

SEMIOTIC ELEMENTS OF BARTHES MODEL ON WALL'S ICE CREAM ADVERTISEMENT

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ABSTRACT

Wall's ice cream advertisements contain various semiotic elements that can be analyzed linguistically and visually. Despite the extensive use of semiotics in advertising, limited research focuses on the application of Barthes' semiotic model in food product advertisements. This study aims to identify and analyze the verbal and non-verbal semiotic elements found in Wall's ice cream advertisements using Roland Barthes' framework, which classifies semiotic elements into denotation, connotation, and myth. A descriptive qualitative method is employed, using 4 data sourced from advertisements on digital platforms such as Instagram and Pinterest. The analysis follows Barthes' Order of Signification to examine how verbal and non-verbal signs construct layered meanings. The results show that the advertisements contain all levels of Barthesian semiotics, there are 12 signs of Signifier, 7 signs of Signified, 10 signs of Denotative, 7 signs of Connotative Signifier, 7 sign of Connotative Signified, 1 sign of Connotative sign. Signifier and Connotative Signifier elements dominating. Meanwhile, there is only one Connotative sign. These findings provide insights into how Wall's advertisements evoke emotions and cultural narratives, offering valuable guidance for future research on semiotics in advertisements.

KEYWORDS

Advertisement
Barthes model
Ice cream
Semiotics
Wall's

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1. Introduction

Advertising has become an essential medium of modern communication, providing as a link between companies and their target consumers. Advertisements allow businesses to effectively and attractively convey their identity as brands, values, and product features. As defined by Kotler and Keller (2016), advertising is a strategic weapon that properly involves people by means of aesthetics, emotions, and reasoning. Seeking to evoke emotions and create more significant relationships with consumers, such a combination produces lasting brand experiences that beyond basic product information (Kotler and Keller 2016). Advertising functions as both a promotional tool and an art form, capable of conveying meaning and combining emotions (Rigby and Lee 2024). Ice cream frequently takes prominence in promotional advertising (Winata 2015).

Ice cream is a centuries-old culinary product that has evolved in flavour, shape, and social importance. Ice cream has been present for thousands of years, with early evidence dating back to ancient China roughly 2000 years ago, when royal households enjoyed a basic delicacy composed of ice and milk. Ice cream was first introduced in Europe in the 17th century and then expanded around the world as the food business and refrigeration technology advanced (Weiss 2011).

By considering ice cream-specific advertising, the emphasis moves to ideas of luxury, happiness, and moments of nostalgia. To appeal to their consumers, ice cream companies may employ visually appealing images and emotional story line. Studies on sensory products like ice cream have found that advertisement promoting taste, texture, and the pleasure connected with their consumption

enhance consumers (Shukla 2023). Food and beverage advertisements often highlight the sensory experience and pleasant feelings consumers may get from the product by combining visual and verbal elements (Curran 2021). One of the ice cream brands with visual and verbal aspects meant to grab consumers' attention is Wall's (Boggy 2023).

Wall's, a prominent ice cream brand, utilises advertising strategies that emphasise emotional messaging and consumption experiences. Wall's advertisements frequently highlight themes of happiness by depicting families, children, or leisurely moments, thereby associating their product with everyday joyful experiences (Naibaho., S Sinaga., Juaniva. 2020). The use of emotional elements in advertising has the potential to improve brand memory and increase customer intent to purchase (Bhargavi 2024). Wall's advertisements are pertinent for analysis through a semiotic lens.

In the case of ice cream, advertising not only showcase the product but also attempt to create an emotional experience that connects with consumers. Based on studies, food and beverage advertising frequently emphasise sensory sensations and pleasant feelings through the use of visual and verbal elements (Singh 2023). Wall's, a well-known ice cream commercial, uses advertising methods that emphasise enjoyment and connection in its narratives. This provides an engaging creating for analysing how semiotic elements in these advertising interact intimately to convey effective messages.

Semiotics is the examination of signs and the systems of meaning produced by many modes of communication, encompassing both verbal and non-verbal forms. In semiotics, a sign is a fundamental element that represents something else, enabling the comprehension or attribution of meaning to certain objects, occurrences, or concepts. Ferdinand de Saussure, a linguist recognised as a pioneer in contemporary semiotic theory, characterised a sign as a combination of "signifier" and "signified," with the signifier referring to a material form or symbol that is apparent, and the signified relating to the concept or meaning it conveys (Saussure 1983).

