

Persuasive Semantics: An Interpreting the Language of Marjan Advertising "Putri Hijau" in 2024 Ramadan Edition Based on Marcel Danesi Perspective

Sri Rahayu

Universitas Nasional Jakarta, Indonesia

E-mail: sriahayu.2024@student.unas.ac.id

Firlina Putri Ayu

Universitas Nasional Jakarta, Indonesia

E-mail: firinaputriayu.2024@student.unas.ac.id

Istiqomatun Nawawi

Universitas Nasional Jakarta, Indonesia

E-mail: istiqomatunnawawi.2024@student.unas.ac.id

Fitria Rusmanida

Universitas Nasional Jakarta, Indonesia

E-mail: fitriarusmanida.2023@student.unas.ac.id

Fairuz

Universitas Nasional Jakarta, Indonesia

E-mail: fairuz@civitas.unas.ac.id

ABSTRACT

Among the various forms of visual and verbal communication, advertising is one, which contains numerous signs, symbols, and meanings that can influence consumers in a persuasive manner."". Marjan's "Putri Hijau" in 2024 Ramadan edition offers an interesting advertisement to study, considering Marcel Danesi' eloquence idiom. The aim of this research is to investigate the meaning behind the verbal and nonverbal signs in the ad by applying Danesi's approach, which considers advertising as essentially constructing cultural myths using symbolic and visual signs. Using a descriptive-qualitative approach, this research analyzes each visual segment of the advertisement in terms both verbal and nonverbal. It focuses on the relationship between meaning being created by narrative text and visual signs, using triadic model of icon, index and symbol. The study reveals that the commercial effectively employs visual storytelling inspired by Malay cultural myth, expressive body language, symbolic color selection, and emotional and spiritual messages through stories. During Ramadan, advertisements in

ARTICLE HISTORY

Published

October 8th 2025



ARTICLE LICENCE

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(Urban and Cultural
Semiotics)

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Indonesia convey messages that reflect cultural significance, spirituality and shared goals. By incorporating the Marjan ad's language, it reinforces the message of kindness and hope that humans are more likely to be mindful in their interactions with nature during Ramadan. Additionally, the ad's narrative structure assists in creating an emotional atmosphere, providing direction for audience interpretation, and emphasizing moral values that reflect Ramadan. With the right combination of visual imagery, textual narration and various cultural symbols, the ad effectively conveys 'goodwill spirit' and cultural resonance.

Keywords: *Persuasive Semantics Advertisement, Marjan, Marcel Danesi, Language Meaning, Semiotics.*

1. Introduction

The goal of advertising as a type of mass communication is to change people's opinions and perceptions of a good or service. According to Kriyantono (2008), the language of advertising is unique and distinct from that of other communication settings. The language used in advertising is enticing, persuasive, and full of implicit connotations. With this in mind, the 2024 Ramadan version of the Marjan ad, dubbed Putri Hijau (Green Princess), appears not just as a syrup promotional device but also as a medium for conveying mood, emotion, and cultural ideals. The Putri Hijau campaign was widely praised for its creative approach and successful marketing strategies. It has been lauded for its excellent cinematic quality, seamless CGI effects, and captivating storyline. It was even compared to Marvel movies by many internet users, who considered it to be a member of the Marjan Cinematic Universe. Times Bajawa (bajawa.times.co.id) said that online users compared the Marjan syrup commercial to a Marvel movie because of its capacity to conjure up a massive fantasy universe.

In Indonesia, the advertising sector is expanding as a means of promoting cultural values, legends, and social conventions in addition to its role as a marketing platform. A notable example of this is the Putri Hijau commercial that aired during the Ramadan and Eid alFitr season. The combination of local mythological tales and cinematic aspects in this commercial produces a visually intricate and symbolically powerful message. In the realm of mass communication, it is more than just a tool for promoting a product; it is a cultural text full of signs that can be read at several different levels.

According to semiotic theory, an advertisement is a collection of signals that may be examined using both verbal and nonverbal components. This study uses Marcel Danesi's cultural semiotics approach as its main analytical lens because of its focus on how advertising generates meaning as part of mainstream cultural discourse. Peirce's typology of signs is also included to categorize icons, indexes, and symbols in order to

further comprehend signs in advertising, and then these are examined using Danesi's methodology.

