analyzing how the verbal and non-verbal signs are used in *Self-Reflection* and *Blank Slate* short film. Shot and edited by Jake Wagyu, *Self-Reflection* presents a personal portrayal of overthinking and self-doubt, while *Blank Slate* depicts the experience of moving to a new city and the contrasting feelings of loneliness and freedom in an unfamiliar environment. In this study, the verbal signs are identified from subtitles and spoken utterances delivered by Jake Wagyu, which express inner thoughts, feelings, and personal reflections. Meanwhile, the non-verbal signs are derived from visual elements within the short films, such as facial expressions, body movements, objects, colours, and settings, which carry meaning beyond spoken language. These non-verbal signs are examined based on their signifier and signified to understand how meaning is constructed visually. By focusing on these verbal and non-verbal, this study aims to explain how meaning is conveyed and interpreted in short films through the interaction of spoken language and visual elements. This study contributes to a better understanding because these two short films present personal experiences through minimal dialogue and strong visual expression, making them suitable data sources for examining how verbal and non-verbal signs work together to shape audience interpretation.

## 1.2 Problems of the Study

This study examines the issue by focusing on two main questions, as outlined below:

1. What are verbal and non-verbal signs found in the Jake Wagyu's short films?
2. What are the meanings of the verbal and non-verbal signs found in the Jake Wagyu's short films?

## 1.3 Objectives of the Study

In this study, the objectives of the study can be elaborated as follows:

1. To find out the verbal and non-verbal signs found in the Jake Wagyu's short films
2. To analyze the meaning of the signs are found in the Jake Wagyu's short films

## 1.4 Limitation of the Study

This study focuses on identifying the verbal and non-verbal signs in the *Self-Reflection and Blank State* short films, along with the meaning and importance of each sign. This study will utilize the theories introduced by Saussure (1983) concerning the classification of signs, and Barthes (1967) related to the concept of meaning, and Cerrato (2012) colour theory, to explain how colour contributes to meaning construction.

## 1.5 Significances of the Study

The objectives of this study aim to point out the different between verbal and non-verbal signs used in the *Self-Reflection and Blank Slate* short film, to

explore their meanings and provide readers with an understanding of the types and interpretations of these signs. This study presents its significance through two distinct aspects, namely:

### **1.5.1 Theoretical Significance**

By comparing and contrasting verbal and non-verbal signs and the meanings associated with each, this study theoretically enhances the understanding of semiotics. This study aims to help readers to gain a better understanding of linguistics and semiotic theory, especially the use of sign systems in short films. It also explores the meanings that can be found in both verbal and non-verbal signs.

### **1.5.2 Practical Significance**

Practically, by the end of this study, audiences will be better able to recognize and understand the differences between verbal and non-verbal signs as shown in the *Self-Reflection* and *Blank Slate* short films. This study may also encourage a more critical viewing of short films by highlighting how meaning is intentionally shaped through signs. Additionally, it could serve as a valuable resource for future studies that are interested in exploring semiotics.

## CHAPTER II

### REVIEW OF RELATED LITERATURE, CONCEPTS, AND THEORIES

The chapter is structured into three distinct sections: a review of related literature, concepts, and theories. The first subchapter discusses previous studies that are relevant to this study, including five related papers used as references. The second subchapter explains the concepts that are connected to the topic of this study. Lastly, the third subchapter presents the theories used, which include the theory of semiotics and the theory of meaning.

#### 2.1 Review of Related Literature

This chapter explores relevant literature, including the concepts and theoretical perspectives that support the study. Moreover, it analyzes how previous studies relate to this study, highlighting both similarities as well as differences.

The first study entitled “Representation of Bullying in Joe Bell Movie: A Semiotic Analysis” by Dewi (2023). This study examines how the bullying phenomena is portrayed in the Joe Bell film. The goal of this study is to identify the signs of bullying and to interpret their possible denotative and connotative meanings. Using Barthes (1977) theory of denotation and connotation, she used qualitative method and examined three of the 18 data on verbal and nonverbal bullying that were discovered throughout the study analysis. Both this study and the previous study used a qualitative descriptive method and applied semiotics to the analysis of verbal and nonverbal. However, the difference is that the analysis was limited to Barthes (1977) theory focuses on denotative and connotative meanings

to examine the representation of bullying, whereas this study combines Saussure's (1983), Barthes's (1967) and Cerrato's (2012) theories to examine how meaning is constructed through the interaction between verbal and non-verbal signs.