Semiotic elements, encompassing both verbal and non-verbal elements, significantly influence the construction of meaning in advertisements. These elements encompass images, colours, text, sounds, and symbols that together construct a specific narrative or message. Verbal signs consist of linguistic components, including words, sentences, or phrases, employed to communicate explicit meaning within a message. In communication, verbal signs are typically explicit, conveying information that is readily comprehensible to the audience. Barthes demonstrates that verbal signs frequently offer "anchorage" or clarifications for visual components, aiding the audience in grasping the primary meaning of the message. Non-verbal signs include visual elements such as images, colours, facial expressions, body movements, and various symbols. These signs function implicitly, frequently creating an atmosphere or supplementary meaning that cannot be entirely articulated through language. Barthes posits that non-verbal signs frequently serve to elicit emotions and encompass wider cultural connotations. Non-verbal cues possess the capacity to elicit varied interpretations influenced by the cultural context or individual experiences of the audience (Barthes 1977).

Barthes examine the signs in visual object using the denotative and connotative "levels of meanings". Barthes clarifies on this approach in *Mythologies* (1972), asserting that meanings in communication operate on three levels: denotation, connotation, and what he refers to as the "second-order of signification" or myth. This framework serves as the foundation for examining intricate media texts like advertising, which integrate verbal and non-verbal elements to create various narratives. At the first level, denotation signifies the literal or basic meaning of a sign. Barthes (1972) defines this as the most immediate connection between the signifier (the sign's form) and the signified (the concept it conveys). The second level, connotation, refers to the cultural and emotional meanings connected to the sign. Barthes asserts that at this stage, meaning becomes more malleable, influenced by cultural norms and the personal experiences (Barthes 1972).

Barthes expands his analysis to the third level, or the second-order of signification, wherein signs elevate into the field of ideology, becoming what he refers to as "myth." At this level, meanings derived from denotation and connotation are integrated into wider cultural narratives. Barthes (1972)

suggests, "Myth transforms history into nature," indicating that these created significations seem universal and eternal (Barthes 1972). Semiotics research in advertising has shed light on how visual and verbal signs are utilised to build meaning. However, much present research focusses on single-layered meanings rather than going further into the various layers of meaning that might be formed. Roland Barthes' *Mythologies* (1972) established the notion of orders of signification, which include denotation, connotation, and myth, as an analytical framework for understanding layered meanings in media, including advertisements. Barthes emphasised that every part of a sign, verbal and nonverbal, is important in building deeper, often ideological interpretations. As a result, an in-depth examination of how Wall's advertisements use semiotic elements is necessary to fill the study gap in this field.

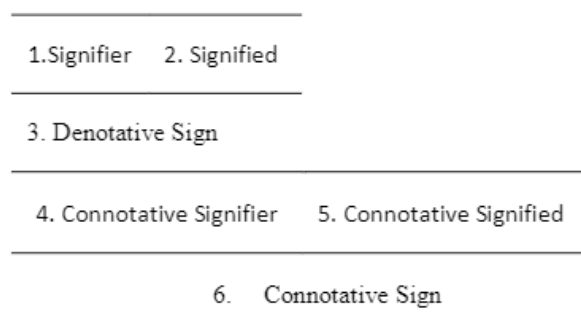


Fig. 1. Barthes' Second Orders of Signification (Chandler 2007)

Various studies have been conducted on the use of semiotics in advertising, particularly employing Roland Barthes' analytical model. One prior study by Juniato Sidauruk et al. in 2019, titled "Semiotic Elements Of Barthesian Model On 'Zooey Deschanel' Pantene Shampoo Print Advertising," analyzes Barthesian semiotics in beauty product advertisements. This study highlights how print advertisements combine verbal and non-verbal elements to convey commercial and ideological messages. The Pantene advertisement was examined in depth through Barthes' theory of signification, which includes denotative, connotative, and mythic meanings (Sidauruk 2019). This study highlights how print advertisements combine verbal and non-verbal elements to convey commercial and ideological messages. The Pantene advertisement was examined in depth through Barthes' theory of signification, which includes denotative, connotative, and mythic meanings. However, this research focused on beauty products, specifically shampoo, and it appears that no study has specifically looked at ice cream advertisements using Barthes' semiotic model.

