

**BEAUTY IDEOLOGY IN SKINCARE PRODUCT ADVERTISEMENT
(A SEMIOTIC ANALYSIS)**

**WIDIASTUTI
F013171005**



**DOCTORAL PROGRAM OF LINGUISTICS STUDY
CULTURAL SCIENCES FACULTY
HASANUDDIN UNIVERSITY
MAKASSAR
2023**

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(A SEMIOTIC ANALYSIS)**

Dissertation

as one of the requirements for achieving a doctoral degree

Linguistics Study Program

Prepared and submitted by

**WIDIASTUTI
F013171005**

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DISSERTATION

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Written and Submitted by:

WIDIASTUTI

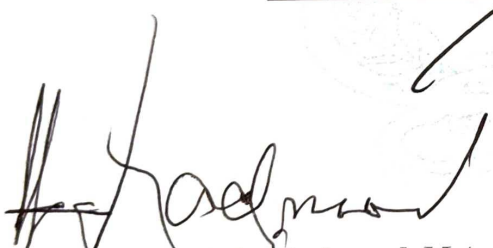
Nomor Induk Mahasiswa F013171005

Had been defended in front of dissertation examination committee

On April 18th, 2023

Approved by
Committe of Supervisors,


Prof. Dr. Abdul Hakim Yassi, Dipl. TESL., M.A.
Promotor

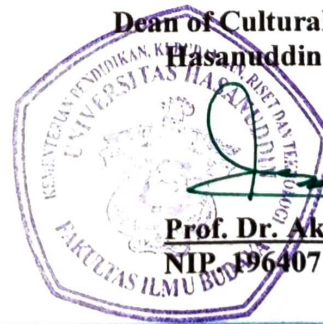

Prof. Dr. Hamzah A. Machmoed, M.A.
Copromotor


Dr. Harlinah Sahib, M.Hum.
Copromotor

Head of Linguistic Study Program


Prof. Dr. Lukman, M.S
NIP. 196012311987021002

Dean of Cultural Science Faculty
Hasanuddin University,




Prof. Dr. Akin Duli, M.A.
NIP. 196407161991031010

STATEMENT FOR THE ORIGINALITY OF DISSERTATION

I who signed below:

Name : Widiastuti
Register Number : F013171005
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Widiastuti

ABSTRACT

WIDIASTUTI. *Beauty Ideology in Skincare Product Advertisement (A Semiotic Analysis)* (supervised by Abdul Hakim Yassi, Hamzah A. Machmoed and Harlina Sahib).

The purpose of this study is to describe beauty ideology in the advertisement of two skincare product brands by using Peirce's semiotic analysis. The study aims to attain the relationship of the Representamen and Object (Icon, Index and Symbol) in "Scarlett" and "Skintific" skincare advertisement, the ideology constructed by manufacturer in "Scarlett" and "Skintific" skincare Advertisement, and the ideology meaning constructed by manufacturer in the "Scarlett" and "Skintific" skincare advertisement. This study was a descriptive qualitative interpretative. The objects of the study are scarlett and skintific advertising taken from Youtube, from Scarlett and Skintific official channels and instagram of scarlett and skintific. In this study, Peirce's Semiotic was applied to analyze skincare products advertisements. The data of this study were taken from the verbal language (text) and non-verbal (images) of skincare product advertisements. The result of this study shows that both of these brands use a comparable strategy in order to manipulate customers. Therefore, it is possible that other brands of skincare products use the same methods to advertise their products and brands. The manipulation may be hidden by other manufacturers by using their own concepts, but those brands may still use the same beauty principles and portray their products and brands in a manner that is quite similar. The advertisements for Skintific's products use scientific lexicons, using phrases such as "scientific product's ingredients," "scientific product's length," and "product testing." On the other hand, Scarlett uses several terminologies associated with eco-friendly beauty to give the impression that its products are natural. Scarlett uses a Korean-related term in their skincare products, although Skintific does not use this term in any of their products. Both brands begin with the presumption that certain skin characteristics, the environment, or other items are the source of the issue, and then they proceed to develop their products as a solution to the issue.

Key words: *Beauty Ideology, Semiotic, Skincare Product Advertisement*



ABSTRAK

WIDIASTUTI. Ideologi Kecantikan dalam Iklan Produk Perawatan Kulit (Sebuah Kajian Semiotik). (Dibimbing oleh Abdul Hakim Yassi, Hamzah A. Machmoed dan Harlinah Sahib)

Tujuan dari penelitian ini adalah untuk menggambarkan ideologi kecantikan dalam iklan dua merek produk perawatan kulit dengan menggunakan analisis semiotika Peirce. Penelitian ini bertujuan untuk mengetahui hubungan Representamen dan Obyek (Ikon, Indeks dan Simbol) pada iklan perawatan kulit "Scarlett" dan "Skintific", mengetahui ideologi yang dikonstruksi oleh produsen dalam Iklan Produk Skincare "Scarlett" dan "Skintific", dan mengungkap bagaimana iklan produk perawatan kulit mempengaruhi ideologi penggunanya. Objek penelitiannya adalah iklan scarlett dan skintific yang diambil dari Youtube, channel resmi Scarlett and Skintific dan instagram scarlett dan skintific. Dalam penelitian ini, Peirce's Semiotic diterapkan untuk menganalisis iklan produk perawatan kulit. Data dalam penelitian ini diambil dari bahasa verbal (teks) dan nonverbal (gambar) iklan produk perawatan kulit. Hasil penelitian ini menunjukkan bahwa kedua merek ini menggunakan strategi yang sebanding untuk memanipulasi pelanggan. Oleh karena itu, ada kemungkinan merek produk perawatan kulit lain menggunakan metode yang sama untuk mengiklankan produk dan mereknya. Manipulasi tersebut mungkin disembunyikan oleh produsen lain dengan menggunakan konsep mereka sendiri, namun merek tersebut mungkin masih menggunakan prinsip kecantikan yang sama dan menggambarkan produk dan merek mereka dengan cara yang cukup mirip. Iklan produk Skintific menggunakan leksikon ilmiah. menggunakan frasa seperti "bahan produk ilmiah", "panjang produk ilmiah", dan "pengujian produk". Di sisi lain, Scarlett menggunakan beberapa terminologi yang terkait dengan kecantikan ramah lingkungan untuk memberikan kesan bahwa produknya alami. Scarlett menggunakan istilah terkait Korea dalam produk perawatan kulit mereka, meskipun Skintific tidak menggunakan istilah ini di salah satu produk mereka. Kedua merek dimulai dengan anggapan bahwa karakteristik kulit tertentu, lingkungan, atau barang lain adalah sumber masalah, dan kemudian mereka mengembangkan produknya sebagai solusi dari masalah tersebut.

Kata Kunci: Ideologi Kecantikan, Semiotik, Iklan Produk Perawatan Kulit

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CHAPTER I

INTRODUCTION

A. Background

In this modern era, beauty is very important for many people, especially for women. The skincare product industry is also growing rapidly, with various brands and types of products offered to consumers. But behind the skincare product advertisements there are beauty ideologies that reflect beauty standards that are considered ideal in society. To support beauty itself, many women have skincare equipment that they use when they leave the house and make them look more confident than when they leave the house without smearing their faces. Women and beauty are two things that are interrelated. Every woman's way of finding the meaning of their beauty is different. Beauty is something that every woman craves. All women in this world would really want to look beautiful wherever it is. So it's no longer wrong that there are so many women who do everything they can so that they can look beautiful and are included in the definition of a beautiful woman, namely by having smooth, white skin, a slim body, a sharp nose and a tall body. With so many women who often go to beauty clinics to beautify themselves so they feel more confident when going out. To support beauty itself, many women have skincare equipment that they use when they leave the house and make them look more confident than when they leave the house without smearing their faces.

In social life, humans have certain standards that are sometimes unconsciously formed in society. One of them is the standard in terms of beauty, especially women. Beauty cannot be separated from the existence of women.

Now every woman is competing to get the ideal level of beauty. Beauty and physical appearance of women are interrelated and cannot be separated. Having a beautiful face and slender body is not a private aesthetic, but rather a woman's desire to gain social recognition that grows in society. Considering that women always want to look and look beautiful, the mass media often take the opportunity and play a role in shaping the beauty standards of a woman, especially in Indonesia. Many forms of female beauty are depicted in advertisements. They compete to persuade women with messages that they convey that are subtle and not pushy but make them interested, provide fantasy and provide solutions. The image of female beauty such as slim, white skin and long hair is usually constructed through mass media such as advertisements. Advertising is defined as an organization that is carrying out non-personal communication about the products they offer to advertising targets on a paid basis with help from sponsors. Beauty is so valuable that many women are willing to make every effort to have or change their bodies to be beautiful.

. The social media plays an active role in human development. The social media is a place to develop culture not only in terms of art and symbols but also the development of procedures, modes, lifestyles and norms. The fact that advertisements are presented in a variety of media makes them valuable for disseminating views about beauty. They begin with traditional forms of advertising like pamphlets, magazines, and billboards, then expand to more modern mediums like YouTube pre-rolls, the moving banner on a website, and sponsored adverts in between Instagram stories. Impressions of beauty advertisements that are broadcast continuously will increase the capacity of the audience's consumptive culture so that they follow the standards of beauty

values embedded by using the products advertised. Through these impressions, a meaning emerges from within a person called a representation which is depicted through words, text, expressions, behavior, sounds and clothes which are part of the material life. In the representation contains two components, namely patterns of thought and language. Advertising itself is considered capable of creating appeal through audio and visual elements that are very creative and persuasive to change audience behavior. Beautiful woman often described as white, slim, long hair, always smiling, smelling good, and so on. The things that must be considered in analyzing advertisements are the existence of markers, images and symbols, sociological phenomena, the design of advertisements, the attractiveness in sales, and publications that create illusions about these publications. Advertising's ability to construct reality and influence people's perceptions has brought about various lifestyle and cultural changes. The standard of women's beauty itself is one part that has been successfully changed by advertising.

Advertisements may also feature video, music, text, or a combination of these formats. Most advertisements have video, written and spoken text, and background sound, all of which work together to deliver the brand's message and persuade viewers. In advertisement for skincare, the brands pick and mix these things to show their idea of beauty. This way, they can show their idea of beauty without actually saying it. So, through advertisement, skincare brands can change what people think about what it means to be beautiful. This means that consumers will agree with whatever the skincare's brands say in their advertisement, including beauty ideas. This sentence shows that the people who make the advertisements, which are the skincare brands, have the power to

create a certain idea of beauty and then use that idea to trick the consumers. In advertising there is a variety of knowledge about meaning, values, ideology, culture, and so on. In relation to cultural values, advertising as a form of mass communication is an agent for spreading cultural values in society. In many ways, the cultural values expressed in advertisements often become a reference for behavior for some members of society. It is in this context that cultural values in advertising are seen as a form that is deliberately constructed and transformed to the public as a target for spreading mass culture. Advertising is one of the most well-known and widely discussed forms of promotion; this is probably due to its broad reach. Advertising is also a very important promotional instrument, especially for companies that produce goods or services aimed at the wider community. YouTube and Instagram are very popular platforms for promoting beauty products, and advertising on these social media has a major influence on consumer perceptions of beauty. YouTube is valuable from a financial perspective in addition to being a platform for the consumption and distribution of content. Like Instagram, both of them are popular and widely used of social media.