The second study is from Artawan and Irwandika (2023) entitled "An Analysis of Verbal and Visual Signs Found in The Heinz Ketchup Video Advertisements". The video advertisement for Heinz ketchup is analyzed in this study for both verbal sign and visual sign. Two advertisements for Heinz ketchup are examined to identify and describe the indicators present in the advertisement. The study applied Saussure's (1983) semiotic theory to analyze these signs, while Barthes's (1977) theory of meaning was used to interpret their significance, along with Wierzbicka's (1996) theory of colour. Using qualitative analysis, the data were processed and the results indicated twenty-eight verbal signs and fifty-three visual signs. Similar to this study, the previous study also analyzed both verbal and visual signs using a qualitative method and applied Saussure's and Barthes's semiotic theories. The previous study examined and explained the verbal and visual signs present in the advertisement to explain the meanings, particularly emphasizing colour symbolism by using Wierzbicka's (1996) theory. In contrast, this study focuses on how verbal and non-verbal signs interact to construct denotative and connotative meanings within short films by integrating Cerrato's (2012) colour theory to explore the aspects of colour within semiotic interpretation.

The third study is from Dewi and Winarta (2024) entitled "Verbal and Non-Verbal Sign on Inflight E-Magazine Garuda Indonesia 'Colours'". The purpose of this study was to identify the e-magazine Colours, published by Garuda Indonesia,

for in-flight reading. Finding out what kinds of indications are in the magazine and how these indications work to convey meaning was the driving force behind the study. The study applied Saussure's (1983) semiotic theory to analyze the signs with Barthes's (1977) theory of meaning to interpret their significance, as well as Wierzbicka's (1996) theory of colour to explain the use of colour terms. A qualitative descriptive method was employed in the analysis. The findings revealed the existence of ten verbal signs and twenty-two non-verbal signs, which work together to convey denotative and connotative meanings and strengthen the magazines informative as well as persuasive function. In line with this study, the previous study employed a qualitative descriptive approach Saussure's (1983) and Barthes's (1977) theory to analyze verbal and non-verbal signs. The difference between the two studies lies in the theoretical focus and objects of analysis. The previous study focused on identifying the varieties of signs along with explaining how to create meaning to support the e-magazines informative and persuasive purposes, incorporating Wierzbicka's (1996) theory of colour to interpret colour terms. Meanwhile, this study investigates how verbal and non-verbal signs interact to construct denotative and connotative meanings within short films by Cerrato's (2012) theory to examine the meanings of colour within the process of semiotic analysis.

The fourth study is an article by Riska, Adha, and Suheri (2024) entitled "A Semiotic Analysis in Wardah Cosmetic Advertisement Strategy." This study investigates how colour is employed in halal cosmetic advertisements to convey meaning, an aspect that has received limited attention in previous studies. While

other studies have focused on the overall meaning of advertisements, this study specifically examines how colour reflects Islamic values and appeals to Muslim consumers. Drawing on Barthes's semiotic theory, the study analyzes a Wardah advertisement to explore how colour choices influence brand perception and consumer behaviour. Colours and their symbolic implications were among the visual aspects of the advertisement that were examined using a descriptive qualitative approach. Similarly, both the previous study and this study share a similar concern with how visual elements, especially colour, contribute to meaning-making in semiotic interpretation. However, the difference between the two studies is that the previous study focused on Barthes's semiotic theory to analyze colour symbolism within advertisement visuals, whereas this study employs both Saussure's (1983) and Barthes's (1967) theory to examine how verbal and non-verbal signs relate to each other. Moreover, this study employs Cerrato's (2012) colour theory to explore the aspects of colour within short films, providing a comprehensive semiotic context.