Another study by Sondang Manik et al. in 2022, titled "A Semiotic Pragmatic Analysis Of Signs On Billboard Advertisement," discusses pragmatic semiotic analysis of signs present in billboard advertisements, focusing on Roland Barthes' semiotic elements, including denotative, connotative, and mythic meanings behind those signs (Manik, Tampubolon, and Padang 2022). Although this research has provided deep insights into the use of Barthesian semiotic elements in billboard advertising, there is a lack of specific studies on food and beverage advertisements such as ice cream, which interact visually and emotionally with consumers.

A subsequent study titled "A Semiotic Analysis in Victoria's Secret Product Advertisements" by I Gede Dayuh Suryantara et al. (2022) examines the semiotic analysis of verbal and non-verbal signs in Victoria's Secret product advertisements. This research employs Saussure's (1983) semiotic theory to understand the elements of signifier and signified, as well as Barthes' theories on denotative and connotative meanings (Suryantara, Santika, and Pratiwi 2022). While this study focuses on analyzing verbal and non-verbal signs by Saussure and Barthes theory in fashion and beauty product advertisements, it has yet to investigate food advertisements specifically for ice cream, which possess unique emotional and visual appeal that will produce myths.

Previous studies indicate that further particular studies targeted on ice cream product advertising using semiotic aspects to produce a distinct visual and emotional experience are needed. Products like Wall's ice cream differ greatly from beauty or fashion products in that they use visual

components, colours, and meanings directed towards enjoyment and pleasure. In this study, an analysis will be presented in the form of a wall's ice cream advertisement that has been selected from its verbal and non-verbal signs which will be further explained using the second order of signification in the form of denotative, connotative, and myth. The aim of this study is to examine the semiotic elements found in Wall's ice cream advertising using Roland Barthes' semiotic model. This technique explores how verbal and nonverbal signs combine to produce meanings at multiple levels—from denotation to connotation—and how these meanings are projected into larger societal narratives through myths. The research focusses not only on identifying semiotic elements, but also on how these elements interact to create emotional and ideological relationships with customers.

2. Method

Emphasizing the requirement of a comprehensive knowledge of the subtle meanings resulting from social interactions, this study uses a qualitative approach. Denzin and Lincoln (1994) define qualitative approaches as research techniques using natural settings to understand phenomena that occurs (Denzin and Lincoln 1994). This closely relates to studies on the purpose of ice cream advertisements. This may be since the qualitative research seeks to comprehend how phenomena like ice cream advertisements, containing messages and meanings created by advertisers and acquired by consumers in a natural socio-cultural context, relate.

This qualitative approach to semiotic study on ice cream advertisement aims to explore the function of semiotic elements, both verbal and nonverbal, in the development of meaning in advertisements. This study examines the visual and linguistic signals in the advertisement, as well as the audience's understanding of the meaning within a specific cultural and social context resulting from the previous second order of signification analysis. This study is interpretative in nature, since the researcher will attempt to grasp the meaning generated by semiotic signs by analysing the social and cultural context that contains they appear. This study will examine at how consumers perceive the signs used in ads, as well as how these meanings are impacted and formed by certain social and cultural contexts. The goal of qualitative research is to perceive the social reality through the lens of the research subject. In this case, ice cream advertisement are viewed not just as business promotional tools, but also as cultural texts with significant meaning. These writings utilise a range of semiotic elements to convey messages about lifestyle, enjoyment, and identity. Using this method, the researcher desires to unveil the more complex and profound layers of meaning hidden behind the visual and verbal imagery in advertisements, as well as how these meanings are linked to bigger cultural folklore.

This research utilized data collected from a variety of Wall's ice cream advertisements available on platforms including Instagram and Pinterest. These sources were selected to provide a comprehensive overview of Wall's advertising approach, capturing the visual and textual elements that convey brand messages across different online platforms.

In this study, data collection techniques were carried out using qualitative steps that aim to find and analyze semiotic elements in ice cream advertisements on Barthes' model. In this study, data collection involved the use of documentation techniques through the collection, analysis, and interpretation of materials presented in published advertisements. Data collection in a qualitative approach should be focused on finding complex meanings of social interactions manifested in texts, images, or other media (Denzin and Lincoln 2011).

The first step in data collection is searching for and identify relevant data sources. In this approach, the researcher will exploring various digital platforms that contain ice cream advertisements, such as Instagram and Pinterest. In line with Creswell's (2014) view, which emphasizes that data sources in qualitative research can be diverse, including visual texts such as images and videos (Creswell 2014), the researcher should conduct a thorough exploration of various digital sources to find ads that can be used for semiotic analysis. The next step is downloading ice cream advertisements in the form of images from these sources. This step is important because the downloaded ads will be the main data analyzed in depth using Barthes' semiotic theory. In accordance with Patton's (2002) view, data in qualitative research is often in the form of visual data (Patton 2002), which requires downloading and collecting in order to be analyzed in detail. Then, analyzing the downloaded ice cream advertisements to determine whether the data contains information relevant to the research.