Scarlett and Skintific are two popular skincare brands in Indonesia. Scarlett is known for its serum products and is highly popular among Indonesian consumers whereas Skintific offers a range of skincare products, including cleansers, toners, and serums, and has gained popularity through social media platforms like Instagram. Both brands have their own loyal fan base and are often compared by consumers. Scarlett Whitening is a brand from Indonesia released by Felicya Angelista. Famous for its series of brightening products, Scarlett Whitening products generally contain Glutathione, an antioxidant content which is

claimed to brighten the skin. Products from this local brand have also passed the Indonesian Food and Drug Authority (BPOM) test so they are safe to use. Several types of products, such as body lotion, body scrub, skincare and also shampoo that has a fresh scent. Scarlett herself is also well-known among Indonesian artists or influencers and is even expanding to Korea. Not a few people are familiar with this product. In other hand, one of the skincare products that has caught the attention of beauty enthusiasts lately is the brand from Skintific products, which is Ceramide to maintain the skin barrier. Quoted from the needl.co media page on February 28, 2023, the owner of Skintific skincare products is Kristen Tveit and her partner Ann-Kristin Stoke. It is known that this Skintific skincare product originates from Canada, based in Oslo, Norway. This beauty product was founded in 1957 ago. Even though it was originally established in Oslo, Norway, this product carries out production activities in Canada. The owner or owner of the Skintific brand has aspirations to create a smart skincare product that can be accessed by all people. The goal is to improve the routine of care, especially on facial skin. Besides that, it can improve your routine of care by using ingredients with smart formulations and pure active ingredients, coupled with sophisticated technology, namely the Trilogy Triangle Effect or TTE for short.

Considering that different skincare product brands, both local and foreign, carry the conceptions of beauty associated with their countries of origin, it stands to reason that Indonesia, a melting pot of cultures, would be no exception to the existence of a wide range of beauty ideals. Even within the same country, different skincare products produced by the same company may have contrasting standards of beauty due to differences in focus, target audience, cultural climate,

and brand positioning. Skincare Products advertisement from other nations and indigenous firms with unique beauty ideas are both popular in Indonesia due to the country's diverse beauty culture. Skintific, from Canada, and Scarlett, from Indonesia, are two popular makeup brands in Indonesia right now (Top Brand Award, 2020). This is evidenced by the fact that both brands are widely available in many minimarkets across the country, making it easier for Indonesians to get their hands on them. Many beauty bloggers and vloggers have reviewed these goods, which may point to their popularity. What sets these two companies apart from one another, aside from their origin, is that they both have their own unique take on beauty and use different approaches to promoting those concepts in the Indonesian market, yet manage to attract roughly the same amount of attention. Both companies exploit these opportunities to promote their products by incorporating their own notions about beauty into advertising. They provide a wide variety of items, so it stands to reason that their respective advertising would reflect that. Scarlett is a popular local brand that advertises a variety of skincare, including those that bleach the skin and others that are only skincare. The Skintific brand is popular in Indonesia, although its home nation, where tanning is more popular than whitening, does not market any whitening goods (Rondilla, 2009). Skintific is a company that specializes on skin barriers. The primary benefit of Skintific moisturizer is its ability to retain moisture and improve the appearance of rough facial skin. This Skintific moisturizer also helps to fortify the skin's barrier, which keeps out harmful bacteria and germs. Skintific and Scarlett appear to be on the same page with this, therefore the two brands' advertisements may share a common theme yet use different techniques. As a result, there could be parallels and differences across ideals of beauty. The

beauty standards in Indonesia can be shifted with the help of this advertising. From this, it is clear that the author wishes to dig deeper into the Scarlett and Skintific skincare product advertisement by analyzing their semiotic sign systems on the theoretical groundwork of Charles S. Peirce. Many writers are interested in discovering the hidden messages contained inside advertisements, and in order to accomplish this goal, they use a variety of methods. The semiotic method is one that can be taken, given that advertising often make use of imagery and may also include sound or other components. Because semiotics features can give rise to a variety of interpretations, it is worthwhile to research them in order to discover the hidden meaning that lies beneath their primary function, which is to attract customer of the product.

Semiotics is a field of linguistics that studies about a sign. There are 3 popular philosophers which have a big contribution in this field. They are Ferdinand de Saussure, Charles Sanders Peirce and Roland Barthes. The three of them have their respective theories, Ferdinand de Saussure introduced the theory of signified and signifier. Then, Charles Sanders Peirce introduced the Triadic Theory and Roland Barthes also has contribution in semiotic introducing a theory connotation and denotation meaning. Semiotics has a sub-branch called visual semiotics. Visual semiotics describes how visual images communicate a message and also explains the meaning of text and images in one frame. Visual semiotics is also used to study artifacts, images, interior designs, texts and more. From, the explanation above, we cannot recognize that visual semiotics is only a subfield of semiotics because this field can be used to analyze other disciplines, such as art history and design, cultural studies, media and communication studies, and others. There are so many studies about semiotics analysis, but the

objects are mostly posters, logos, advertisements and the others. The process of conducting semiotic analysis involves noting down, under the heading "semiotics aspect," the aspects of an advertisements that are distinct from the language features, such as the sights, sounds, and colors. After that, the semiotic component, which takes the shape of figures, is incorporated into the subsequent analysis phases because these aid in the construction of the ideas.

Chandler (2007) "semiotics is the study of signs and it is not only the study of visual signs, but it includes words, sounds and body language." According to Machin and Mayr (2012) there is no neutral language or visual. Behind every language and visual there is a hidden and revealed ideology or point of view. Media is using specific language and images to catch the attention of audience and they are portraying different things according to their ideologies and reshaping the people's thoughts and concepts.

An ideology is a specific example of organized belief." According to Eagleton (1991), knowledge is a set of ideas or beliefs that constitutes ideology. Ideology is described as belonging to knowledge. Ideologies are lived out in daily life by individuals, communities, and organizations. According to Waterberg (1990), language is the medium through which power is exercised within a group or community. Gramsci (1971) provides a further explanation of power and hegemony. According to him, people who belong to the elite class have authoritative roles in society, which gives them authority over other people.

Semiotics is the study of signs and meanings contained in language, images and symbols in advertisements and other media. Skincare product advertisements on social media, such as YouTube and Instagram, use various signs and symbols to influence consumers about beauty. One example is an

image of a beautiful woman with flawless skin, beautiful hair, and red lips. This image can be seen as a sign of beauty desired by many people, and beauty product brands use the image to show that using their product will make consumers look as beautiful as the woman in the image. In addition, advertisements for beauty products on social media also use symbols such as bright and fresh colors, clean and modern looks, and the use of words that promise fast and effective results. These symbols help Skincare product brands to show that their products can provide the results desired by consumers, and direct consumers to buy their products as a solution to their skin problems.

Skincare product advertisements use language as a means to convey beauty messages and ideologies. Therefore, semiotic analysis can be used to understand how the language and symbols used in advertisements for beauty products can influence people's perceptions of beauty. This study wants to show people that even something as small as an advertisement can change the way someone thinks about something. So, it's important to be able to think critically, and people are expected to look deeper into advertisement to find out what's going on beneath the surface, even if it's just an advertisement for a skincare product. In the world of beauty, skincare products have an important role in forming one's image and beauty identity. Scarlett and Skintific are two product skincare brands that are currently very popular among Indonesian consumers. Both of these brands have certain semiotic patterns that play a role in constructing beauty ideology, such as the use of attractive promotional languages, drawing products that attract attention, and certain symbols that represent skin beauty and health. In this context, semiotics research uses Triadic Peirce theory and Roland Barthes's connotation and denotation can help to

identify and analyze the semiotic patterns used by the two brands. Thus, this research can provide insight into how beauty ideology is articulated through skincare products, and how consumers respond and shape their understanding of beauty based on these products. By using the concept of Semiotics Denotation and Roland Barthes connotation, we can uncover the beauty ideology that is contained in Scarlet and Skintific Product advertisements. These concepts can help us understand how language, symbols, and signs work in advertisements for beauty products and affect consumer perceptions about ideal beauty.

B. Scope of the Problems

In this study, it is necessary to make clear the scope of the problem, in order to focus this dissertation. The writer focuses on verbal and non-verbal texts on advertisements for beauty products on YouTube and Instagram for Scarlett and Skintific's skincare products. Verbal text is the use of language represented through taglines and advertisements for skincare product advertisements while nonverbal text (photos, logos, background colors, illustrations and typography). It is considered suitable to provide a detailed description according to reality.

C. Research Questions

Based on the background of the above problems, the formulation of research questions can be written as follows:

1. What is the relationship of the Icon, Index and Symbol in "Scarlett" and "Skintific" Skincare Product Advertisement?
2. How is the ideology constructed by manufacturer in "Scarlett" and "Skintific" Skincare Advertisement?

3. How do the skincare products affect their users' ideology?

D. The Objective of Writing

The objective of the research is formulated into four items to answer the research questions as follows:

1. To present the relationship of the Icon, Index and Symbol in "Scarlett" and "Skintific" Skincare Product Advertisement.
2. To find out the ideology constructed by manufacturer in "Scarlett" and "Skintific" Skincare Product Advertisement.
3. To disclose how the skincare products Advertisement affect their users' ideology

E. Significance of the Research

This study has significance as follow:

1. Theoretical benefit

The investigation shed light on the fundamental aspects of social existence. Due to the fact that the text may represent what took place in the society, the written and spoken texts, in conjunction with the semiotics features, may represent the society. Because most similar analyses just touch on the linguistic and semiotics analysis part, and then stop at the methods utilized by skincare company, this kind of benefit is necessary because most similar analyses only touch on that part. In the current study, further analysis was conducted by dissecting the features and searching for the covert message contained within the advertisements. The current study then linked the characteristics of the text and the hidden message it contained with the

contemporary predicament facing society. It sheds light on the fact that what is in the text is a reflection of what is in the society, but as it was purposefully selected, it only exposes the appealing aspects of the situation.

2. Practical benefit

In the field of linguistics, this study demonstrates that language may be manipulated to suit a specific purpose, such as the transfer of ideas as well as the promotion of particular goods and services. The results of this study demonstrate that an idea may be conveyed through the order of words, whether they are spoken or written. In addition to elucidating the central concept, this study provided an examination of the semiotics involved as well as hidden notions that were scattered throughout the text. Even a commercial, which is limited in space, can transmit numerous ideas at once and still manage to satisfy the product-selling purpose, as demonstrated by this study using selected advertisement of Scarlett and Skintific skincare product.

