

Semiotic Analysis in Yamaha Fazzio of Verbal and Visual Signs in Advertisement

Dewa Ayu Anggan Desy Pramitha¹, Gede Irwandika²

^{1,2}*Universitas Mahasaraswati Denpasar*

Email: anggandesy99@gmail.com, irwandika@unmas.ac.id

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Abstract- This research analyzes the Yamaha Fazzio advertisement using Roland Barthes' semiotic approach, emphasizing the interplay between verbal and visual sign in constructing a compelling brand narrative. The Yamaha Fazzio advertisement was chosen as the object of study because of its high popularity in the Indonesian market, as well as its unique branding strategy by targeting young, tech-savvy consumers, making it relevant to current market trends. The analysis examines various scenes from the advertisement, showcasing how components such as color, imagery, and textual cues contribute to the portrayal of the Yamaha Fazzio as a symbol of modernity, innovation, and a dynamic lifestyle. Specifically, this research aims to analyze how the verbal and visual signs in Yamaha Fazzio advertisements convey messages regarding product identity and branding. Additionally, this study applies Wierzbicka's color theory to explore the psychological and cultural associations of color in advertisements, offering deeper insights into how semiotics can shape consumer perception and behavior in digital marketing. By integrating these theoretical frameworks, the research underscores the significance of effective communication in advertising and its impact on engaging a tech-savvy audience.

Keywords: Semiotics, Advertisement, Sign, Messages

I. INTRODUCTION

Semiotics is the theory and study of signs and symbols, particularly as elements of language or other communication systems. According to Saussure (1983:65) Semiotics is the science and symbols that specifically communicate something verbally and unspoken. Semiotics is an important tool to use when interpreting the meaning or information contained in a sign. According to Roland Barthes (1957), a sign refers to something that contains meaning, such as a written or spoken word, symbol, or myth. One of Barthes' main themes is the importance of distinguishing culture from nature, and avoiding the naturalization of social phenomena. One form of communication is through the use of promotional messages in

advertisements or other public displays. According to Umberto Eco, another important thinker in semiotics, "every cultural phenomenon can be studied as a communication" (Eco, 1976). This perspective highlights the importance of understanding the cultural codes embedded in advertisements. Gunther Kress and Theo van Leeuwen emphasize the importance of multimodality in communication, where "meaning is constructed through the interaction of different semiotic modes, such as text, image, and sound" (Kress & van Leeuwen, 1996). Although semiotics has long been recognized as a powerful tool for analyzing the meaning of signs and symbols in various forms of communication, understanding of how verbal and visual elements specifically interact to shape

consumer perception and brand identity in modern digital advertising remains limited. Previous research, such as studies by Forceville (2016) and McQuarrie (2008), has discussed the use of semiotics in advertising, but has not deeply explored the interaction between multimodality and brand perception in the digital automotive context. Therefore, there is a significant research gap in understanding how semiotic principles are applied in contemporary contexts such as the Yamaha Fazzio advertisement.

Advertisement is a tool used in marketing and advertising to promote or sell a product, service, or idea. According to Leech (1996: 25) Advertisement means communication, which tries to influence someone or advise someone about a particular product, job, or service, and can be in the form of a notice, image, textual content, film, track, or a mixture of all. This allows brands to spread the word to potential customers. In advertising there is a verbal and visual sign that aims to persuade people. To attract people's interest in the goods in the advertisement, advertisers must be imaginative. Effective advertising relies on clear content and imaginative imagery. Verbal cues are in written format. Meanwhile, visual cues such as images and movements are terms used in marketing. Signs have meanings that help readers understand the message included in the advertisement. According to Leech (1981) the meaning of words is complex, which has components such as ideas, qualities, relationships, personal feelings, and associations. Verbal and visual cues are used in advertising to convey its message.

In the rapidly evolving digital marketing landscape, advertising has become a powerful tool for conveying complex messages through verbal and visual elements. The Yamaha Fazzio advertisement is a prime example of this phenomenon, where semiotics plays a vital role in shaping consumer perception and brand identity. Semiotics, the study of signs and symbols as elements of communicative behavior, offers a powerful lens for analyzing the complex interplay of language, imagery, and cultural meaning in advertising.