According to Marcel Danesi (2010), semiotics includes the study of signs in a wide range of cultural manifestations, such as body language, symbols, stories, and visual media. A commercial's signs can represent shared myths, cultural values, and social identities. Charles Sanders Peirce (1931–1958), meanwhile, classified signs into three categories based on how they relate to what they represent: (1) symbols, which are conventional and culturally agreed upon, like language, numbers, or national symbols; (2) icons, which physically or visually resemble the object they represent, like images or maps; and (3) indexes, which have a direct causal or existential connection to their referents, like a thermometer that displays temperature or smoke that indicates fire.

Semiotics, as pointed out by Andini et al., (2022), looks at signs not only from a visual or symbolic standpoint but also takes into account the social and cultural factors that influence how meaning is created. In general, semiotics is a theory that studies the signs of a work to find out the meaning and message it conveys (Fairuz, 2024). Essentially, semiotics is a theory that investigates the signs and symbols within a work to uncover the meanings and messages they convey (Sosrohadi & Wulandari, 2022; Faisal et al., 2025; Yaumi et al., 2024). It seeks to understand how people interpret these signs based on shared cultural codes and experiences, making it a valuable tool for analyzing literature, media, art, and communication (Sabila et al., 2025; Suheri et al., 2025).

The Putri Hijau advertisement, which is widely anticipated every year, is more than just a commercial; it's a cultural event that shows how important storytelling is to a brand's success. Advertising is not just a way to promote a product; it also provides a vital forum for cultural exchange. By applying a semiotic lens, advertising may be deconstructed as a system of signs that conveys messages about social identity, cultural values, and emotional resonance. The importance of understanding the interrelationship between signs, meanings, and cultural interpretations is highlighted by Marcel Danesi's theory. The Putri Hijau ad is a great illustration of how visual and symbolic narratives influence how the public views a product. The goals of this research are to analyze how visual and linguistic signals operate to create cultural messages and how the advertisement communicates religious, spiritual, and cultural values that are relevant to Indonesian culture. Brands must build emotional relationships with customers during Ramadan. Marjan provides a cultural and spiritual story, in addition to a product, through the Putri Hijau initiative.

2. Literature Review

2.1 Previous Studies

Prior research has demonstrated that Marjan advertisements are replete with symbolic significance that frequently impacts cultural and religious attitudes in society. In her 2022 article in *Komunikasi Visual dan Iklan*, Amalia examined how the Ramadan

themed Marjan advertisement utilizes visual cues like palaces, nature, and female characters to create a common understanding of the holy month. She utilized Roland Barthes' semiotic approach to determine that the commercial serves as a means of communicating cultural and spiritual values in addition to being a marketing tool. By examining Marjan advertisements through the lenses of Peirce and Barthes, Dewi (2019) further supported these conclusions, showing how the use of color, facial expressions, and visual storytelling conveys messages about family and religion. In line with the cultural elements seen in the Putri Hijau ad, Hidayat (2017) demonstrated that TV commercials mirror local cultures through symbols like traditional clothing and landscapes.

Other studies have used myth creation and contemporary semiotic methodologies in advertising. Fatmawati (2020) used Marcel Danesi's theory to highlight the significance of visual metaphors and icons in social media advertising, which is relevant to the symbolic construction in Marjan's campaigns. Fairuz M. (2018) coined the term symbolic graphics to describe the complex and layered nature of visual signs in advertising, which needs a thorough understanding of culture. Pramesti and Rizki (2022) showed how Barthes's and Danesi's theories can be used to reveal mythological narratives in visual advertising. Puspita (2021) emphasized the close relationship between cultural identity and taste-related symbols in food advertisements. Wulandari (2016) examined the use of religious symbols in Ramadan commercials as representations of moral and cultural values. These studies support the idea that Marjan commercials do more than just sell goods; they also convey symbols that foster cultural legends, shared narratives, and emotional connections with the values held by society.

3. Method

This study uses a descriptive qualitative method. This approach is suitable for explaining meaning, symbols, and message delivery in visual content such as advertisements. The applied method is qualitative descriptive analysis, aimed at presenting, interpreting, and analyzing the phenomena deeply. In this context, the phenomena analyzed include the formation of meaning through visual elements, narrative, cultural symbols, and communication strategies in the ad. Moleong (2017) states that qualitative approaches aim to understand phenomena in their natural contexts, emphasizing the meanings interpreted by participants or cultural texts. The focus of this research is to analyze semiotic meanings and marketing strategies in the Marjan Ramadan 2024 ad titled "Putri Hijau dan Desa Kehidupan," particularly regarding visual narrative, cultural symbols, and cinematic effects as part of brand image building efforts.