CHAPTER II

REVIEW OF THE LITERATURE

This chapter consists of a review of theories, a review of related studies, and the theoretical framework of this study. The review of theories consists of some theories which support the study. The review of related studies consists of several studies related to this current study, which have similar topics and or similar methods, then how this current study is different from those previous studies. The theoretical framework explains how the researcher use proposed theories to provide answers to the formulated problems

To support this present study, the writer presents a number of previous studies and related literatures. This chapter also presents the conceptual framework of the study which attempts to connect the important parts in this study.

A. Previous Studies

1. Tanzanfal Tehseem (2015)

*Exploring the veiled ideology in Cosmetics Adverts: A feminist
Perspective*

This study examines ten different beauty advertisements of cosmetics in fashion magazines in order to explore how these adverts manipulate their female customers and hoodwink them into thinking they are able to eliminate gender imbalance. It also explores how language and images are employed to make women realize their status in male chauvinistic society. Before

analyzing the adverts, a detailed account of findings of previously done research has been presented in order to justify the importance of topic under discussion. A qualitative research has been conducted on beauty products adverts with respect to semiotics, extending the concept up-to multimodal social semiotic theory to illustrate the importance of use of multiple signs in social context. Discourse analysis has been done using the idea of Fairclough's concept of language, power and knowledge to analyze text used along with signs in cosmetics adverts. In adverts language and signs are used to manipulate the minds of women. It is the power of media that tempts women of all age groups to buy products even which they don't need. They live in a lifestyle which advertisers present. This study exposes how print media constructs certain ideologies regarding feminism in its advertisements.

Although use advertising as a research object, this study uses two ideological theories found by using Kress' social semiotic theory and Fairclough's CDA (discursive practice, namely how text is produced and consumed). The weakness of this study is that the title of this research is a feminist perspective, but does not include the theoretical basis of feminism or feminist ideology (for example FCDA Lazar), besides that, the data analysis process is very subjective, the theory included is not applied properly.

2. Dr. Shamim Ali (2015)

*Semiotic Insight Into Cosmetic Advertisements in Pakistani Print Media
(International Journal of Humanities and Cultural Studies ISSN 2356-5926)*

Roland Barthes, key theorist of this study, defined semiotics as study of all signs including words, pictures, music, sound, non verbal expressions

and their interrelationship. Research in hand refers to problems and research questions about understanding of denotative, connotative, deep and symbolic meanings of brand name, text, slogan, logo, picture, art work, colour scheme, linguistic and cultural changes generated by advertisements. To answer these questions, Barthes' Semiotic Theory comprising linguistic, denotative, connotative, Coded Iconic and Non Coded Iconic Messages, was employed in semiotic analysis phase of this research. In qualitative analysis of print media ads, exploratory and interpretive research approaches were applied to investigate participants' responses. Overall objectives of this research were focused on elaboration as well as exploration of brand name, linguistic message, logo, monogram and photographic meanings of five print media cosmetics advertisements. Moreover, all ads are based on well planned semiotic techniques to convince viewers. Present study strengthened the view that ads are basically by products of cultural norms and adherent to prevalent customs of society. Fulfillment of objectives led to contribution to existing knowledge in diversified aspects like academic, cultural, social and language change at global and indigenous levels. At global level, this work highlighted Pakistani products, cultural values, work of advertisers and their semiotic analysis.

This research has similarities with the writer's study, both of them use advertising as their research object. However, it only uses one theory of semiotics, namely Roland Barthes' semiotics

3. Dona Rahayu Sugiharti, Universitas Airlangga (2018)

*Beauty Construction on Pond's White Beauty Gita Gutawa Version:
Semiotic Analysis of Advertisement.*

This study focuses on the semiotic analysis of advertisement video. This study will explore the value hidden that is displayed in the advertisement. The object of this study is Pond's White Beauty Gita Gutawa version. This current study was conducted by using the method of semiotic analysis by Charles Sanders Peirce Triangle Meaning Semiotics model. The conclusion that can be derived from these studies is advertising Pond's creates a cultural conflict in terms of the meaning of beauty for women in Indonesia. Semiotic analysis shows that advertising Pond's White Beauty featuring stereotypes about the picture of beauty for women in Indonesia. Beautiful woman is a white female Korean people while for the people of Indonesia who have different genetic, it is becoming a benchmark that cannot be equated. Pond's ad showing false consciousness, in which Indonesian women can have white skin like Korea only using Pond's products.

The similarity of this study with the author's study is both of them use advertisements as object of the study. However, the difference between this study and the study conducted by the writer is that the writer analyze advertisements by applying Peirce's semiotics relating to representations and objects, while this study analyzes advertisements only by analyzing signs and objects.

4. Gopal Krushna Sahu, Beebee Hassanaath Heathy (2019)

Unveiling Feminine Myth: Semiotic Analysis of Cosmetic Advertisements

The writer examine five different cosmetic advertisements taken from fashion magazines to unveil the feminine myth used in them. The Semiotic analysis technique has been employed to explore the possible meaning of sign, gestures, background colors, facial expression and tagline in the advertisement. The paper also talks about the portrayal of female and how they are sexualized in advertisements

The study and the writer's study use advertisements as object of the study, but differ in the theory used to analyze these advertisements. The theory used in this study is Roland Barthes' semiotics. The application of the theory works. All data were analyzed based on Roland Barthes' theory (Myths are analyzed at all levels, namely the denotation level and connotation level) both verbally and non-verbally. However, the weakness of this research is that it explains that the ideology that was constructed based on the perspective of feminists, but what is discussed is the ideology that is constructed based on the perspective of feminists, but what is discussed is the ideology of the general public about feminism. So there is no feminist perspective.

5. Prof. Ephraim Chukwu, Chinwe Innocentia Ahumaraeze (2022)

Unpacking Semiotic Resources in Cosmetic Advertisements

The paper argues that aside language, there are many other meaning making resources advertisers use to persuade and influence their target audience. The researchers adopt the social semiotic approach of Kress and

van Leeuwen (2006) as an aspect of the multimodality framework. This approach stipulates that there are multiple modes of signification and representation which include language, visual, aural, spatial and gestural modes. The study, thus, sets out to explore all meaning making resources in cosmetic advertisements and their manipulative apparatus for appealing to the target audience. The research adopts the descriptive qualitative method of data analysis to examine five advertisements from the internet sites of Nuban and Zaron cosmetic brands. Data were analyzed using the tenets of multimodality and semiotics. The study finds out that other modes of representation like colour, gaze, visuals, frames, gesture, angle of interaction, information value as well as text are embodiments of meaning which combine to make ads more compelling, catchy and irresistible. The paper then concludes that though there are meaning potentials in these multiple modes, their use and exploration should be craftily mastered so as to produce texts that are coherent, meaningful and persuasive

This study uses the same object of the study as the writer, the difference is with the study that has been carried out by the writer which includes the use of Kress and Van Leuwen's (Multimodality) social semiotic theory. However, the application of theory in data analysis is still too general, the interpretation of the data is still very subjective, because the theory is not applied properly, the analysis also does not reach the construction of the meaning of the ad which should go through the stages (representational meaning, interactive meaning, and compositional meaning).

6. Citra Andini, Somadi Sosrohadi, Fairuz, M Daylan, Fakhriawan Fathu Rahman, Hasnia (2022)

The Study of Japanese Women in the Facial Treatment Advertisement: A Semiotics Perspective of Pierce's Theory

This study aims to reveal the beauty standards of Japanese women in the Facial Treatment Essence SK II advertisement and to describe the slogan "*Rasakan kekuatan PITERA untuk kulit tampak sebening kristal*" in the Facial Treatment Essence SK II advertisement so that it can influence consumers. Meanwhile, the beauty of cosmetic users is always physically visible, even the model to introduce this product is Imma, a virtual model girl created by CGI (Computer-generated Imagery). Some of the advantages in this product are visualized by Imma, namely bright and glowing white skin. Imma has become an icon for this product because the advantages that it offers are all seen in Imma, and the standard of beauty described by Japan and the way to be beautiful like this virtual model girl is to apply the Facial Treatment Essence SK II product. This research uses a qualitative descriptive method to analyze data which maps which include icons, indexes and symbols. The result of this research indicates that the Japanese beauty standards shown by this ad are like Imma and to have skin like her, the right skincare is Facial Treatment Essence SK II and according to its slogan, "Feel the power of PITERA for crystal clear skin

The object of this study is facial treatment advertisement. Both of them, writer's study and this study use Peirce's semiotic theory related to Icons, Indexes and Symbols. However, this research only reaches the interpretation of icons, indexes, and symbols in advertisements and relates them to the

beauty standards of Japanese women who become advertisement models, while the research conducted by the writer does not only reach the interpretation of advertisements, but also constructs the ideology behind the advertisements, so that the process meaning becomes more complete.

The six studies above only analyze the objects through semiotic theory to reveal the meanings of the signs that exist in objects. Meanwhile, this research does not only focus on the meaning of the signs, but also reveals the construction of ideology and the meaning of that ideology based on the object of research study.

B. THEORETICAL FRAMEWORK

1. Definition of Semiotics

Signs are the basis of all communication. Humans with the intermediary of signs, can communicate with each other. Many things can be communicated in this world. Semiotics is the science or method of analysis to study signs. Signs are devices that we use in trying to find our way in this world, among humans and with humans. A sign signifies something other than itself, and meaning is the relationship between an object or idea and a sign. These basic concepts tie together a very broad set of theories dealing with symbols, language, discourse, and nonverbal forms, theories that explain how signs relate to their meanings and how signs are structured. In general, the study of signs refers to semiotics.

When discussing semiotics, it is important to remember Umberto Eco's expansive definition of the term, which states that "semiotics is solicitous with

anything that can be taken as a sign" (Eco, 1976, page 7). This is one of the broadest definitions of the term that has been supplied by anyone.

The two dominant scholars who presented Semiotics fully are The Swiss linguist Ferdinand de Saussure and the American philosopher Charles Sanders Peirce, for both presented two major models about what a sign constitutes. According to the linguist Ferdinand de Saussure, Semiotics is a science that studies the character of signs as a part of social life. The name "Semiotics" or "Semiology" is taken from the Greek language referring to "Semeion" which mean "sign" (Danesi, 2004). Saussure affirms that Semiotics is concerned with the creation and production of signs and their representation and interpretation, and because signs have meanings, studying these meanings and their effects on the human life and also its role is totally necessary. According to Saussure (1983), "It is . . . possible to conceive of a science which studies the role of signs as part of social life. It would form part of social psychology, and hence of general psychology..." (pp. 15, 16)

Speaking about signs, Chandler asserts that semiotics is not only concerned with signs that we encounter in everyday speech, but that it also covers anything that stands for something else. He says this in response to a question concerning what signs are words, images, sounds, gestures, and even physical objects can all be referred to as signs in semiotics. But the philosopher Charles Sanders Peirce asserted that signals also had a relationship to logic in his writings. In addition, Charles Sanders Peirce stated that semeiotic, sometimes known as semiotics, was the formal philosophy of signs, and that it was connected to logic (Peirce, 1932).