The last study is the article from Suryantara, Santika, and Pratiwi (2022) entitled "A Semiotic Analysis in Victoria Secret Product Advertisements". This study explores the meaning behind the words and images used in the advertisement. This study is intended to analyze and clarify the meanings conveyed by verbal and non-verbal signs found in Victoria's Secret product advertisements. It uses a descriptive qualitative method, meaning it focuses on describing and interpreting the advertisement rather than using statistical analysis. The study applies Saussure's (1983) semiotic theory to analyze the relationship between signs and their

meanings, and Barthes's (1986) theory to interpret denotative and connotative meanings. Additionally, Wierzbicka's (1996) colour theory is employed to explain the symbolic meanings associated with colours. In all, twenty-two instances of verbal and non-verbal cues were identified in the advertisement. Each of which can be understood in two ways, literally and figuratively. This study shares similarities with the previous study in applying Saussure's semiotic theory and Barthes concept of meaning to explore the link between verbal and non-verbal signs. The previous study utilized Saussure (1983) theory of semiotics together with Barthes (1986) theory of meaning, focusing on how linguistic and visual elements communicate messages within the advertisement context. Similarly, this study also employs Saussure (1983) and Barthes (1967) theory to examine the connection between verbal and non-verbal signs. However, the main distinction lies in the colour theory applied. The previous study used Wierzbicka (1996) theory to explain the linguistic meanings of colour, while this study utilizes Cerrato's (2012) colour theory to explore the dimensions of colour within the semiotic interpretation of short films.

In conclusion, all of the previous studies have a similar purpose of examining how verbal and non-verbal signs convey meaning through semiotic analysis. In contrast, the main difference pertains to the data source and the theory of colour, which explains how colour conveys meaning in semiotic analysis. This study explores short films as the data source, emphasizing how verbal and non-verbal signs interrelate to establish denotative and connotative meanings. By incorporating Cerrato's (2012) colour theory, this study stands out for its ability to offer a broader perspective and a comprehensive understanding of how colour

functions as a powerful element in shaping cinematic meaning, particularly within the semiotic interpretation of short films.

## **2.2 Concepts**

To enhance comprehension of the different types and characteristics of meaning within this semiotic analysis, it is important to provide a clear explanation of the concept as outlined below:

### **2.2.1 Semiotic Analysis**

In semiotics, the concept of a sign was first introduced by Saussure (1916). He explains that a sign consists of two elements: the signifier and the signified. The signifier refers to a concrete form such as sounds, written words, images, or gestures, while the signified refers to the concept or meaning represented by the signifier. This relationship shows how meaning is produced through signs. Another definition of a sign is proposed by Danesi (2004), who states that a sign is anything that stands for something other than itself. According to Danesi, signs can take various forms, including objects, gestures, colours, facial expressions, and symbols. These definitions indicate that signs are not limited to language but also include visual and physical elements that convey meaning.

### **2.2.2 Short film**

Kuhn and Westwell (2012) stated that a short film is generally understood as a category of cinema defined primarily by its running time, which is considerably shorter than that of a feature film. Rather than being classified by its subject matter or style, the short film is distinguished by its brevity, often requiring a condensed

narrative structure and more efficient use of cinematic techniques. Similarly, Bazin (1967) highlights that short films emphasize essential storytelling elements due to their limited duration, allowing filmmakers to explore creativity, experiment with style, and present narratives in a more direct and impactful way. In line with this, Raskin (2002) argued that the short film should be regarded as an independent artistic form with its own unique aesthetic and expressive values, rather than merely a starting point that precedes feature-length filmmaking.

### **2.2.3 Verbal sign**

Chandler (2002) explains that a verbal sign refers to any type of written or spoken text. People use these signs to share their emotions, opinions, and perspectives, as well as to communicate individual aims through words and sentences. Verbal sign not only a single word, but also idioms and full sentences. They help us describe things, express emotions, convey associations and attitudes, and spark ideas in our minds. Furthermore, Leech (1974) points out that language functions through different kinds of meaning such as conceptual, connotative, social, and affective which shows that verbal signs shape communication and interpretation.

### **2.2.4 Non-verbal sign**

Non-verbal signs show meaning beyond words. According to Knapp and Hall (2014), non-verbal communication such as gestures, facial expressions, and plays a fundamental function in shaping human interaction because it conveys messages that often cannot be expressed verbally. Similarly, according to Barthes

(1977), non-verbal signs such as images, gestures, and body language convey meaning through denotation and connotation, allowing these signs to represent reality while also reflecting cultural and emotional codes. Within short films, non-verbal signs allow viewers to perceive intentions without relying on spoken words. By combining both denotative and connotative elements, non-verbal signs enrich the storytelling process with the narrative.