The object of this study is the official Marjan Ramadan 2024 advertisement video, uploaded through Marjan's official YouTube channel and widely shared on social media and TV. Data collection techniques include documentation and non-participant observation of visual elements, audio, and public reactions on social media and news

websites. Data were collected by gathering the official video, poster images, clips, and related narrative texts. Non-participant observation involved watching and analyzing the content repeatedly without involvement in production, noting visual (colors, camera movement, symbols), audio (music, sound effects, dialogue), and narrative elements. Public response analysis included monitoring social media comments and online news discussing the advertisement to deepen understanding of its social meaning and audience reception.

4. Results and Discussion

4.1 Results

This study analyzes the Marjan “Putri Hijau” advertisement for Ramadan 2024 using Marcel Danesi's semiotic approach, which views advertising as a construction of cultural myths through visual and symbolic signs. The results show that: 1). Each visual segment in the advertisement conveys a complex spiritual, emotional, and cultural message through a combination of verbal and nonverbal elements. 2). The use of icons, indices, and symbols in the advertising images creates a mythological narrative that connects the product to Ramadan values such as hope, simplicity, togetherness, and purity. 3). Colors (green, red, gold), light, and the figure of Putri Hijau are used as symbols of spirituality, hope, victory, and nationalism. 4). The advertisement functions more than just product promotion, but as a form of cultural narrative and collective emotional experience of Indonesian society in the context of Ramadan. 5). The Marjan brand is constructed as part of the spiritual and cultural rituals of Ramadan, creating a “contemporary culture” embedded in the community's collective memory. The following table presents the research data results:

Table 1. D Research

No.	Visual Segment	Description	Icon	Index	Symbol
1.	A beautiful village landscape	A glowing purple, peaceful village, and residents gathered.	A large tree, a village landscape.	The light signifies warmth and hope. Meanwhile, the crowd of villagers signifies togetherness	Tree of Life (the tree of life), which symbolizes fertility, wisdom, and the continuation of life in the village.

2.	The appearance of the Green Princess.	The Green Princess stands majestically amidst the cliff landscape and the twilight atmosphere.	The Green Princess as a local hero.	The twilight light indicates that it is soon time to break the fast.	The color green symbolizes hope, fertility, and, in the context of Ramadan, signifies the purity and spirituality of Islam.
3.	Displaying the Marjan Syrup	Products Served On the table were two bottles of Marjan syrup: a green Melon flavor and a red Cocopandan flavor, poured over a traditional mixed ice dish, creating a striking color and a large portion	The syrup bottles visually represent the actual product. The striking green and red colors reinforce the perception of the syrup's flavors, namely, Melon and Cocopandan.	The shaved ice on the mixed tropical fruit syrup can represent the typical Indonesian atmosphere, a blend of diverse ethnicities, religions, and races, yet united in the festive tradition of breaking the fast. This reflects the social reality of Marjan consumers.	The color green itself can symbolize freshness, while red symbolizes the enthusiasm that awakens the appetite and the excitement of victory.
4.	Putri Hijau is warmly welcomed by family and villagers.	The beautiful nature, lush green trees, with a green light shining from the center of the main	The figure of Putri Hijau is a literal representation of the main character, an iconic local heroine with	The green light shining from behind the main character's head symbolizes the life energy	The traditional clothing of various cultures here symbolizes the diversity and strong

	character's head, Putri Hijau.	spiritual and symbolic power. The mountainous landscape and dusk are visual representations of a sacred time for Indonesians, as dusk is the perfect time to serve iftar dishes, one of which is Marjan syrup.	that powers the village and Putri Hijau	sense of nationalism within Indonesia's diverse society.	
5.	Fast-Breaking Ritual	Putri Hijau, a village mother and children, are breaking their fast together at dusk.	The images of drinks and food are realistic, representing typical Ramadan food icons, demonstrating Indonesia's abundant natural resources that must be preserved.	A lit lantern signals nightfall, signifying the time to break the fast.	Red represents enthusiasm and happiness, while green represents hope, purity, and spirituality. Putri Hijau, meanwhile, symbolizes cultural unification within the community and represents new hope. Women and children symbolize regeneration and sustainable living for the

					future.
6.	Showing The Marjan Logo	The Marjan logo is a shiny gold color against an elegant black background. The sparkling star or light effect moves dynamically, like an explosion of confetti or light particles. The text: "Welcome Victory Day" is in curved typography that follows the logo.	The Marjan logo, a direct icon of the brand, is deeply ingrained in consumers' collective memory as a syrup product that is typical of moments of togetherness, especially during Ramadan and Eid al-Fitr.	The light and glitter of stars are symbols of celebration, joy, and festivity, marking important moments celebrated collectively. The color gold symbolizes luxury, high values, and achievement.	"Victory Day" symbolically refers to Eid al-Fitr as a religious and spiritual moment, a triumph after a month of fasting.