Mansoer Pateda (Rusmana in Vera, 2014:4) mentions nine kinds of semiotics.

- 1) Analytic semiotics, namely semiotics that analyzes sign systems. Peirce stated that semiotics has a sign object and analyzes it into ideas, objects and meanings. Idea can be said as a symbol, while meaning is the burden contained in the symbol which refers to a particular object.
- 2) Descriptive semiotics, namely semiotics that pays attention to the sign system that can be experienced by everyone, even though there are signs that have always been as witnessed now. For example, a cloudy sky as a sign that rain will fall soon is a permanent sign with a single interpretation (Monosemiotic).
- 3) Zoo semiotics, namely semiotics which analyzes the sign system of animals when communicating between them by using certain signs, some of which are understandable to humans. For example, when the rooster crows at night, it can be understood as a timepiece, that is, night will soon change to day. The hen clucks as a sign that the chicken has laid an egg or something is bothering it.
- 4) Cultural semiotics, namely semiotics that specifically examines the sign system that applies in the culture of a particular society. Therefore, all tribes, nations or countries have their own culture, semiotics is the method and approach needed to 'dissect' the uniqueness, chronology, depth of meaning, and various variations contained in each of these cultures.
- 5) Narrative Semiotics, namely semiotics which examines the sign system in narratives in the form of myths and folklore.

- 6) Natural semiotics, namely semiotics that examines the sign system produced by nature. For example, the Meteorology, Climatology and Geophysics Agency (BMKG) sees 'clouds rolling over the city of Jakarta', as the basis for forecasting 'rain will fall on the city of Jakarta'. Another example, lightning accompanying rain indicates that there are thick rolling clouds, and it is certain that the rain will fall heavily.
- 7) Normative semiotics, namely semiotics that examines the sign system made by humans in the form of norms.
- 8) Social semiotics, namely semiotics which examines the sign system produced by humans in the form of symbols, both symbols in the form of words and sentences.
- 9) Structural semiotic, namely semiotics which examines the sign system which is manifested through the structure of language.

Semiotics is often used in text analysis, it should be noted that a 'text', both verbal and nonverbal can exist in any medium. The term text usually refers to messages that have been created in some way (writing, audio and video recording) so that physically, the sender and receiver are not bound to each other. Text is a collection of signs (such as words, images, sounds and/or movements) that are constructed and interpreted by referring to conventions associated with certain genres and communication media (Chandler in Vera, 2014: 8). The semiotic tradition never assumes that there is a failure of meaning, because each 'reader' has relatively different cultural experiences, so that meaning is left to the reader. Thus, the term communication failure is never applicable in this tradition because everyone has the right to interpret text in a different way. Then meaning becomes a fluid understanding, depending on the

cultural frame of the reader. Barthes, in his book entitled *The Death of Author* says that in understanding the text, the author is considered dead. In other words, after the text is created by the author, the meaning is left to the reader of the text. In his language, Barthes stated that "the birth of the reader must be paid for by the death of the author". The text in the hands of the reader seems free, aggressive, peeled off, without the intervention of the creator. Reading mass media texts is not as simple as imagined, media discourse often requires a deep understanding, because media language contains many mysterious meanings, this is where semiotics is needed to unravel hidden meanings. The field of study of semiotics or semiology is studying the function of signs in texts, namely how to understand the sign systems in texts that play a role in guiding the reader in order to be able to capture the messages contained therein. In other words, semiology has the role of interrogating signs posted by writers so that readers can enter the chambers of meaning stored in a text. A reader, like a treasure hunter with a map, must understand the codes and signs that indicate where the "meaning" is stored and then with the guidance of the punctuation marks, the door of meaning is opened. There are several approaches in textual analysis for the study of media content and communication other than semiotics, namely rhetorical analysis, discourse analysis, and content analysis. The content analysis method uses a quantitative approach in dismantling media texts, while the semiotic method aims to uncover connotative meanings hidden in media texts as a whole. So semiotics research rarely uses a quantitative approach (Chandler in Vera, 2014: 9), because a person's meaning of a text is influenced by many factors, such as culture, experience, ideology, and others, making it difficult to be objective. In addition, the methodology of a study depends on the object and data

to be analyzed. Semiotics is the study of signs and symbols and their meaning in the communication. It can be applied to wide range of data, including visual, auditory, textual and audiovisual data. These data can be in the form of verbal or nonverbal, so semiotic studies is more appropriate to use a qualitative methodological approach.

The three main areas of study in semiotics are as follows:

- 1) The sign itself. This consists of the study of different signs, the different ways in which they convey meaning, and the ways in which they relate to the people who use them. Signs are human constructs and can only be understood in terms of the humans who use them.
- 2) System or code that organizes signs. This study covers the ways in which various codes were developed to meet the needs of a society or culture or to exploit the available communication channels to transmit them.
- 3) Culture, where codes and signs work. This in turn depends on the use of those codes and signs for its own existence and form (Fiske in Vera, 2014:10)

When all of these definitions are taken into consideration, one can conclude that semiotics is the study of signs and symbols, together with the various ways in which these can be interpreted. If one investigates something to a greater extent, everything in this world might be seen as a sign for something else. If we attach meaning to the things we normally consider to be the most fundamental, even those things can be seen as indicators. The study of semiotics is a branch of linguistics that aims to decipher the meanings of all the signs that can be found in the cosmos.

a. Ferdinand De Saussure's Concept of Sign

One of the scholars who have been always interested in studying signs is Ferdinand de Saussure. Saussure is a Swiss linguist and Semotician. He centered his attention on the varied structures and applications of language. The model of the sign proposed by Saussure is known as the dyadic model. According to Saussure, the sign is made up of two parts: a signifier and a signified. Some analysts consider the shape that the sign takes to be the signifier, while others consider the thought that it refers to be the signified. (Chandler, 2004)

The signified is the mental concept we identify with a particular thing, and the signifier is the physical form of a sign, such as taste, visual material, or sound. The concepts of denotation and connotation are central to Saussure's work. The denotation of a symbol is its ordinary or literal meaning. Instead, "connotation is a notion implied by a word in addition to its principal meaning, That's why context and history play such a big role in shaping the meanings we assign to signs we see (e.g. age, gender, ethnicity, etc.).

A linguistic sign is not a link between a thing and a name, but between a concept and a sound pattern. The sound pattern is not actually a sound; for a sound is something physical. A sound pattern is the hearer's psychological impression of a sound, as given to him by the evidence of his senses. This sound pattern may be called a 'material' element only in that it is the representation of our sensory impressions. The sound pattern may thus be distinguished from the other element associated with it in a linguistic sign. This other element is

generally of a more abstract kind: the concept. Let's take a linguistic example. The word 'Tree'.

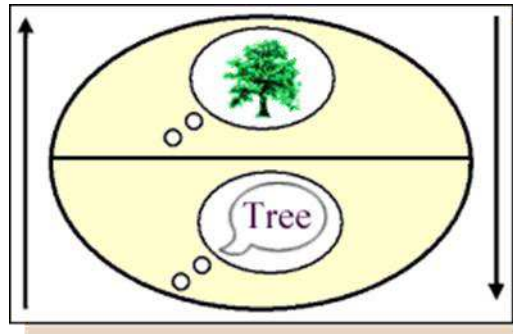


Figure 1

The Signifier: the sound uttered when the word 'tree' is said, and the letters t-r-e-e put down on paper when writing. The Signified: the concept of a natural growth with green leaves and a brown stalk, with many branches. Thus, a sign must have both a signifier and a signified. You cannot have a totally meaningless signifier or a completely formless signified.

b. Charles Sanders Peirce's Concept of Signs

Charles Sanders Peirce was born on September 10, 1839 in Cambridge, Massachusetts, he died on April 19, 1914 in Milford, Pennsylvania. Charles Sanders Peirce was an American pragmatist philosopher. Peirce called the science he built semiotics. For Peirce, who is a philosopher and logician, human reasoning is always done through signs. That is, humans can only reason through signs. In his thinking, logic is the same as semiotics and semiotics can be assigned to all kinds of signs (Berger, 2000:4 in Vera. 2014:3).

According to Eco (1986, p.7), the Triadic model of semiotics consist of: The representamen: the form of the sign, an interpretant: the sense made of the sign, and object: a reference of the sign. Based on the object, Peirce divides the

sign into icon, index, and symbol. An icon is a sign whose relationship between the signifier and the signified is the same as the natural form or in other words, an icon is a relationship between a sign and an object or reference that is similar in nature: for example, portraits and maps. An index is a sign that indicates a natural relationship between signs and signifieds that are causal or causal, or signs that directly refer to reality. The most obvious example is smoke as a sign of fire. The sign can also refer to the denotatum through convention. So, the symbol is a sign that shows the natural relationship between the signifier and the signified. The relationship between them is arbitrary or semantic, the relationship is based on community conventions

Peirce in Sahib (2017:49) “sign is something which stands to somebody for something in some respect or capacity” something used in order that sign can function, it called “ground” its consequence, sign or representamen is always found in relation to triadic, which is ground, object, and interpretant. For the basis of this relation, Peirce makes a classification of sign. Semiotics according to the theory of Charles Sander Peirce is based on logic. Logic studies how people reason and determine meaning. Meanwhile, human reasoning is done through signs. These signs make humans think that are beneficial to others and give meaning to what is shown by this universe. Peirce calls it the term representamen and as something pointed or referred to is called an object. Representamen and objects are something that cannot be separated. Meanwhile, Peirce stated that the process of seeing a sign is not as a structure that is reflected in cognition, but as a process of semiosis, namely a process of meaning that cognitively departs from something that can be sensed or thought by humans.

The three stages referred to as triadic are 1) Representamen, 2) Object, and 3) Interpretant. In detail, Peirce's theory can be seen as below:

a. Representamen (sign) is a physical form or anything that can be absorbed by the senses and refers to something, Representamen is divided into three:

- Qualisign: a sign based on its nature. Example: the color red, because it can be used to indicate love, danger, or prohibition
- Sinsign: a sign based on form or appearance in reality. Example: a scream, can mean surprise, joy or pain
- Legisign: sign based on a generally accepted rule, a convention, or a code. Example: Traffic signs.

b. Objects are classified into three, including:

1. Icon is a sign that resembles what it represents or a sign that uses similarities or the same characteristics as what is meant. A sign is designed to represent a reference source through simulation or forecasting. (Danesi, 2004:38-39). Example: signs for women's and men's toilets at the entrance to the toilet.