Data analysis techniques are systematic processes in searching, organizing, and analyzing data to gain a deep understanding (Miles and Huberman 1994). They outline the process of qualitative data analysis into three main steps such as data reduction (identifying the data using Barthes' theory), data display (categorizing the data based on semiotic elements such as verbal and non-verbal signs and analyzing the data using the Second Orders of Signification), and conclusion drawing/verification (collecting the data that has been found into one based on Barthes' model, then concluding all discussions in this research).

3. Results and Discussion

3.1. Results

The researchers used Wall's ice cream ads as the subject of their study. The data collected from Instagram and Pinterest already have interesting visuals to analyze. The data that has been collected in total for the advertisements of Four Wall's Ice Cream is as follows.

Number	Data	Source
1	 <p>The advertisement features a dark, moody background with a bright yellow sun or moon in the upper center. In the foreground, three ice cream sticks are shown: one with green and white stripes, one with orange and white stripes, and one with white and orange stripes. The text 'ICE CREAMS' is written in a small, white, sans-serif font above the large, yellow, jagged, and dripping text 'WORST NIGHTMARES'. The Wall's logo is in the top left corner.</p>	Instagram
2	 <p>The advertisement has a red, textured background. In the center, a Cornetto Disc ice cream is shown, which is a red velvet cake slice with white cream and red velvet shavings. The text 'NEW!' is in a small red circle at the top right. Below it, 'THIS VALENTINE SHARE' is written in white. The 'Cornetto Disc' logo is in a stylized font, with 'RED VELVET' below it. The Wall's logo is in the top left corner.</p>	Pinterest

3



Pinterest

4



Pinterest

3.2. Discussion

An explanation of the analysis of the data will be presented in the following:

- a. Semiotic Elements on Ads 1



Fig. 2. Ads 1 from Instagram

The following are the results of semiotic elements that include verbal and non-verbal signs from data ads 1:

Table 1.

Verbal Sign	Non Verbal Sign
Phrase “Ice Creams' Worst Nightmares”	Figure of three of Wall's ice cream products
Brand name “Wall’s”	The background is dominated by orange and black tones
	Silhouettes of bats
	Figure of moon

Data Analysis Second Order of Signification Ads 1

The results of the semiotic elements in the form of verbal and non-verbal signs are then further analyzed by means of the second order of signification.

The phrase "Ice Creams' Worst Nightmares" serves as the central verbal sign in this advertisement (1). Presented in a font style resembling dripping liquid, it evokes a visual association with horror and the spooky aesthetic commonly linked to Halloween (4). This design choice sparks curiosity and creates a sense of thrilling excitement, blending suspense with playfulness in alignment with festive themes (3). The term "nightmares" specifically ties to a lighthearted fear, placing this ice cream in the context of Halloween traditions (5). This effectively repositions the product as part of a cultural celebration filled with fun, humor, and moments of joy, making it more relatable and memorable to consumers during the seasonal festivities (6).

The logo with the text "Wall's" (1) is a verbal sign that connotes brand identity (4). By using a simple font in white (1), it provides a sharp contrast against the background, making it easy to read (3). The white color can represent the quality of the product as clean and simple (2).

The figures of three Wall's ice creams each display unique shapes and bright colors (1). Twister (1) is a spiral-shaped ice cream (2) with green and white colors that convey a playful and fun impression (4). Next, Solero (1) is shaped like a slice of mango (2), suggesting a fresh fruit flavor (3). Its fruit-like shape makes it appear natural and healthy (4), evoking a tropical beach atmosphere (5). Lastly, Calippo (1) has a tube-like shape (2). This packaging gives a practical impression as it can be enjoyed anytime (5).

The background in this ad is dominated by a combination of orange and black colors, giving it a strong visual. The color orange (1) symbolizes enthusiasm, warmth, and cheerfulness (2). This orange color resembles twilight or autumn light (3). Meanwhile, black (1) symbolizes mystery, tension, and an atmosphere of horror (2). This color is the dominant dark color at the bottom of the background (3), which can give the feel of a mysterious night (4). The combination of these two colors reflects the cultural symbol of Halloween which is synonymous with fun but has a creepy impression (6).