From the research data table above, it can be seen that each visual segment in the Marjan "Putri Hijau" advertisement forms a rich semiotic narrative through a combination of icons, indices, and symbols to convey the values of Ramadan in depth. Meanwhile, the icons in this Marjan advertisement, such as the tree of life, Putri Hijau, and the Marjan syrup bottle, represent concrete elements that are easily recognized. Meanwhile, the indexes represented include the light of dusk, lanterns, and crowds of people who point to the afternoon and the emotional atmosphere typical during the fasting month. Symbols such as the colors green and red, as well as the figure of Putri Hijau herself, contain cultural and spiritual meanings, such as hope, simplicity, and nationalism. Through this visualization, this syrup advertisement wants to link Marjan with the sacred and social moments of Ramadan, which makes it part of contemporary Indonesian culture.

4.2 Discussion

Marjan's Ramadan advertisement, titled "Putri Hijau," tells the story of a princess who, bored with life in the palace, decides to leave and explore the outside world. Along the way, she encounters various spiritual experiences, ultimately returning to the palace with a new perspective on life and togetherness. The advertisement concludes with a

scene of a family breaking the fast, with Marjan syrup serving as a unifying symbol of this moment of togetherness. Advertisement Segment Analysis

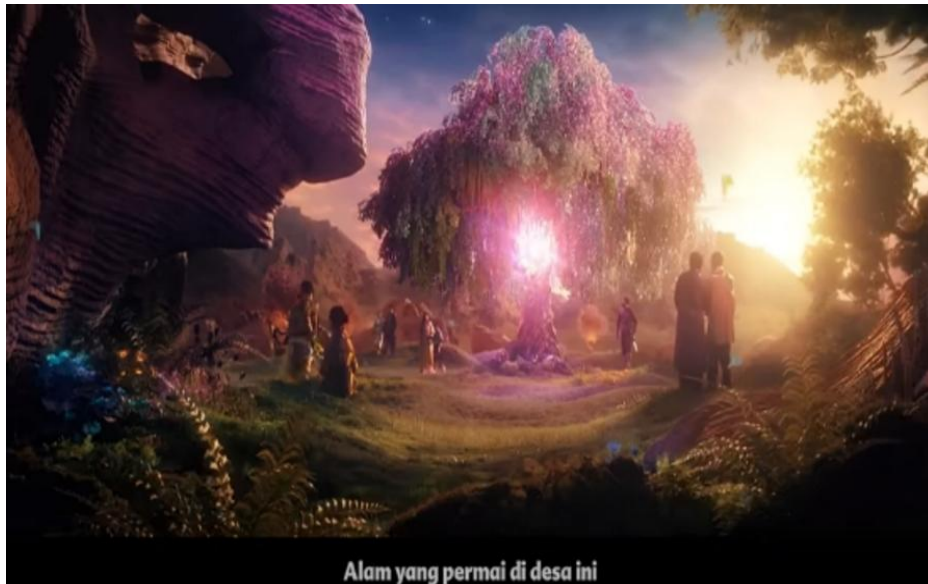


Figure 1. Opening with a Natural Landscape

Visual Description: The setting depicts an idealized and fantastical village landscape, adorned with a large tree glowing in a light purple-pink, surrounded by villagers admiring its beauty. The warm sunlight from the eastern horizon illuminates the serene and peaceful atmosphere. The text below reads: "The beautiful nature of this village."

Icon: The image of a large, illuminated tree represents a literal visual representation of the center of village life. The idyllic village landscape, with its green grass and golden sky, serves as an idealized icon for a peaceful home for its inhabitants.

Index: The bright light surrounding the tree signifies hope, enlightenment, and spiritual energy. The people gathered around the tree symbolize the collective nature of community life and the close connection between humans and nature.