2. Index

- Spatial index: refers to the location or space of an object, creature and event in relation to the user of the sign. For example: an arrow can be interpreted as an explanatory word that shows something, such as there, there.
- Temporal index: this index relates things to each other in terms of time. Example: Time graph with before and after captions.

- Persona index: this index connects the parties who take part in a situation. Example: personal pronouns (I, we, he).

3. Symbol namely a sign that is determined by a rule that is generally accepted or determined by a mutual agreement. The symbol is a type of sign that is arbitrary and conventional. (Budiman, 2004: 32). Example: roses symbolized as a symbol of love. Dove as a symbol of blessing or in Christianity as a symbol of the Holy Spirit.

Icon, Index, and Symbol

This is the beginning of a major speculative project in the study of signs, or "semiotics". Peirce further explains his theory of categories 'Firstness', 'Secondness,' and 'Thirdness,' which relate ideas to the theory of signs as consisting of 'Icon', 'Index', and 'Symbol' never a single entity, will still have these three categories. The three categories namely icons, indexes and symbols are then explained by Peirce

Icon is a sign that represents a source of reference through some form of replication, simulation, imitation, or equation. Furthermore, sound symbolism is an example of iconicity in language. Likewise with onomatopoeia. However, iconicity can also be found in the realm of nonverbal representations-a photograph is visually similar to its reference source, as well as a landscape painting. Then, the index is a sign that represents a reference source by pointing to it or associating it (explicitly or implicitly) with another reference source. Embodiments of indexicality include pointing fingers, adverbs such as here and there, and diagrams known as maps. Finally, a symbol is a sign that represents

its object through agreement or agreement in a specific context. For example, the rose is a symbol of love in some cultures. Iconicity is an attempt to simulate the sensory properties that are perceived in various objects. Indexicality contains strategies that refer to the existence and location of objects in space and time, while symbolism is the result of historical and social agreements, agreements, or facts:

Table 1
Distribution of Sign Types according to Peirce

Type of sign	The relationship between a sign and its reference source	example
Icon	The sign is designed to represent the reference source through a simulation or equation (meaning, the reference source can be seen, heard, and so on in the icon)	All kinds of pictures (charts, diagrams, etc.), photographs, onomatopoeic words and so on
Index	Marks are designed to indicate source of reference or link references to each other	Pointing finger, adverbs like here, there, pronouns like I, you, he and so on
Symbol	Signs are designed to encode the source of reference by agreement or approval	Social symbols like roses, math symbols and so on

Source: Marcel Danesi, 2010

From the table 1 above, it can be interpreted that the icon is a sign that represents the reference. Meanwhile, the index is a sign whose representation is interconnected. In contrast to all that, the symbol is a representation based on the agreement. The three categories of signs are then re-terminated by Peirce as Representamen/Ground, as having the qualities of Firstness; Object as its Secondness; and Interpret as having Thirdness quality. For Peirce, the sign is part of the sign (Representamen). Meanwhile, what is designated or referred to

be called an object. Then, a sign that is interpreted as 'something that represents something else' for someone means making the sign not as an autonomous entity, and this is what is called an interpreter or interpreter. All three (Representamen, Object, Interpretant) make semiotics something that is not limited. As long as the interpreter's ideas can be understood by other interpreters, the interpreter's position is also important as an agent who associates a sign with its object. Understanding of the semiotic context is a fundamental thing that cannot be ignored by an interpreter.

Thus, Peirce sees that there is a triadic relationship in semiotics, namely between Representament (R), Object (O), and Interpretant (I). So, semiosis is the process of interpreting a sign that starts from perception on the basis (Ground; representament) then the basis (Ground; representament) refers to the object, finally an interpretant process occurs as described below.

First, an icon is a sign that is based on the resemblance between the representamen and the object, whether the object actually exists or not. However, icons do not only include "realistic" images such as paintings or photographs. only, but also expressions such as graphs, schematics, geographical maps, mathematical equations, even metaphors. The following simple figure drawings that we often encounter in front of public toilets are icons insofar as they are seen as resembling similar objects. Becomes the reference: they refer to humans, one of whom is female, while the other is male. Note that differences in sexual identity can be identified through the "clothes" worn by the two figures.

Second, an index is a sign that has a physical, existential, or causal link between the Representamen and its object so that it seems as if it will lose the

character that makes it a sign if the object is moved or removed. Indexes can be things such as substances or material objects (smoke is an index of the presence of fire), natural phenomena (a muddy road is an index of rain that fell a few moments ago).

Third, a symbol is a sign whose representation refers to a certain object without motivation (unmotivated); symbols are formed through conventions or rules, without any direct link between the representamen and the object which Ferdinand de Saussure said is "the arbitrary character of the sign". Most of the lexical elements in the vocabulary of a language are symbols.

c. Interpretant, divided into three:

- Rheme is a sign that can still be developed because it allows it to be interpreted in different meanings. Example: a person with red eyes, could be sleepy, eye sore, irritated, just woke up or could be drunk.
- Dicisign (Dicent Sign) is a sign whose interpretation has a correct relationship or a sign that is in accordance with facts and reality. Example: a road that often has accidents, then a sign "caution prone to accidents" is installed
- Arguments are signs that are interpretant in general. A sign that contains a reason about something. Example: a sign prohibiting smoking at gas stations, because gas stations are flammable places.

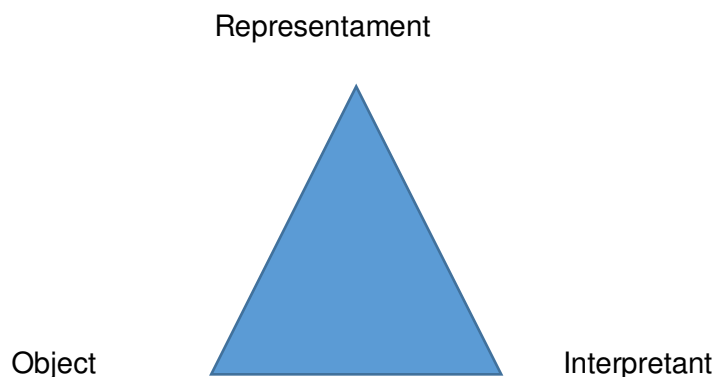
From the description above, it can be compressed in tabular form as follows:

Table 2. Triadic Theory, Charles Sanders Peirce

Step 1	Humans perceive the ground of the sign (R) which is also called a Representamen, for example seeing smoke from afar
Step 2	He associates ground with (O) experience, for example, smoke is associated with fire. Thus, fire is referred to by smoke or base (smoke) refers to objects (fire)
Step 3	Then he interpreted the fire to have occurred (I) in a shop he knew. This process is called interpretant

Source: Rusyana, 2014:108

More specifically, Charles Sanders Peirce's semiotic analysis model as a method, is also found in the triangle theory of meaning that he developed. Peirce sees the sign (Representament) as an inseparable part of the object of reference and the subject's understanding of the sign (Interpretant). Peirce's triadic model (Representamen + Object + Interpretant = sign) shows the major role of the subject in the process of language transformation.



(Source: Rusyana, 2014:104)

Figure 2. Charles Sanders Peirce's Triangular model of meaning

The three R-O-I make semiotic unlimited. As long as the interpreter's idea can be understood by the interpreter it becomes important. Because, he can associate the sign with the object. Peirce's triadic model shows the three main

elements forming a sign, namely Representamen (something that represents something else), object (something that is represented) and Interpretant (someone's interpretation of a sign). Based on the object, Peirce divides the sign into icon, index, and symbol.

This will result in a further response by giving addressable to others (Irvine, 1998):

- a) Representament/Sign
- b) Object (something referred to).
- c) The interpretant ("result" of the representamen's relationship with the object).

According to Peirce, one form of a sign is a word. Something can be called a Representamen (sign) if it fulfills the following 2 conditions. 1. Can be perceived, both with the five senses and with thoughts/feelings. 2. Serves as a sign (representing something else). Therefore an object is something that is referred to by a sign, it can be material that is captured by the five senses, it can also be mental or imaginary. Meanwhile, the Interpretant is a sign that is in someone's mind about the object referred to by a sign.

This study uses Charles Sanders Peirce's semiotic approach as a theoretical basis. Peirce's semiotic theory is pragmatic, namely semiotics which studies the relationship between signs and their interpreters or users. The interpretation of the first sign, then the sign represents something, namely the object, by Charles Sanders Peirce formulated how the emergence of a meaning based on a sign. Based on the Representamen, Object and Interpretant, in accordance with the process of triadic semiosis, Peirce suggests that the signs in the Representamen stage can be divided into three types, namely Qualisign,

Sinsign and Legisign. Sinsign according to Peirce (1965) is "an actual existent thing or event which is a sign". He means a sign based on its appearance in reality or according to Paul Cobley and Litza Jansz, (1998), sign as "A Representamen made up of an existing physical reality, e.g. a road sign in a specific street". Next, about sinsign, Aart van Zoest (Aart van Zoest, 1993). Explain again by saying that all individual statements that are not institutionalized and all signs that we know without being based on a code, are included in sinsign. Then, legisign is "a law that is a sign" (Peirce, 1965). Paul Cobley and Litza Jansz (1998) define legisign as "A Representamen made up of a law, e.g. the sound of the referee's whistle in a football match". In other words, general signs (van Zoest, 1993) are signs that are signs on the basis of a generally accepted rule, a convention, code. Therefore, traffic signs are legisigns, and all language signs are legisigns because language is a code. Next, he specifies a sign consisting of an icon, an index and a symbol. For more details, can be seen in the following description.

c. Roland Barthes' Concept of Sign

Roland Barthes is one of the famous theorists and philosophers. He is also a renowned semiotician. He was born on November 12, 1915 in Cherbourg, Normandy. His father was the naval officer, who was killed in a battle in the North Sea in World War I before Roland turned one year of his age. His mother Henriette raised him in Bayonne, France where he was first exposed to culture. When Barthes turned eleven, his family went to Paris where he took his studies later on at the Sorbonne University.