The black silhouette of a bat (1) is often associated with night, caves, or creatures of the night (2). Bat silhouettes are darkly depicted as animals that fly at night (3). Bats are often used as a symbol of Halloween (4). This creates an imaginative element that refers to horror stories but is not scary (5). The bat silhouette symbolizes the atmosphere of Halloween night, reflecting the brand's creativity in adopting a theme that is popular in global culture (6).

A round, large, and luminous image of the moon in the center of the background (1). The moon symbolizes night time, a symbol of romance, mystery (2). The moon is a celestial body that reflects sunlight and is seen shining at night (3). The glowing yellow color gives a warm but mysterious impression that accentuates the characteristic aesthetics of Halloween night (4) so that it can create imagination in creative Halloween-themed advertisements (5). The combination of the

shape of the moon and its yellow color depicts a combination of the night atmosphere with the fun of Halloween celebrations which produces a visual connection by consumers (6).

b. Semiotic Elements on Ads 2



Fig. 3. Ads 2 from Pinterest

The following are the results of semiotic elements that include verbal and non-verbal signs from data ads 2:

Table 2.

Verbal Sign	Non Verbal Sign
Text "KWALITY WALL'S"	Red Background
Text "NEW!"	The Cornetto ice cream with a chocolate disc on top
Phrase "Cornetto Disc"	Slices of Red Velvet cake beside the Cornetto
Phrase "Red Velvet"	Red sprinkles
Phrase "This Valentine Share"	

Data Analysis Second Order of Signification Ads 2

The results of the semiotic elements in the form of verbal and non-verbal signs are then further analyzed by means of the second order of signification.

The logo with the text "Kwaliti Wall's" (1) is a verbal sign that connotes brand identity (4). By using a simple font in white (1), it provides a sharp contrast against the background, making it easy to read (3). The white color text can represent the quality of the product as clean and simple (2).

The text "NEW!" in white (1) indicates that the Cornetto Disc Red Velvet product is a new variant (2). The text means something that is new or has never existed before (3). This word creates a sense of curiosity that attracts consumers (4) and makes them enthusiastic about trying something that has never existed before (5). It can be concluded that this word reflects Cornetto's marketing strategy to bring something new to its consumers (6).

The phrase "Cornetto Disc" in Cornetto's signature font (1) indicates the product name of the Cornetto ice cream flavor (2). The phrase shows that Cornetto ice cream products have a chocolate disc or disc-shaped element at the top (3). This "disc" gives the product a more distinctive appearance than other flavours (5).

In the phrase "Red Velvet", the white color (1) refers to the sweet and creamy cake flavor variant (2). This flavor is based on red velvet cake with the image of chocolate flavor combined with cream cheese complete with red color (3). It is usually associated with special moments or celebrations such as Valentine's Day (4). Thus, this phrase can create a romantic symbol in the form of ice cream with a loved one (5).

The phrase "This Valentine Share" in pink (1) invites to share this ice cream product during Valentine's Day (3). This ice cream product is more than just a food but also a symbol of love on Valentine's Day (5).

Furthermore, the red background color dominates (1) with the context of the valentine theme (2). The red background brings the impression of feelings of passion, deep love, and courage to declare love in accordance with the valentine theme (5).

The image on The Cornetto Ice Cream with a Chocolate Disc on Top with an attractive color contrast (1) with a cone shape and a delicious-looking chocolate disc topping (3) makes this ice cream look premium with a romantic theme that this product is designed to celebrate special moments such as valentines (5).

The image Slices of Red Velvet Cake Beside the Cornetto (1) depicts a physical representation of a red velvet cake (3), making this slice of cake create a combination between the main product (ice cream) and supporting food (cake) (4). Symbolically, this cake slice can reinforce romantic themes related to celebration, love, warmth, especially when sharing warmth with the closest person (5).

In the Red Sprinkles image (1) the red color symbolizes love and affection (2). These sprinkles are decorative decorations made of sweet materials to complement the aesthetics of the ice cream (3).

c. Semiotic Elements on Ads 3



Fig. 4. Ads 3 from Pinterest

The following are the results of semiotic elements that include verbal and non-verbal signs from data ads 3:

Table 3.