Roland Barthes, a pioneer in the field of semiotics, argued that "advertising is a system of signs in which each element functions as a sign that communicates a certain meaning" (Barthes, 1972). In this context, the Yamaha Fazzio advertisement is not just a promotional tool, but a narrative that brings together verbal and visual

cues to create a coherent brand story. The verbal elements of the advertisement, such as the slogan and tagline, work together with its visual imagery to evoke certain emotions, aspirations, and cultural values in the audience.

Although semiotics has long been recognized as a powerful tool for analyzing the meaning of signs and symbols in various forms of communication, there is still a significant gap in understanding how verbal and visual elements specifically interact to shape consumer perceptions and brand identities in modern digital advertising. Saussure (1983) emphasized that semiotics is the science of signs, where symbols communicate meaning both verbally and non-verbally. Umberto Eco (1976) further argued that 'every cultural phenomenon can be studied as a communication,' highlighting the importance of understanding the cultural codes embedded in advertising. Barthes (1972) also contributed to this field by stating that 'an advertisement is a sign system in which each element functions as a sign communicating a particular meaning.' Despite this theoretical foundation, empirical research on how these semiotic principles apply in contemporary contexts such as Yamaha Fazzio, is limited. This research seeks to address this gap by analyzing Yamaha Fazzio advertisements through the lens of semiotic theory, focusing on how the interaction of verbal and visual cues builds a coherent brand narrative that aligns with modern cultural values and consumer aspirations. Based on the multimodal approach proposed by Kress and van Leeuwen (1996), which emphasizes that 'meaning is constructed through the interaction of multiple semiotic modes,' this study aims to provide deeper insights into the ways semiotics can be used in digital marketing to effectively communicate complex messages and influence consumer behavior.

This study contributes to the field of semiotics by extending existing theories to the realm of modern digital marketing. It offers a detailed exploration of how semiotic principles can be applied to understand the construction of brand narratives in Yamaha vehicle advertising. It also advances the understanding of multimodality in communication, providing a more nuanced perspective on how different semiotic modes work together to influence consumer behavior. Practically, the findings of this study can have significant implications for marketers and advertisers. By understanding how verbal and visual elements interact to convey

complex messages, brands can design more effective advertisements that resonate with their target audiences. However, while semiotics has been widely applied in advertising research, there remains a significant gap in understanding how verbal and visual elements specifically interact in digital advertisements to shape consumer perception and brand narratives.

Previous studies have explored the role of semiotics in advertising (e.g., Beasley & Danesi, 2002; Oswald, 2012), yet few have examined how these principles apply in contemporary digital marketing, particularly within the automotive industry. Additionally, while research on multimodality (Kress & van Leeuwen, 1996) has emphasized the interaction of different semiotic modes, there is still limited empirical analysis on how these modes function in digital advertisements for modern vehicles like Yamaha Fazzio. This can lead to more successful marketing campaigns, stronger brand identities, and ultimately, increased consumer engagement. The insights of this study can also inform the development of new strategies in digital marketing, particularly in the automotive industry.

In the next section, this article will discuss the semiotic theory used as an analytical framework, followed by a discussion of verbal and visual data from Yamaha Fazzio advertisements. Next, the results of the analysis will be presented and discussed to reveal the meaning contained in the advertisement. Finally, a conclusion will be presented as a summary of the main findings of this research.

II. METHODS

The author uses observation techniques to collect data. Semiotic analysis, using observation as the primary method, reveals how Yamaha Fazzio advertisements effectively utilize verbal and visual elements to construct a compelling brand narrative. This approach allows for direct examination of signs and symbols, uncovering subtle nuances and layers of meaning. Compared to other methods like surveys or interviews, observation offers a more objective and nuanced understanding, eliminating potential biases. By meticulously analyzing the composition, color palettes, textual elements, and their interplay, researchers can decipher the intended meaning and potential cultural connotations. This research demonstrates how marketers can leverage the synergy between carefully chosen verbal and

visual cues, along with a strategic application of color, to create engaging and culturally relevant advertisements. Future research can expand on these findings by exploring cross-cultural comparisons and investigating semiotics in different media, including social media, to further enrich our understanding of semiotics in advertising and its evolving role in the dynamic digital marketing landscape.