Roland Barthes is known for many works like *Mytheologies* (1957), *On Racine* (1963), *Elements of Semiology* (1964), and *Systeme de la mode* (1967). He makes semiotics outspread in the late 1960s with the help of many theorists in Semiotics like Levi-Strauss, Michel Foucault, and Jaques Lacan. The study of semiology, which Barthes defines as "a method to find out how humans denote things," According to Barthes, anything can be proved, reflected, or represented by the use of a sign. In addition to this, he positions a sign within a group of other concepts that share both similarities and differences with it. These concepts include signal, index, icon, symbol, and allegory. Barthes, Roland, and Roland Barthes

According to Saussure's disciple Barthes (1915–1980), semiotics is a sign system that represents the beliefs of a society at a certain period. In essence, semiotics, or semiology in Barthes' terminology, seeks to understand how people interpret the world. In this context, communicating cannot be equated with interpreting. Meaning entails both the communication of the objects and the reconstruction of a hierarchical sign system. Hence, according to Barthes, meaning is a comprehensive process with an organized setup. Language is not the only thing that has meaning; other things also have it. Barthes views social interaction as a type of meaning in the end. To put it another way, social life, in every form, has its own sign system (Kurniawan, 2001: 53)

In *Myth Today*, he claimed that the sign is the relation between the signifier and the signified, and this relation concerns objects that belong to different types. He simply sees that the signifier expresses the signified, and like in any semiological system, three terms are paramount (Barthes, 1972). As semiotics develops, it becomes a theoretical tool for examining human

civilization. In an effort to explain why connotations rule our social lives, Barthes exploits the evolution of de Saussure's theory of signs (signifier and signified) in his work from 1957. The growth of the signified component (meaning or substance of a sign) according to the sign user's perspective is known as connotation. It will turn into a myth if the connotation rules society. Barthes tries to explain how societal connotations have made commonplace occurrences in our culture seem "natural," even when they are only myths (Hoed, 2011: 5)

Below will be given an example that better shows how humans view the symptoms of everyday life as a sign. Barthes created a dichotomous signifier paradigm to make it more dynamic. In social and cultural life, he contends, a signifier is a "expression" (E) sign, whereas a signified is "content" (content in French) (C). So, a sign is a "connection" (R) between E and C in accordance with de Saussure's theory. He put forth the idea using the E-R-C model.

In socio-cultural life, sign users do not only interpret it as a denotation, namely a meaning that is known in general. Denotation is referred to as the "first" system by Barthes. Most sign users eventually acquire a "second" system, which Barthes refers to as using signs in two ways. In terms of E, one development path is possible. This happens when the sign's user conveys the same idea using a different form. So, for the meaning of 'a place where convicts are locked up', apart from the word prison, the sign user uses a penitentiary, free hotel, or confinement. This is called a process towards metalanguage. If the development proceeds towards C, what happens is the development of meaning which is called connotation. Connotation is a new interpretation that a sign's user assigns based on his preferences, prior knowledge, or contemporary social norms. One component of "ideology" is connotation (Hoed, 2011: 13).

Roland Barthes divides the system of meaning into two, namely connotation and denotation. Connotation, although it is the true nature of the sign, requires the activeness of the reader in order to function. Barthes extensively reviews what is often called the second level system, which is built on other systems that have existed before. Literature is the clearest example of a second level of meaning system which is built on top of the language system as the first system. Barthes calls this second system connotative, which in his *Mythologies* is strictly distinguished from denotative or first-level systems of meaning. Barthes created about how signs work. Namely as follows:

1. Signifier	2. Signified
3. Denotatif sign	
4. Connotative Signifier	5. Connotative Signified
6. Connotative Sign	

Figure 3

Roland Barthes's Sign Map

From the Barthes' sign map above it can be seen that the denotative sign (3) consists on marker (1) and marker (2). But at the same time, denotative signs are also connotative markers (4). Denotation in Barthes' view is the first level whose meaning is closed.

The denotation level produces an explicit, direct and definite meaning. Denotation is the true meaning, which is socially agreed upon, whose reference is to reality. The following is an explanation of the meaning of denotation, connotation, and myth

a. Denotation meaning

The first order of significance is the study conducted Saussure. At this stage it explains the relationship between the signifier and the signified in the sign, and between the sign and the object it represents (its referent) in its external reality. Barthes calls it denotation. Denotation refers to what common sense/people believe (common-sense), the observed meaning of a sign (Fiske, 2012: 140). The cultural meanings of a word or terminology or object. (literal meaning of term object).

b. Connotation Meaning

Connotation is a term used by Barthes to describe one of the three ways signs work. Connotation describes the interaction that occurs when a sign meets the feelings or emotions of the user and the values in their culture. This occurs when meaning moves towards subjective or at least intersubjective thinking: namely when the interpretant is influenced equally strongly between the interpreter and the object or sign itself (Fiske, 2012: 141).

It is a sign whose signifier has an openness of meaning or meaning that is implicit, indirect, and uncertain, meaning that it is open to new interpretations (Vera, 2014:28).

c. Myth

Barthes explains that the second way in which signs work in the second order is through myth. Myth is a story in which a culture explains or understands some aspect of reality or nature. Primitive myths are about life and death, man and god, good and bad. While the latest myths are about

masculinity and femininity, about family, about success, about the British police, and about science (Fiske, 2012:143-144)

Characteristics of myth according to Roland Barthes:

1. Deformative. Barthes applies Saussure's elements to form (signifier), concept (signified). It adds signification which is the result of the relationship between the two elements. This signification becomes a myth that distorts meaning so that it no longer refers to the actual reality. In myth, form and concept must be stated. Myths are not hidden; myth functions to distort, not to eliminate. Thus, form is developed through a linear (in language) or multidimensional (in images) context. Distortion is only possible if the meaning of the myth is contained in the form
2. Intentional. Myth is a type of discourse which is stated intentionally. Myth has historical roots. It is the reader who must discover the myth
3. Motivation. The meaning of myth is not arbitrary, there is always motivation and analogy. The interpreter can select motivation from several possible motivations. Myth plays on the analogy between meaning and form. This analogy is not natural, but historical (Vera, 2014:29).

Myth in Barthes' view is different from the concept of myth in a general sense. Barthes argues that myth is a language, then myth is a communication system and myth is a message. Barthes also said that myth is a semiological system, namely a system of signs that are interpreted by humans. Myth can be said as a product of a social class that already has a domination. The Barthes myth itself is different from the myths that we consider superstitious,

unreasonable, ahistorical, etc., but according to Barthes, myth is a person's type of speech. For Barthes, myth is a way think about something, how to conceptualize or understand it. Barthes sees myth as a chain of related concepts. If connotation is the signifying meaning of the second order, myth is the signifying meaning of the second order (Vera, 2014:28)

Barthes wants to show that the symptoms of a culture can acquire connotations in accordance with the point of view of a society. If the connotation is stable, then it becomes a myth, while a myth that is already established will become an ideology (Vera, 2014: 29)

2. Definition of Advertising

Advertising, according to Bovee, is the non-personal and typically persuasive delivery of information about products, services, or ideas by acknowledged sponsors through the various media. (Bovee, 1992: 7).

Advertising, according to Arens (2006), is "the structures and composed nonpersonal conveyance of information about products (goods, services, and ideas) by designated sponsors through multiple media. Arens (2006) states that these two definitions cover many features. Advertising is communication. It's an organized kind of applied communication integrating verbal and nonverbal features. Second, advertising targets a group. It's mass communication. Third, conventional advertising persuades. Legal announcements are advertisements because they meet other definitions. Sponsors pay most advertising. Advertisers pay mass media. These firms sponsor the commercial. Non-profit sponsors do not pay for adverts. Structured, non-personal, and compelling, the ads are still ads. Fifth, advertising promotes both tangible and immaterial goods and services.

Advertising permeates our culture, whether you are watching television, reading the newspaper, or riding the bus. Advertising as we know it emerged in the late 19th century, when technological advances and mass production made it possible to produce identically priced and quality products. Messages in advertising no longer simply describe a product; instead, marketers concentrate on developing brand names, logos, the designs of package or bottle labels, print advertisements, and other such things. The primary purpose of all of these items is to stimulate specific desires in the minds of individuals. In a nutshell, modern advertisements do not place an emphasis on the product itself or the information that is being conveyed about it; rather, they place an emphasis on the benefits that might be anticipated after making the purchase of the goods. In addition, it is commonly believed that people can be manipulated by advertising and that it can have an effect on their personal lives by affecting their personal values in terms of attractiveness, status, and other such things. Advertising must capture the attention of consumers if it is to be effective. It is essential that the recipient interprets and decodes the message in accordance with the intent of the sender. At this point, we should remember that our behavior is influenced by our emotions and needs. Moreover, personal views, moral conceptions, hobbies, etc. are key factors. In general, one may argue that, as consumers, we perceive more easily what we want to perceive (i.e., selective perception) and perceive less easily what we do not want to detect. Thus, the main aim of advertising is to influence the target subjects according to the sender's view.

a. Advertising Language

The content of the advertisement consists of two aspects: first, the visual appearance and secondly the language. Ad makers process these two aspects so that the ads that appear are expressive and precise about the intended target. So far, except for radio advertisements, advertising creative workers seem to express their ideas more in the visual aspect. Moreover, this is then supported by the availability of sophisticated multimedia technology. As a result, the creativity of the visual appearance of advertisements looks more prominent than the language aspect which is burdened with various linguistic and ethical provisions.

Aspects of advertising language according to Gillan (in Agustrijanto, 2002) consist of first, words that contain memory. Words can affect the attitudes and beliefs of others. Advertisers really realize that words can influence and add to the perfection of the product produced in order to attract the attention of the public. Words not only describe things, but can convey feelings, attitudes and ideas that are in the mind. For example, make-up advertisements that provide colorful patterns, advertisers will choose attractive names that are designed differently and are distinctive from the others.

Second, a trademark can mean denotatively and can also be connotative when a brand is intended to name a product, there are several things that must be considered in order to create a certain meaning. The name needs to be included not only as a label or product identity, but how to make an impression and attract attention so that sales are successful.

Three, tones. For advertisers, words are not enough to attract attention to their products. In general, we are more often influenced by the voice of someone who seems friendly or pleasant. Radio and television have a very important role that is worth considering, because advertising can reveal real voices in creating a deep impression. Some advertising efforts can also stimulate product interest by using voice in a relaxed and efficient yet clear way. Some voices are also loud, pushing, and aggressive.

Fourth, the language of symbols, the language of symbols is a rhetorical language that seeks to create the effect of deviation or benefit from the rules of language. We use language every day, communication will be very dull if not used. Some rhetorical expressions or symbols have turned into everyday language use and the results are quite surprising.

Fifth, language calligraphy is part of the main reference in communication. Language functions as a sign that can be used in the same way as a sign in a picture, this can happen because people who see or read can describe it in their own language. In some cases the advertising language uses beautiful handwriting. This is an extension of introducing the product directly without words. Advertisements using calligraphy art state that the product can be by itself, not through language, that this can explain the product. It is a way that language is a way of connecting with the absence of language, calligraphy tries to unify the sign by expressing it

b. Advertising Purposes

Basically the ultimate goal of advertising is to stimulate or encourage sales, to achieve that goal, there are several things that need to be done. In general, the purpose of advertising is as follows:

- a) Creating brand/product/company recognition. Through advertising, audiences will know the existence of brands, products and companies.
- b) Positioning. Through advertising, companies can position their products by differentiating themselves from competitors' products.
- c) Encourage prospects to try. Delivering persuasive messages, audiences are encouraged to try using the products or brands offered.
- d) Support the occurrence of sales. Advertising is expected that consumers act to buy products.
- e) Fostering loyalty. Advertising will further establish the presence of loyal customers. This means that the company wants to convey that the brands and products that have been used by consumers are still on the market.
- f) Announce new ways of utilization. Innovations or new ways of utilization can be known to the public through advertisements.
- g) Improving the image. Advertising will enhance the image of the product, brand or company.

c. Techniques and strategies in Advertising

Advertising is not only essential for convincing consumers to purchase a product, but also serves certain purposes after the purchase. The following are the explanations (Moser 2002: 51):

- a) Advertising is crucial to strengthen brand loyalty,

- b) To win regular customers,
- c) To reassure people who may have felt unsure after buying a product, and to make them buy it again, and
- d) To explain how the product is used or to show which emotions can be triggered by using the product.