Verbal Sign	Non Verbal Sign
Phrase "Twister Fruit Zingerrr"	Logo Wall's
Sentence "Wow, it's sour!"	Green colored ice cream
Sentence "Ooooh, it's sweet too!"	Yellow colored ice cream
Sentence "Hold on a minute, it's sour and sweet"	Purple colored ice cream
	Arrows

The results of the semiotic elements in the form of verbal and non-verbal signs are then further analyzed by means of the second order of signification.

Data Analysis Second Order of Signification Ads 3

In the phrase "Twister Fruit Zingerrr" provides a unique visual form (1). "Twister" is something that spins while 'Fruit Zingerrr' gives the image of a fresh fruit flavor (2). This is the name of an ice cream product made from fruit with a sweet and sour flavor (3). The use of the word "Zingerrr" refers to the product's energetic, colorful, and fun theme (5).

The sentence "Wow, it's sour!" (1) indicates that a sour taste is felt by someone when trying this ice cream (3). "Sour" indicates a sharp taste while 'wow' suggests that the ice cream is sour (2). The emotion shown with this sentence is the attraction of this ice cream that makes consumers curious about the taste experience (5).

The sentence "Ooooh, it's sweet too!" (1) is a combination of the words "Ooooh" giving a tone of admiration and "it's sweet too!" giving the experience of a sweet taste along with another taste of sour (3). This flavor involves a cheerful and pleasant atmosphere with the display of sweetness (5).

The sentence "Hold on a minute, it's sour and sweet" (1) invites us to pay attention to the taste sensation as if this ice cream changes consumers' expectations of taste (4). This sentence illustrates that this ice cream does not only have two main flavors, sour and sweet, but there is a combination of both (3).

The Wall's logo (1) is a strong visual symbol with distinctive design elements that reflect its brand identity (3). The logo has a heart shape (1) that symbolizes love and fun in the ice cream product as well as universal positive emotions (4). The dominant red color (1) gives a sense of energy, passion, and universal appeal that can be accepted by a wide range of people (5).

The green color of the ice cream (1) indicates that it has flavors such as green apple or kiwi (3). This green color symbolizes freshness, nature, and certain fruit flavors, such as kiwi, green apple, and others (2). The green color of ice cream shows positive emotions, such as a sense of happiness and relaxation when consuming sweet ice cream that feels refreshing (5).

Yellow ice cream (1) signifies a flavor that is sour and fresh (3). By having a sour fruit flavor, such as lemon or orange, it is often identified with the freshness of natural acid (2). The yellow color usually symbolizes joy and energy (4) to reinforce the message that the ice cream is fun in the experience of enjoying a refreshing sour taste (5).

Purple ice cream (1) has a diverse fruit flavor as there is a distinctive sweetness with a touch of sourness (3). This ice cream signifies complex flavors with fruits that have a mixture of sweetness and sourness, such as grapes or berries (2). The combination of sourness and sweetness in purple provides a different taste experience (5).

The arrow symbol (1) provides a direction or goal to follow (2). It gives instructions on where one should move or what to do (3). The arrow symbol is often associated with the concept of movement, progress or change (4). In this context, it illustrates the main focus and meaning that the ice cream must be seen or tried (5).

d. Semiotic Elements on Ads 4



Fig. 5. Ads 4 from Pinterest

The following are the results of semiotic elements that include verbal and non-verbal signs from data ads 4:

Table 4.

Verbal Sign	Non Verbal Sign
"Mini Milk"	Illustration of ice cream with three color variants (white, pink, chocolate)
"12"	Image of an animal character holding an ice cream.
"Rich in Calcium"	Combination of yellow and red.
"Made with Fresh Milk"	Logo Wall's
"1 x 35ml MINI MILK = 1.5"	Cow
"Responsibly made for kids"	Milk

The results of the semiotic elements in the form of verbal and non-verbal signs are then further analyzed by means of the second order of signification.

Data Analysis Second Order of Signification Ads 4

The phrase "Mini Milk" with a wavy font (1) refers to the small size of the ice cream product in the sense that it is for children's portions (2). This milk ice cream product is produced in small sizes by ice cream companies (3). This makes it easy to consume by children (4).

The number "12" in red with an exclamation mark at the end (1) indicates the number of ice cream consisting of 12 sticks contained in one package (3). So that it provides economic and practical value for families (4) which will cause happiness in togetherness (5).

The phrase "Rich in Calcium" displayed in bold letters and placed on a wooden board (1) shows the content of calcium minerals in large quantities in this ice cream product (3). Thus, health aspects such as having good nutrition for children's growth (4).