The purpose of using the observation method is to collect precise and in-depth data information. Although this analysis effectively uses observation to uncover semiotic meaning in the Yamaha Fazzio advertisement, the reliability and validity of this research could be further strengthened by explicitly stating the steps taken to ensure accuracy. This may include citing repeated observations to ensure consistency in interpretation, involving peer reviewers to assess the objectivity of the analysis, or utilizing triangulation by including supporting data from Yamaha brand guidelines. Providing thick descriptions of visual and verbal elements will also increase the validity of the interpretation. By explicitly addressing these aspects, this research will demonstrate a more comprehensive and robust approach to semiotic analysis in advertising.

Data collection for this project involved several processes, including: (1) Searching and selecting Yamaha Fazzio advertising videos on YouTube accounts (2) Downloading advertising video data from <https://youtu.be/RNNMkfSGFiQ?si=gJUur0Rg8srJJmm->. (3) Reading and recording data (4) Classifying data based on verbal and visual sign categories. This method is used by the author to identify and analyze verbal and visual signs in advertisements based on the theory proposed by Saussure (1974) regarding signifiers and signs. To interpret the meaning of the verbal and visual signs in advertisements, Barthes' (1967) theory of connotation and denotation is applied, supported by Wierzbicka's (1996) theory of color terms, which aids in the analysis of signs and their meanings.

III. RESULT AND DISCUSSION

Before analyzing each scene individually, it is important to first understand the overall structure and narrative of the Yamaha Fazzio Hybrid-Connected advertisement. This advertisement is designed to highlight the product's modernity, innovation, and appeal to young, tech-savvy consumers. Through a combination of verbal and

visual signs, the advertisement conveys messages of convenience, advanced technology, and stylish design. The sequential breakdown of scenes allows for a detailed examination of how these elements interact to create a cohesive brand identity. The explanation of the researcher's review of the Yamaha Fazzio Hybrid-Connected advertising signs and messages can be seen below. The following is information about the signs and messages, with seven scenes depicting both verbal and visual signs

Scene 1



Figure 1, at 0:04 second (source <https://youtu.be/RNNMkfSGFiQ?si=c13tBxCSh0mM2fh2>)

Denotatively, this advertisement shows a white matik scooter with a man charging his cellphone using a USB cable connected to an electrical socket on the scooter. There are words "ELECTRIC POWER SOCKET" in an orange frame. Connotatively, the ad communicates the convenience and practicality of modern scooters, implying a connected lifestyle and the need for constant battery power. The power socket symbolizes technological innovation and adaptation to consumer needs. The words "ELECTRIC POWER SOCKET" in orange emphasize the main feature. The man charging his cell phone hints that the scooter is suitable for everyday mobility.

Based on Saussure's theory, the verbal signifier is the phrase "ELECTRIC POWER SOCKET", while the signified is the cell phone charging feature on the scooter. Visual signifiers include a white scooter, an electric power socket, a USB cable, a charging cell phone and a man's hand. The white scooter, according to Wierzbicka, can be associated with the meanings of "clean", "new" and "modern", which connotatively indicates advanced technology. The power socket and USB cable are icons that represent connectivity and ease of charging. The charged cell phone is an index indicating the need for battery power. The man's hand is a symbol of human interaction with technology. The orange

color of the writing frame, according to Wierzbicka, can be associated with "energy" and "warmth", which connotatively attracts attention and emphasizes key features.

The ad is quite effective in using semiotics to convey its main message. The use of clear and relevant visual and verbal cues successfully communicates the cell phone charging feature of the scooter. The focus on details such as the power socket, USB cable, and the charging phone makes the message easy to understand. The striking orange color of the text frame attracts attention and reinforces the verbal message. However, some aspects could be improved. For example, the ad could include a broader context, such as the location or activity being performed while charging the phone. This would provide a richer understanding of the benefits of the feature. Also, more natural facial expressions of the man and more dynamic interactions could make the ad more interesting and relatable. Overall, the ad successfully uses semiotics to effectively communicate the key features of the scooter. The combination of clear and relevant visual and verbal markers makes the message easy to understand and remember. Analysis using the frameworks of Saussure, Barthes, and Wierzbicka provides a deeper understanding of how this ad conveys meaning and messages to the audience. This ad not only showcases the product, but also communicates a modern lifestyle that is practical and connected.