There are a variety of advertisement effects models. The so-called AIDA-model has existed since the end of the nineteenth century. According to this paradigm, there are four stages of advertising effect: attention, interest, desire, and action (Moser 2002: 79). Janich (2001: 22) states that effective advertising serves several purposes, including getting consumers to pay attention, stay interested, feel compelled to take action, and ultimately make a purchase. Therefore, in order for an advertisement to be successful, it needs to target these four aspects.

d. Picture Text Relation

According to Goddard (2002: 13), images are frequently perceived as attention-getting strategies. However, viewers of advertising do not exclusively focus on graphics, effectively isolating them from the accompanying vocal text. The same holds true for vocal writings; they are not read independently of the pictures. Therefore, according to Goddard (2002:13), "writing is also a sort of image-making." Certain typographical characteristics of the written language, such as sizes, fonts, and styles, are also of tremendous importance.

Janich (2001: 188) agrees that in linguistic analysis, the relationship between images and texts is of tremendous significance, as language and images complement one another. Not without reason, the proverb states that "a

picture is worth a thousand words." Language is more suited for rational or factual discussion, while images are more effective at conveying emotions (Janich 2001: 191).

e. Components of Written Advertisement

The standard components of written advertisements are, according to Leech, (1966:59) the following:

- Headline
- Illustrations
- Body copy (i.e. the main part of the advertisement's message)
- Signature line (i.e. the brand name, often together with the slogan or picture of the brand pack)
- Standing details (i.e. basic information in small print that appears in the same form on various advertisements, such as address of the firm, how to get additional information, etc.)

A headline can also serve as the advertisement's hook. In addition to images, the headline is the most important text element for capturing the attention and interest of the reader. However, the slogan is also frequently employed as a hook line. The purpose of the headline is to emphasize the added benefit of the product (i.e. unique selling proposition). By doing so, businesses attempt to differentiate their products from those of competitors. The additional advantage may consist primarily of demonstrating alternative usage scenarios (Janich 2001: 43-46). The body copy consists of the actual text of an advertising. The primary purpose of the body text is to clarify the hook mentioned in the headline or to augment the visual content with more information. The body text typically contains more information about the product than the hook or slogan.

This literature is rarely read, yet its mere existence imparts the appearance of legitimacy (Janich 2001: 47-48)

The phrase is another essential element of an advertisement. The slogan should be concise and convey the advertisement's primary theme. A slogan's ability to increase the recognition of a brand or product, so creating an image, is another of its essential characteristics. Additionally, the slogan is crucial for identification purposes and should be associated with a product or the brand in general.

Lastly, there are graphics or illustrations, which typically serve as attention-grabbers and are easier to interpret than texts in terms of information. Emotional messages can also be transmitted more effectively. A company's names and brands can be associated with visual imagery (e.g., Marlboro and the cowboy) through the use of targeted advertising methods involving images (Janich 2001: 48-49).

f. Linguistic Features of Advertisement

Language is an essential component in the advertising process. The importance that language plays in advertising is contingent on the type of advertising that is being done. People are able to perceive the message in both picture and word when they look at printed advertising, such as the kind that appears in magazines, newspapers, and catalogs. In order for written commercials to be able to accomplish the same impact as spoken advertisements, written advertisements frequently employ aspects of spoken language. In addition, Goddard (2003) notes that there are some features of spoken language that are typically present in written advertisements. These

aspects include: The first type of language is known as paralinguistics. The true speech is communicated to those in its immediate environment. This signifies that the more physical parts of communication, such as gestures, eye contact, and intonation, are capable of conveying a significant amount of content. However, whereas the paralinguistics feature of human speech can be easily observed, written advertising typically has to be more explicit. Real speech frequently uses deictic – reference phrases such as "this," "that," "those," "it," "here," and "there." Written advertisements are equally deictic, but they must ensure that readers comprehend the reference. Third, similar to natural speech, written advertising frequently omits words that are clearly suggested by the context. Fourth, written advertising has prosodic characteristics (aspects of spoken language such as intonation and stress). In written advertising, prosodic effects are created through typographical presentation, such as font size and format variations. Fifth, both natural speech and advertising utilize everyday language. However, the vocabulary of printed advertisements is typically more formal and abstract. Lastly, both natural speech and advertising utilize lexical and grammatical repetition. Variation is however more expected in written advertising as a component of stylistic beauty. In actual speech, individuals typically repeat a few sentences while memorizing what they wish to say. In written advertisements, however, repetition is designed to make the ads more appealing. Some advertising, for instance, utilizes repetitive words in their slogan to make it more memorable.

3. Verbal and Non Verbal Language

a) Verbal language

Verbal language is the language used as a means of communication both orally and in writing. In ad impressions, the process of achieving information in the form of "signs" from advertisers can occur to be conveyed to potential consumers. The information to be conveyed is described through impressions to make it easier for potential consumers to understand. In the study of semiotics (the basis of semiotics is the concept of signs) is how the relationship of the logical process of human thinking is described through signs. A sign is a basic unit of language which cannot be separated from the elements of the signifier and the signified.

A sign or Representamen is something that replaces something for someone in some way or capacity. It is directed at someone, meaning that in the mind of that person another equivalent sign is created, or maybe a sign that is more developed. I call the sign that is created the Interpretant of the first sign. The sign replaces something, namely the object, not in everything, but in reference to a pinch of ideas that I sometimes refer to as the background of the Representamen.

Verbal language is a communication tool that uses words in spoken or written form. In communication there is an element of similarity in meaning. This is necessary so that there is an exchange of ideas between the communicator and the communicant. (Suprpto, 2011). As is known, communication can use verbal and nonverbal language. Verbal language can be done face to face, namely communication made between the communicator face to face with the communicant. The communicator must be able to master

the situation and be able to understand the message being conveyed so that the communicant is able to capture the message he is conveying.

Verbal language can also use symbols or verbal messages. That is, all kinds of symbols that use sentences, clauses, phrases, and words (Alwi et al., 2014). Language can also be considered as a verbal code system. Language can be defined as a set of symbols with rules for combining these symbols that are used and understood by a community.

b) Nonverbal language

Nonverbal language is communication that uses nonverbal messages. The term nonverbal is usually used to describe all communication events beyond spoken and written words. Theoretically nonverbal communication and verbal communication can be separated. But in fact, these two types of communication intertwine and complement each other in the communication we do everyday. Rakhmat (2005) classifies nonverbal messages as follows:

- 1) Kinesthetic messages. Non-verbal messages that use body movements and consist of three main components: namely facial messages, gestural messages, and postural messages.
- 2) Proxemic messages are conveyed through distance and space settings. Generally by setting our distance in expressing our familiarity with other people.
- 3) Artifactual messages are expressed through the appearance of the body, clothes and cosmetics. Although body shape is relatively stable, people often behave in relationships with others according to their body image.

- 4) Paralinguistic messages are nonverbal messages related to how to pronounce verbal messages.

4. Visual semiotics

Visual semiotics is basically a field of semiotics that is specifically interested in the investigation of all kinds of meaning conveyed through the means of the sense of sight/visual. Although its main function is a function of communication, forms of visual communication also have a function of significance, namely the function of conveying a concept, content or meaning. This is different from other fields, such as fine arts (especially modern art) which do not have a communication function, but only a function of significance. Seen from a semiotic point of view, visual communication design is a special 'semiotic system', with a vocabulary and syntax that are different from the semiotic system of art. In the semiotics of visual communication there is a function of "communication", namely the function of a sign in conveying a message from a sender to receivers of signs based on certain rules or codes. The communication function requires that there is a relationship (one or two directions) between the sender and the recipient of the message, which is mediated by certain media (Tinarbuko, 2008: 5).

a. Photo

Photos are made for the sake of presenting the contents of the news as closely as possible. Therefore, photos are created without the duality of messages. News photos are not made artistically or are not seen as art photos but news photos. As a news photo, he has to deliver the message as directly as

possible without people questioning his position as an analogue of actual facts. Every utterance, whether in the form of something written or merely a representation, verbal or visual, can potentially become a myth. This means that it is not only written discourse that we can read as myths, but also photography, films, shows, even sports and food. As stated by Barthes in the book *Mythology*, several legislative candidates decorate their election prospectuses with one portrait. This means that photography has the power to reveal things that have to be analyzed.

One of the functions of language is representative, the appearance of photographs must receive serious attention because photographs have perfect representational abilities (Sunardi, 2004: 156). In order to examine Barthes' theoretical journey about photographs and to observe the character of media culture which is dominated by mass photographs, it will be discussed in seven steps: (1) the characteristics of the linguistic system in photographs, (2) the characteristics of the second level semiotic system in photographs, (3) writing in photo language, (4) mixed systems: text and photos, (5) reading photos, (6) Photographic realism in media culture, and (7) Symptoms of necroculture (death culture) in media (Sunardi, 2004:159).

b. Picture

Images serve to add appeal, explain in writing, describe the message conveyed, describe the message, strengthen the message, emphasize the message, and increase the power of persuasion to the audience (Widyatama, 1997 in Pujiyanto, 2013). Image is one of the important elements that is often used in print advertising communication, which is considered as a universal language

that can break through barriers caused by differences in words. Pictures can say something more quickly and effectively than text. Images not only function to convey information, but also to beautify the page from a layout standpoint.

c. Illustration

In the Big Indonesian Dictionary, illustrations are additional information or explanations in the form of examples, comparisons, and so on to further clarify explanations (writing) and so on (KBBI, 1995: 372). More imaginative illustrations that eliminate a lot of detail and are easier to understand. In perceptual comfort, illustrations can simplify the visual message so that it can be focused on the main details of the image. The use of artistic techniques in illustration is meant to intensify meaning, mood, and fantasy.

d. Color

Color contains power that can influence someone who sees or uses that color. Color implies a certain personality and atmosphere. In ad design, color becomes a sign that gives strength to the representation built in the ad through the particular message it carries. From a semiotic point of view, the term color is a verbal marker that encourages people to tend to pay attention to the hues encoded by the marker. All over the world, colors are used for connotative purposes and in fact the sensory and emotional meanings attached to colors are where the term comes from. The use of the term color connotatively refers to various concepts, for example the color black for a group of people connotes bad things such as death, darkness and crime, but for other groups of people, the color black connotes good things such as simplicity, low heart, equality. Thus,

color is not just a phenomenon involving visual perception alone, but furthermore color plays a very important function in the various areas of symbolism in society.