The phrase “Made with Fresh Milk” in blue letters and placed on a wooden board (1) indicates that this ice cream is made using fresh milk instead of powdered milk or other substitutes (3). This ice cream is made with authenticity, purity, and premium quality (4) because the main raw material is fresh milk (2). This ice cream product not only tastes delicious because it is made from quality ingredients, but also provides nutritional benefits for health because it is made from real milk from cows (6).

The text “1 x 35ml MINI MILK = 1.5” displayed with numbers and mathematical symbols at the top of the package (1) is factual information about the size of the product and its nutritional content (3), namely the volume of one Mini Milk ice cream bar is 35ml and the nutritional value is 1.5 (2). This illustrates the manufacturer's commitment to providing precise information in a transparent manner (5).

The phrase “Responsibly made for kids” in the form of a green badge at the bottom of the packaging (1) states that this product is produced with the safety and needs of children in mind (3) so that the producer's concern can make children prosper in safety (5).

Mini Milk ice cream is shown in the illustration with three color variants (1) These three colors (vanilla, strawberry, chocolate) are arranged to create a harmonious and appetizing color combination (2) so that this milk ice cream causes children's excitement in liking the 3 flavors (5).

The image of a cartoon animal character such as a lion, holding a colorful ice cream (1) creates a physical element in the form of a cartoon character that presents the concept of joy (2). This can be a nostalgic childhood full of fun moments with family or friends (5).

The ice cream advertising image features a background combination of yellow and red colors (1). These two colors are often used to communicate positive feelings such as happiness and enthusiasm (3) so that the ice cream has an appeal to children (4) because the combination of these two colors reflects the experience of enjoying ice cream with a joyful moment (5).

The Wall's logo (1) is a strong visual symbol with distinctive design elements that reflect its brand identity (3). The logo has a heart shape (1) that symbolizes love and fun in the ice cream product as well as universal positive emotions (4). The dominant red color (1) gives a sense of energy, passion, and universal appeal that can be accepted by a wide range of people (5).

The image of a cow in a green meadow (1) represents the concept of fresh milk used as the base for ice cream (2). Cows are farm animals known as a source of milk (3).

The image of milk showing a container of fresh milk poured into a glass (1) is a physical visual of milk as the main ingredient of ice cream (2). This milk image is a white liquid that is generally recognized as a product of cattle (3). Milk symbolizes healthy and natural freshness (4).

In the following, starting from the semiotic elements in the form of verbal and non-verbal signs to the second order of signification, the overall result of the analyzed data is summarized.

Ads 1

Sign	1	2	3	4	5	6
Phrase “Ice Creams' Worst Nightmares”	+	-	+	+	+	+
Brand name “Wall’s”	+	+	+	+	-	-
Figure of three of Wall's ice cream products	+	+	+	+	+	-
The background is dominated by orange and black tones	+	+	+	+	-	+
Silhouettes of bats	+	+	+	+	+	+
Figure of moon	+	+	+	+	+	+
Total	6	5	6	6	4	3

Based on table, there are 6 signs of Signifier, 5 signs of Signified, 6 signs of Denotative, 6 signs of Connotative Signifier, 4 sign of Connotative Signified, 3 sign of Connotative sign.

Ads 2

Table 6.

Sign	1	2	3	4	5	6
Text "KWALITY WALL'S"	+	-	+	+	-	-
Text "NEW!"	+	+	+	+	+	+
Phrase "Cornetto Disc"	+	+	+	-	+	-
Phrase "Red Velvet"	+	+	+	+	+	-
Phrase "This Valentine Share"	+	-	+	-	+	-
Red Background	+	+	-	-	+	-
The Cornetto ice cream with a chocolate disc on top	+	-	+	-	+	-
Slices of Red Velvet cake beside the Cornetto	+	-	+	+	+	-
Red sprinkles	+	+	+	-	-	-
Total	9	5	8	4	7	1

Based on table, there are 9 signs of Signifier, 5 signs of Signified, 8 signs of Denotative, 4 signs of Connotative Signifier, 7 sign of Connotative Signified, 1 sign of Connotative sign.