Symbol: A large, glowing tree symbolizes the "Tree of Life," which symbolizes fertility, wisdom, and the continuation of life in the village. The light in the center of the tree symbolizes spiritual transformation, conveying the message that a beautiful life comes from harmony with nature. The text, "the beautiful nature of this village," symbolizes the utopian concept of an ideal life that is clean, peaceful, and abundant, not only physically but also spiritually and culturally. According to Danesi, modern advertisements often construct mythical meanings that can form new myths, containing ideal values. In this study, Marjan is not only selling a product, but creating a myth about a "heavenly village," a peaceful and prosperous village, a place where humans live in harmony with nature.



Figure 2. The Emergence of the Green Princess

Visual Description: In this scene, the Green Princess stands firmly amidst a dramatic and cinematic landscape. She wears a dark green metallic costume with bold cuts and gold accents, conveying a sense of strength and elegance. Behind her, a rugged rocky landscape stretches and a golden-orange sunset sky creates a beautiful and majestic twilight atmosphere. The composition of the image is dominated by the sharp lines of the cliff and soft lighting that illuminates the figure's face from the side, creating a luminous silhouette. The narration in the screenshot reads, "The Green Princess begins her journey."

Icon: The Green Princess is a literal representation of the main character, an iconic local heroine with spiritual and symbolic power. The mountainous landscape and dusk are visual representations of a sacred time for Indonesians, as dusk is the perfect time to serve iftar dishes, one of which is Marjan syrup, and it is a transformative time for Indonesians fasting during Ramadan.

Index: The twilight light indicates the afternoon, which can be associated with the time leading up to breaking the fast during Ramadan. The Green Princess's posture and forward gaze indicate her readiness to face the future and its challenges.

Symbol: The color green symbolizes hope, fertility, and in the context of Ramadan signifies the purity and spirituality of Islam. The narrative text in the screenshot, "The Green Princess begins her journey," symbolizes humanity's spiritual journey in facing the trials and temptations of this world. The armor represents readiness to face internal or external conflict, and also symbolizes a shield of good values.



Figure 3. Displaying the Marjan Syrup Product Served

Visual Description: On the table are two bottles of Marjan syrup, a green melon flavor and a red coconut pandan flavor, poured over a traditional mixed ice dish, creating a striking color and a large portion. The surrounding lighting is warm and natural, adorned with flowers and tropical foliage. According to Danesi (2004), signs can be read in three categories: iconic signs, indexical signs, and symbolic signs, as described below:

Icon: A syrup bottle that visually represents the actual product. The striking green and red colors reinforce the perception of the syrup's flavors, namely melon and coconut pandan, and create a sense of energy after a day of fasting, thus ensuring the body's hydration.

Index: The shaved ice in the mixed ice with tropical fruit syrup can represent the typical Indonesian atmosphere, a blend of diverse ethnicities, religions, and races, yet united in the festive tradition of breaking the fast. This reflects the social reality of Marjan's consumers.

Symbol: The color green itself can signify freshness and nature. After a day of fasting, consumers want to break their fast with colorful mixed ice to experience its freshness. Meanwhile, the color red symbolizes the enthusiasm that awakens the appetite and the festivity of Eid al-Fitr. The sentence in the screenshot, "*mengembalikan alam indah,*" has symbolic meaning, calling for the restoration of nature, so that damaged areas can be restored to their former beauty. Danesi stated that the signs in the advertisement not only convey the product but also "construct ideology" through cultural symbols. In this segment, Marjan is not simply selling syrup but also conveying a spiritual and emotional experience that harkens back to the beauty of nature and the noble traditions of our ancestors.



Figure 4. The Green Princess is Warmly Welcomed by Family and Villagers

Visual Description: Beautiful nature, lush green trees, with a green light shining from the center of the main character's head, the Green Princess. The Green Princess is warmly welcomed by her family and villagers. The red and green drinking glass (a Marjan product), the happy facial expression, and the celebratory atmosphere of Victory Day are depicted.

Icon: The visual of the female figure in green: This is the icon of "The Green Princess" as the personification of nature and freshness, which is directly associated with Marjan syrup. Meanwhile, the red and green drinking glass directly refers to Marjan syrup as a symbol of freshness and natural togetherness among Indonesians.

Index: The green light shining from behind the main character's head symbolizes the life energy that powers the village and the Green Princess. This energy was stolen by Mr. Jungkat, and the Green Princess fights to return it to a peaceful village. It also represents the warm interaction between characters from diverse backgrounds and represents inclusivity and social togetherness, which are the main values of the advertisement's message.