Dacostume (2011, in Firdausia, 2015) explained that color association is an important factor in advertising. Here are some colors that explain the meanings reflected by these colors: White color means safe, pure and clean. As opposed to black, white usually has a positive connotation. White color can symbolize success. White is often associated with light, goodness, purity, chastity, and virginity. That is why, people who get married usually wear white clothes, although it is not certain that the person wearing it is still a virgin or not. The white color when viewed in terms of the relationship between the representament (R) and its type (qualisign) or between the interpretant (I) and the representament (rheme) gives the opportunity to be interpreted whatever the interpreter understands. So white may mean holy, pure, clean, safe, peaceful and so on.

Black color has many meanings. There are positive connotations but more negative connotations. Meanings that have a positive connotation for the color black are usually related to formal or official occasions to convey a formal, elegant and prestigious impression such as black leather shoes, black glasses, black suits, black cars. Black clothing, whether in the form of a suit or dress, creates a slimmer and slimmer effect on the wearer. Black is also often used as a background so that other colors can be seen clearly because black is very suitable when combined with bright colors.

The red color is the color of fire and blood, namely the blood of life, blood of people who were slaughtered, or menstrual blood (Allan, 2009). The color red can make an object look very clear (eyecatching) and often creates an 'erotic'

impression with red lips, red cheeks and red nails. This color can enhance the human body's metabolism, improve breathing, and raise blood pressure. This color is very easy to see, which is why it is often used as traffic signs, prohibition signs, fire fighting equipment, active or positive power lines and various threat warnings. The color red often symbolizes courage, so naturally this color is widely used on flags of countries around the world. Red is also a lucky color in Chinese culture. In addition, the color red is often associated with energy, war, strength, strong determination, passion and love and is associated with emotions so that it is synonymous with shame and anger.

Yellow is the color of the rising sun which produces a warm effect, evokes joy, stimulates mental activity, and awakens energy. Bright yellow is also an attention-absorbing color and turns off when combined with white. So yellow requires a darker color. The positive meaning of yellow is cheerfulness, happiness, honor, loyalty, intellect, freshness, joy and is often used as a warning tone. In addition, this color also has a meaning with a negative connotation when it is associated with feelings of cowardice, cowardice, instability, decay, decay, disease and jealousy.

Green is the color of nature. This color symbolizes growth, harmony, freshness and fertility. Green can emotionally mean security. In heraldry, green represents growth, hope and security. In addition, this color is often associated with the concepts of honor, naturalness, health and the environment which are given meaning by society, which then in everyday life the color becomes a social label for an object.

Blue is the color of the sky and ocean. This color is often associated with depth and stability. Blue represents trust, loyalty, wisdom, intelligence, truth,

piety, sincerity, peace and tranquility. This color can slow down human metabolism and produce a calming effect. Various references to the meaning of the blue color as stated above, allow people to interpret blue in various ways

e. Logo

A logo or graphic mark is an identity that is used to describe the image or character of an institution or company or organization [4]. The term logo is a general designation, if seen more specifically, a logo can be a series of letters, an image, or a combination of letters and images. A logo in the form of a letter is called a logotype, a logo in the form of an image is called a logogram while a logo containing these two elements does not have a special designation but is usually called a logo. Logos are composed of various elements such as letters, lines, abstract shapes, and colors. The logo serves as a promotional medium that cannot be ignored, because it is able to convey messages and impressions that will provide great profits and popularity for the company in the future.

f. Typography

The word typography comes from the language of English, typography, which means the art of printing and typesetting. Typography is the art of choosing, arranging and arranging the layout of letters and typefaces for printing and reproduction purposes (Nuradi, 1996: 181). Typography is the art of choosing a typeface from the hundreds of available font designs or designs, combining different font types, combining a number of words according to the space available, marking text for the typesetting process, using different thicknesses and font sizes. Typography is a term for manuscripts that have been

or will be printed or reproduced. Typography can also be said to be structuring printed materials or production impressions to make effective communication. There are many letters used in visual communication, adapted to the needs and aesthetic functions. Some of the faces of the letters that give the impression of being heavy, light, strong, soft, and so on are intentional by the creators to pursue the information conveyed through the design. When observed from the shape of the image structure.

5. Beauty Concept

Recently, the concept of beauty has become a matter of discussion in numerous groups. When discussing the beauty of a lady, one's thoughts will naturally turn to the perfect figure, height and slenderness, white complexion, long black straight hair, and a radiant face. A person who desires a body that has been determined based on particular aesthetic criteria will attempt to conform his body to the indoctrinated concept of beautiful. Beauty is a very contradictory thing. On the one hand, it is something that people want, but on the other, a cult of beauty that goes too far is seen as shallow. Men and women are always judged more harshly on how they look than how they look. When women are beautiful, they get more praise, but when they don't fit the norm, they get more criticism. This means that they are judged more by how they look than by what they do (Posch 1999: 15-16).

Although it is no longer necessary for women to enhance their appearance because they are no longer financially dependent on men, beauty is still considered a female trait. However, guys increasingly also value their appearance. They are not under as much pressure as women, because they may

also exhibit their attractiveness through money, performance, and social standing (Posch 1999: 21-22). Ideal images that are constantly constructed and implanted and socialized through/by this media have slowly but surely turned into a cultural standard regarding female beauty that settles in our consciousness. These ideal images can be traced back to the rise of the beauty industry in the early 20th century. This norm then leads women to an everlasting pursuit of beauty, which is part of the cycle of searching for satisfaction. This, in turn, has led to the inner torment that women experience, particularly if they are unable to meet the standards of ideal body size, ideal face standards, ideal beauty standards, and ideal personality standards that have been constructed and injected into the womb of the consciousness of modern women by and through the media. The standards of the "perfect body," "ideal beauty," "ideal appearance," and "ideal personality" are all constructed by the media, and they are geared toward the ideology of the capitalist market. From the point of view of society, in general, a woman is considered to be beautiful if she possesses the following characteristics: a tall physique, a slim build, a white complexion, black hair, and a face that is free of pores, asymmetry, and other faults.

6. Ideology

Ideology is etymologically derived from the Greek words idea and logic. The word idea is derived from the Greek word idean, which means to see. In Webster's New Collegiate Dictionary, an idea is defined as "something that exists in the mind as a result of the formulation of an opinion, a plan, or the like" (something that exists in the mind as a result of the formulation of a thought or plan). The term logic is derived from the Greek word legein, which means "to

speak". Furthermore, logic can refer to science (knowledge) or theory. Thus, ideology is defined as the expression of what is seen or the expression of what is formulated in the mind as a result of thought (Sukarna in Darma, 2014: 179).

The term ideology was first used in 1796 by A.L.C. Destutt de Tracy to establish a "science of ideas". In a broader sense, ideology is a set of norms, values, beliefs, or worldviews that guide the social and political attitudes and actions of a group, class, or society as a whole (Noth, 2006: 384). Ideology is defined as (1) a collection of systemic concepts used as the foundation of opinions (events) that provide direction and purpose for survival; (2) a person's or group's way of thinking; and (3) an integrated understanding, theory, and goals that constitute a socio-political program (KBBI, 2008: 417). Meanwhile, William divides ideology into three categories: (1) a belief system that belongs to a specific group or class; (2) a belief system created by false ideas or false consciousness; and (3) the general process of producing meanings and ideas (Eriyanto, 2006: 88).

Essentially, ideology has many definitions; however, according to Magnis Suseno, it can be reduced to one or a combination of three meanings: (1) ideology as false consciousness, (2) ideology in a neutral sense, and (3) ideology: non-scientific beliefs. Barthes defines ideology as a secondary semiotic system based on the principle of connotation in various critical studies of messages in the mass media. No matter what connotative markers are used, the general field of connotative markers is the field of ideology, which cannot stand alone for a specific society and history. The concept of ideology appears alongside the concept of myth in this description (Noth, 2006:385). Eco (1970) defines ideology as a code that generates messages with a specific connotation.

According to Eco, ideological connotations form "abnormally harsh messages, which become the marking units of rhetorical sub codes". By limiting the range of possible connotations to those determined by ideological sub codes and exposing all other connotations, ideology prevents us from seeing the various semantic systems in the whole of their interrelationships. Then Eco describes ideology as an example of over coding, that is, the process by which messages generated by the basic (primary) code are given everywhere (secondary) code (Nort, 2006: 386).

Thus, ideology is a message that begins with a factual description and attempts to theoretically justify that description before being accepted by society through the process of over coding. The purpose of code semiotics is not to determine how the message was born or for what political-economic reasons; rather, the purpose of code semiotics is to determine in what sense this new coding can be called ideological (Eco, 1976: 434). Ideology is a logically related, coherent presupposition. Every use of text, every handling of language, every semiosis (use of signs) in general is only possible because of an ideology that the user of the sign is aware of, consciously or unconsciously (van Zoest, 1990: 69). According to Aart Van Zoest, a text is never separated from ideology and has the ability to manipulate readers toward an ideology.

Examining the connotations contained in texts can reveal ideology. One method is to search for mythology in such texts. Ideology is an abstract concept. Mythology (a coherent unity of myths) represents the incarnation of ideological meanings (Zoest, 1990: 70). Ideology, according to Althusser, is something that generates subjectivity through the interpellation of consciousness carried out by the Ideological State Apparatus (Ideological State Apparatus). He refers to the

following consciousness contents: values, beliefs, hopes, ideals, world views, and understanding horizons. Subjectivity uses ideology as an interpretive device, a perceptual filter, to make sense of the world around it. Ideology has a broad application if it can be articulated as social action through human action.

Ideology, according to Althusser, is a "representation" of individuals' imaginary relationships with the real conditions of their existence. The 'imaginary' character of this relation refers to the ideological character which causes a condition not to be perceived without distortion. (Hall, 2011: 202).

7. Ideology in advertisement

Ideology is related to concepts such as world views, belief systems, and values, but is broader than these terms. Ideology refers not only to the beliefs held about the world, but also to the fundamental ways in which the world is defined. Therefore ideology is not only about politics, but chooses a more fundamental connotation. Ideology at the social level can be interpreted as idealization as well as systems in which all of these things are culturally regulated. Meanwhile, at the individual level, ideology can be interpreted as cognitive and affective maps on the one hand and ways of self-identification on the other.

The ideology carried by the mass media, including advertising, implies masking, a certain distortion of reality because the mass media only represents a part of the ideology that has attractiveness and high selling points, is incomplete and reinforces or exaggerates the ideology carried by directing the audience to interpret according to mass media wishes. This means that the media is not neutral and tends to side with the authorities. The mass media uses ideology to

show how certain texts and cultural practices produce a reality that has been distorted and distorted, it is these texts that ultimately form false consciousness.

C. CONCEPTUAL FRAMEWORK