Ads 3

Sign	1	2	3	4	5	6
Phrase "Twister Fruit Zingerrr"	+	+	+	-	+	-
Sentence "Wow, it's sour!"	+	+	+	-	+	-
Sentence "Ooooh, it's sweet too!"	+	-	+	-	+	-
Sentence "Hold on a minute, it's sour and sweet"	+	-	+	+	-	-
Logo Wall's	+	-	+	+	+	-
Green colored ice cream	+	+	+	-	+	-
Yellow colored ice cream	+	+	+	+	+	-
Purple colored ice cream	+	+	+	-	+	-
Arrows	+	+	+	+	+	-
Total	9	6	9	4	8	0

Based on table, there are 9 signs of Signifier, 6 signs of Signified, 9 signs of Denotative, 4 signs of Connotative Signifier, 8 sign of Connotative Signified, 0 sign of Connotative sign.

Ads 4

Table 8.

Sign	1	2	3	4	5	6
"Mini Milk"	+	+	+	+	-	-
"12!"	+	-	+	+	+	-
"Rich in Calcium"	+	-	+	+	-	-
"Made with Fresh Milk"	+	+	+	+	-	+
"1 x 35ml MINI MILK = 1.5"	+	+	+	-	+	-
"Responsibly made for kids"	+	-	+	-	+	-
Illustration of ice cream with three color variants (white, pink, chocolate)	+	+	-	-	+	-
Image of an animal character holding an ice cream.	+	+	-	-	+	-
Combination of yellow and red.	+	-	+	+	+	-
Logo Wall's	+	-	+	+	+	-
Cow	+	+	+	-	-	-
Milk	+	+	+	+	-	-
Total	12	7	10	7	7	1

Notes:

+ : positive

- : negative

Based on table, there are 12 signs of Signifier, 7 signs of Signified, 10 signs of Denotative, 7 signs of Connotative Signifier, 7 sign of Connotative Signified, 1 sign of Connotative sign.

Following an analysis through all of the advertisements, the author arrives at the conclusion that the Signifier and Denotative sign are the most commonly seen signs in all of the advertisements that were just analyzed. Signified, Connotative Signified, and Connotative Signifier are all components that may be found in certain signs for which the Signifier and Connotative Signifier are the only components that are emphasized. In this case, the Connotative Sign is only found in a few, and even just one, sign in each advertisements. This is due to the fact that the Connotative Sign in ads is the highest level in the order of signification (Chandler 2007).

4. Conclusion

Advertising functions as an essential medium for contemporary communication, especially regarding sensory products such as ice cream, where emotional appeal and sensory imagery are pivotal. Wall's ice cream advertisements aim to highlight the product while simultaneously eliciting emotions of happiness, nostalgia, and enjoyment. This study examines the construction of layered meanings in Wall's advertisements through denotation, connotation, and myth, utilizing Roland

Barthes' semiotic model. The investigation draws on Barthes' theory of signification to investigate the collective production of emotive narratives and cultural connotations by elements such as text, color, imagery, and symbols. Consumers form a strong emotional connection with Wall's advertising because they place an emphasis on sensory pleasure, celebration, and family. As a result, these advertisements are an excellent subject for semiotic studies.

On the other hand, it highlights the value of advertising as cultural texts that transmit fundamental messages about identity, leisure, and lifestyle, rather than solely as a commerce. The study utilizes a qualitative approach, incorporating the viewpoints of Norman K. Denzin and Yvonna S. Lincoln, to comprehend the intricate meanings that emerge from cultural contexts and social interactions. The introduction likely delineates the research's objective to examine the role of verbal and nonverbal semiotic elements in advertisements in the formation of consumer perception and meaning. The research aims to reveal the intricate layers of meaning embedded in the imagery used in these advertisements by analyzing the visual and linguistic signals within specific cultural and social contexts. This establishes the groundwork for a more comprehensive examination of the ways in which advertisements serve as potent instruments for cultural expression and communication.

The findings demonstrate that verbal elements like "NEW!" and "Ice Creams' Worst Nightmares" play a crucial role in shaping brand identity and stimulating consumer curiosity and engagement. The cultural resonance of advertisements is enhanced by non-verbal elements, including the vibrant use of colors (red, green, yellow) and symbolic imagery (bats, moon, animated characters), which leverage widely recognized themes such as Valentine's Day or Halloween. Advertisements are integrated into wider cultural narratives through connotative and mythical layers, whereas denotative meanings provide clear product information. Halloween-themed advertisements invoke playful dread and enjoyment, while Valentine's Day advertisements highlight love and sharing.

The study concludes that semiotic elements are crucial for shaping consumer perceptions and are closely linked to cultural folklore, suggesting that advertisements serve as powerful tools for cultural expression and communication. The findings highlight the importance of understanding the cultural and social dimensions of advertising, thus laying the groundwork for future research that will explore these dynamics further.

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