Symbol: Traditional clothing from various cultures here symbolizes the diversity and strong sense of nationalism within Indonesia's diverse society. The tagline in the screenshot, "for everyone," symbolizes the advertisement's main message: that this product is universal and can be enjoyed by anyone from any ethnic group in Indonesia.



Figure 5. Fast-Breaking Ritual

Visual Description: Putri Hijau, a mother, and children from the village are breaking their fast together at dusk. As they break their fast, they drink green-red Marjan syrup on colorful mixed ice. The backdrop is a twilight sky, a fire lantern, and large stones, reflecting a peaceful traditional atmosphere. The text captured on the screen reads, "break the fast and rekindle hope." This text signifies that the moment of breaking the fast, besides symbolizing the end of the fast, is also a good time to rekindle enthusiasm, optimism, and renewed hope.

Icon: Images of drinks and food are realistic, representing typical Ramadan foods, demonstrating Indonesia's abundant natural resources and its sustainability. Furthermore, it implies that greed can damage the environment. The visuals of eye contact and the gesture of drinking together symbolize the harmony created through cultural differences.

Index: Lanterns are lit to signal the end of the fast, signifying the time to break the fast. Gestures when drinking and feeding are an index of the ritual when breaking the fast in the month of Ramadan.

Symbol: Red represents passion and happiness, while green represents hope, purity, and spirituality. The Green Princess, meanwhile, symbolizes cultural unification within society and represents new hope. Women and children symbolize regeneration and sustainable living for the future. Mythologically, Marjan is more than just syrup; it is part of the "sacred ritual" of breaking the fast. This visualization creates the myth that Marjan brings hope, warmth, and togetherness to a spiritual moment.



Figure 6: Marjan Logo

Visual Description: The Marjan logo is a shiny gold color, set against an elegant black background. The effect of sparkling stars or lights moves dynamically, like an explosion of confetti or light particles. The text: "Welcome Victory Day" is curved in typography that follows the logo.

Icon: The Marjan logo, as a direct brand icon, is embedded in consumers' collective memory as a syrup product typical of moments of togetherness, especially during Ramadan and Eid al-Fitr.

Index: The light and sparkle of the stars are indices of celebration, joy, and festivity, marking important moments celebrated collectively. The color gold is an index of luxury, high value, and achievement.

Symbol: "Victory Day" symbolically refers to Eid al-Fitr as a religious and spiritual moment, a triumph after a month of fasting. The overall visual display symbolizes gratitude, inner victory, and openness of heart.

5. Conclusion

The Marjan advertisement "Putri Hijau" (Green Princess) is an example of cultural and spiritual representation packaged through a symbolic and mythological visual narrative. Using Marcel Danesi's semiotic approach, it was discovered that the sign structure in this advertisement forms meaningful relationships through icons (Putri Hijau, the Marjan bottle), indices (the fast-breaking ritual, visual transformation), and

symbols (color, light, and myth). All of these elements come together to build the brand as one that not only sells a product but also offers an emotional and cultural experience.

Thus, the Marjan advertisement successfully creates a kind of "contemporary mythology" that connects the product to the cultural identity of the Indonesian people, particularly during Ramadan and Eid al-Fitr. This study, the Marjan advertisement "Putri Hijau" for Ramadan 2024, is a good example of an advertisement that combines local cultural elements with symbolic and emotional visual communication.

Using the cultural semiotics approach of Marcel Danesi and the sign theory of Charles Sanders Peirce, several findings emerged, including: 1). In this advertisement, signs are divided into icons, indices, and symbols (Peirce), each enriching the denotative and connotative meanings associated with Ramadan; the sanctity associated with the month itself and the holy Eid al-Fitr holiday; and the togetherness with family during Ramadan and Eid al-Fitr in Indonesia. 2). Danesi's semiotic approach shows that this advertisement creates a strong brand image through the folklore myth of the Green Princess; traditional symbols such as green, which symbolizes traditional Malay clothing; and emotional elements such as tears and family hugs. The advertisement not only sells goods but also constructs cultural imagery and religious values as part of its product marketing strategy. 3). The process of signification in the Marjan advertisement occurs in a complex manner, as visual and verbal signs work together in the collective memory of the Indonesian people, generating deep emotional resonance among Indonesians and strengthening local cultural identity. Therefore, this advertisement is not only successful from an aesthetic and marketing perspective, but also reflects the dynamics of Indonesian popular culture, which is imbued with religious, emotional, and mythical values from folklore.

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