## 2.3 Theories

This study employed three different theories to accomplish its objectives. The first is Saussure (1983) semiotic theory, drawn from *Course in General Linguistics* by Saussure. The second is Barthes (1967) theory of meaning, based on the book *Elements of Semiology* by Barthes. Meanwhile, the last theory is by Cerrato (2012) theory of colour, derived from the book entitled *The Meaning of Colours*.

### 2.3.1 Theory of Semiotics

Semiotics takes its name from the Greek terms semeion or seme, both of which mean "sign." According to Eco (1976), the field of semiotics is concerned with the study of signs in general and cultural communication in particular. According to Saussure (1983), language is fundamentally a system of signs that convey meaning through interconnection. Communication is impossible without these signs, making such elements a crucial part of human interaction. Every human language uniquely combines the connections among different linguistic components across multiple levels of its structure. The term "signifier" refers to

components regarding a sign. It represents a specific idea or message intended to be communicated. Images, symbols, sounds, and words are all valid forms of signifiers. In contrast, what is "signified" by a signifier are the ideas or meanings that it stands for.

There are two parts to any sign: the signifier and the signified. Saussure (1983) argues that both the signified (the idea) and the signifier (the sound pattern) are psychological in origin. This concept can be illustrated through the following diagram:

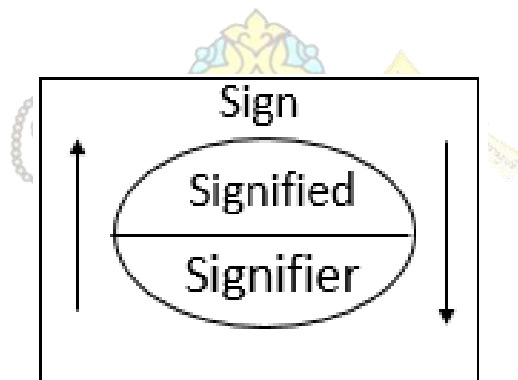


**Figure 2. 1 The Saussure's Concept of Sign**  
(Source: Saussure, 1983)

An example can be seen in the word "closed" (as it relates to the meaning conveyed by the open and closed signs at the shop), the sign consists of:

1. A signifier, the word "closed"
2. A signified, the word "closed" represent that the shop is closed for business

A sign consists of both a signifier and a particular signified, meaning that both components are essential. Saussure emphasized that a linguistic sign reflects a relationship not between an object and its label, but between an idea and corresponding sound form.

### 2.3.1.1 Signifier

According to Saussure (1983), a “signifier” (signifiant) is simply the form, sound, or image that carries the meaning of a sign. It shows how thoughts are communicated through letters, sounds, and symbols. It is the tangible part of language that the speaker or writer uses to communicate their ideas, it includes the letters, sounds, and symbols. Spoken words are interchangeable with their written forms, and written forms can likewise be swapped for their spoken forms. The signifier also involves the psychological impact or sensory impression generated by the sound.

### 2.3.1.2 Signified

According to Saussure (1983), a “signified” (signifie) denotes the concept or meaning communicated by the signifier. It embodies the idea represented by the signifier. The signified is an abstract notion rather than a tangible object, and together with the signifier, forms a unified sign that cannot be separated.

### 2.3.2 Theory of Meaning

The concept of “meaning” relates to the general idea that a word expresses in oral or written communication. Barthes argues that understanding connotation is vital for a semiotic analysis of modern culture, as relying solely on signified meanings is insufficient. As Barthes (1967) explains, interpreting a sign produces two kinds of meaning, denotation and connotation. Denotation is the primary, literal interpretation, while connotation is a secondary, subjective meaning shaped by cultural and emotional context. For example, “world” means all people living on

Earth. Denotative meaning captures the straightforward sense of a sign, while connotative meaning reflects personal and cultural interpretation. To clarify these distinctions, Barthes developed a map of signification.

|                          |                          |
|--------------------------|--------------------------|
| 1. Signifier             | 2. Signified             |
| 3. Denotative Sign       |                          |
| 4. CONNOTATIVE SIGNIFIER | 5. CONNOTATIVE SIGNIFIED |
| 6. CONNOTATIVE SIGN      |                          |

**Figure 2. 2 Roland Barthes's Map of Signification**  
(Source: Barthes, 1967)

The figure illustrates that connotation (6) is made up of the signified (5) and the signifier (4), which is often referred to as the "connotator." The connotator itself includes the signified (2) and the signifier (1) that represent the denotative meaning. The first three boxes (1, 2, 3) represent denotation, while the last three boxes (4, 5, 6) represent connotation.

To make this concept clearer, the following figure presents Barthes's map of signification which shows how meaning operates through denotation and connotation. The first three boxes (1, 2, and 3) represent denotation, it refers to the literal or primary meaning of a sign. In this level, the signifier (1) refers to the physical form of the sign, such as a word, sound, or image, while the signified (2) represents the concept or idea it conveys. Together, the two components form the denotative sign (3), which produces the literal or dictionary meaning of something. For example, in the word "rose," the signifier is the word "rose" itself, and the

signified is the concept of a flower called a rose. Therefore, the denotative sign of “rose” simply refers to the flower as it exists in reality.

The next three boxes (4, 5, and 6) represent connotation, which refers to the secondary or associated meaning that emerges from cultural, emotional, or social contexts. In this stage, the denotative sign (from the previous level) becomes the connotative signifier (4), which produces a new layer of meaning as it is linked with a connotative signified (5). The combination of the two forms is the connotative sign (6). Continuing the previous example, the word “rose,” which at the denotative level refers to a flower, tends to the connotative level symbolize love, romance, or affection. Denotation focuses on the literal meaning, while connotation expresses the cultural and emotional associations that people attach to a sign.

### **2.3.2.1 Denotation**

According to Barthes (1967) denotation represents the most basic level of meaning. It denotes the explicit and direct connection between a sign and its referent, encompassing both the signifier (the form of the sign) and the signified (the concept it conveys). Denotation helps clarify the relationship between these two elements, providing a straightforward meaning. This type of meaning is very common in our society because it relies on literal interpretations. In linguistics, denotation is similar to what you would find in a dictionary definition. According to Barthes, denotation can be observed in various contexts. For instance, photographic language is comparable to certain other languages that combine symbolic and specific elements. The key difference is that an ideogram is understood as a sign, while a photograph is seen as a direct representation of reality

in communication. Additionally, denotative meaning refers to the result produced by denotation.

For example, in the study by Suryantara, Santika, and Pratiwi (2022) entitled “A Semiotic Analysis in Victoria Secret Product Advertisements”, one of the verbal signs identified in the Victoria’s Secret Pajamas Set advertisement is the phrase “Material Polyester.” This sign represents a denotative meaning because it directly conveys factual information about the products material without implying any symbolic or emotional associations. According to Barthes (1967), denotation refers to the most basic level of meaning, in which the connection between the signifier and the signified is explicit and literal. In this case, the signifier is the phrase “Material Polyester” and the signified is the fabric used to make the pajamas. The meaning is clear and straightforward, it simply informs the readers that the pajamas are made of polyester, a material known for its comfort and quality.

#### **2.3.2.2 Connotation**

Barthes (1967) explains that connotations represent the secondary level of meaning, which includes both signifiers and signified concepts. According to his view, the signifier of a denotative sign is the source of its connotations, and vice versa. Connotation involves a connection between the signifier and signified that is not explicitly defined, often carrying meanings that go beyond the literal interpretation. These meanings can be influenced by various factors, making them complex and layered. Importantly, the meaning of an image is not fixed by its creator, it can be interpreted in many ways by different audiences, each shaped by their own societal and personal experiences. Factors like class, age, gender, and

ethnicity often shape how something is interpreted, highlighting the subjective nature of understanding. For example, to explore the connotation of the word "language," one would need to consider all the historical elements of a photograph and how these elements connect to the viewers knowledge and cultural background. Just as denotation leads to denotative meaning, connotation results in what we call connotative meaning.

Another example, in the study by Suryantara, et al. (2022), also identified the pink colour of the pajamas as one of the non-verbal signs in the Victoria's Secret Pajamas Set advertisement. This sign shows a connotative meaning because it does not only describe the products colour but also expresses symbolism or certain cultural meanings. Based on Barthes's (1967) theory, connotation appears when a sign gives additional meanings influenced by culture and social values. In this advertisement, the pink colour does not only mean the pajamas are pink, but it also represents softness, and romantic charm. These meanings relate the image of Victoria's Secret as a brand that highlights beauty and femininity. Therefore, the pink colour can be seen as a symbol that connects the product to female identity and emotions.

### **2.3.3 The Meaning of Colours**

To support the interpretation of signs, this study also applies a theory that explains the meaning of colours. The Theory of Colour proposed by Cerrato (2012) in the book entitled *The Meaning of Colour* is employed as a supporting theory in analyzing verbal signs in the short films. Cerrato categorizes colours into various

types, each carrying its own specific meaning. The colours and their interpretations are presented as follows:

### 1. Red

The colour red is commonly linked with energy, passion, desire, love, power, danger, strength, power, and the elements of fire and blood (Cerrato, 2012). The explanation states that the colour red evokes strong feelings, can increase heart rate and metabolism, and can even raise blood pressure. It has very high visibility and is therefore widely used in stop signs and warnings. Red also symbolizes courage in heraldry and represents excitement, action, and vitality in colour psychology.

### 2. Orange

According to Cerrato (2012), orange is the perfect blend of yellow's joy and red's energy. Enthusiasm, curiosity, joy, originality, and resolve are all associated with it. Orange, Cerrato explains, boosts blood flow to the brain, gets your brain working, and makes you feel happy and carefree. Orange is a heraldic colour that stands for tenacity and power. In business contexts, it conveys optimism, sociability, and creativity.

### 3. Yellow

According to Cerrato (2012), yellow is the colour of sunshine, symbolizing happiness, intellect, and energy. It produces warmth and cheerfulness, stimulates mental activity, and generates optimism. In heraldry, yellow denotes honour and loyalty, while in psychology, it is connected to creativity, optimism, and decision-making.

#### 4. Green

Cerrato (2012) states that green represents nature, growth, freshness, and fertility. It is emotionally linked to safety and harmony, and physiologically considered the most restful colour for the eyes. Green is also associated with healing, stability, and endurance. In colour psychology, green embodies balance, renewal, and vitality.

#### 5. Blue

Cerrato (2012) describes blue as the colour of the sky and sea, symbolizing trust, loyalty, wisdom, and confidence. It produces a calming effect on the body, reduces stress, and slows metabolism. In heraldry, blue stands for sincerity and piety. It is widely used to represent stability and depth, especially in corporate contexts.

#### 6. Indigo

According to Cerrato (2012), indigo conveys integrity, sincerity, and deep intuition. It stimulates creativity and higher thinking, while also being tied to structure, ritual, and tradition. Physiologically, indigo helps broaden the mind and reduce fear. However, excessive use may evoke rigidity or depression.

#### 7. Purple

According to Cerrato (2012), purple is a colour that captures the essence of blue's stability and red's energy. Throughout history, it has been linked to aristocracy, wealth, ambition, and royalty. Purple also conveys creativity, spirituality, and wisdom. In psychology, it is linked to imagination, dignity, and self-expression.

#### 8. White

According to Cerrato (2012), white represents light, innocence, purity, and perfection. It is often used to symbolize new beginnings, simplicity, and safety. White is a symbol of innocence and purity in heraldry. Although an overabundance of it could convey sterility and disconnection, in colour psychology it is linked to neutrality and cleanliness.

#### 9. Black

Cerrato (2012) explains that black symbolizes power, elegance, formality, and mystery. While it conveys authority and sophistication, it can also represent grief, death, and fear. Psychologically, black signifies control and strength, but when overused it may appear intimidating or pessimistic.

#### 10. Silver

According to Cerrato (2012), silver is linked to modernity, sophistication, and prestige. It carries associations with intuition, femininity, and technological advancement. Psychologically, silver is calming and balancing, but may appear cold or impersonal when overused.