Scene 2



Figure 2, at 0:06 (source <https://youtu.be/RNNMkfSGFiQ?si=c13tBxCSh0mM2fh2>)

Denotatively, this advertisement shows a brown leather bag hanging using double carabiner-style hooks on a motorized scooter. There are the words "DOUBLE CARABINER STYLE HOOKS" in an orange frame on the right side of the image. Connotatively, this ad communicates practicality and a dynamic lifestyle. The leather bag indicates quality and elegance, while the double carabiner-style hooks indicate functionality and ease of use. The words

“DOUBLE CARABINER STYLE HOOKS” emphasize the unique features of the scooter. The orange frame draws attention to the verbal message.

According to Saussure, the verbal signifier is the phrase “DOUBLE CARABINER STYLE HOOKS”, while the signified is the double hook feature on the scooter. Visual signifiers include the leather bag, double carabiner hooks, scooter and orange frame. The leather bag, according to Wierzbicka, can be associated with the meanings of “quality”, “elegant” and “durable”, which connotatively indicates a premium product. The double carabiner hook is an icon representing functionality and ease of use. The scooter is an index indicating the context in which the feature is used. The orange frame, according to Wierzbicka, can be associated with “energy” and “warm”, which connotatively attracts attention and emphasizes the verbal message.

This ad effectively uses semiotics to communicate the double hook feature of the scooter. The focus on details such as the leather bag and double carabiner hooks, reinforced by the words “DOUBLE CARABINER STYLE HOOKS” in a striking orange frame, makes the message easy to understand and remember. Nonetheless, some aspects could be improved to maximize its effectiveness. For example, by including a broader context of use, such as showing the activities performed with the bag or demonstrating how to use the hooks in more detail. Overall, the ad successfully uses semiotics to convey the message effectively. The combination of clear and relevant visual and verbal cues makes the message easy to understand and remember. Analysis using the frameworks of Saussure, Barthes and Wierzbicka provides a deeper understanding of how this ad conveys meaning and messages to the audience. This ad not only showcases the product, but also communicates a practical, elegant, and dynamic lifestyle.

Scene 3



Figure 3, at 0:08 (source <https://youtu.be/RNNMkfSGFiQ?si=c13tBxCSh>

0mM2fh2)

Denotatively, the advertisement shows a storage space under the open seat of an electric scooter, with a volume of 17.8 liters. Inside the space is a pair of white headphones, a pair of wooden drumsticks, and a dark-colored cloth. There are the words “17.8L UNDERSEAT STORAGE” in an orange frame at the top of the image. Connotatively, the ad communicates practicality and large storage capacity, implying an active lifestyle and the need for adequate storage space. The headphones and drumsticks suggest that this scooter is suitable for individuals who have an interest in music or other creative activities. The words “17.8L UNDERSEAT STORAGE” emphasize the scooter's key features.

Based on Saussure's theory, the verbal signifier is the phrase “17.8L UNDERSEAT STORAGE”, while the signified is the storage space feature under the scooter seat. Visual signifiers include the storage space, white headphones, wooden drumsticks, dark fabric, and orange frame. The storage space is an index that indicates the storage capacity and function of the scooter. White headphones, according to Wierzbicka, can be associated with the meanings of “clean”, “modern” and “hi-tech”, which connotatively indicate quality products and a modern lifestyle. Wooden drumsticks are a symbol of musical or creative activity. The dark fabric is a symbol of privacy or protection of goods. Orange frames, according to Wierzbicka, can be associated with “energy” and “warm”, which connotatively attract attention and emphasize the verbal message.

The ad is quite effective in using semiotics to convey its main message. The use of clear and relevant visual and verbal cues successfully communicates the large storage space feature of the scooter. The focus on details such as headphones and drumsticks makes the message more interesting and relevant to the target audience. The striking orange color of the text frame attracts attention and reinforces the verbal message. However, some aspects could be improved. For example, the ads could include a broader context, such as the activities performed with the items or how the storage space can be used in daily life. This would provide a richer understanding of the benefits of the feature. Also, showing how the storage space is used in more detail, for example by showing other items that can be stored in it, can increase user understanding. Overall, this ad successfully uses

semiotics to effectively communicate the key features of the scooter. The combination of clear and relevant visual and verbal cues makes the message easy to understand and remember. Analysis using the frameworks of Saussure, Barthes and Wierzbicka provides a deeper understanding of how this ad conveys meaning and messages to the audience. This ad not only showcases the product, but also communicates a practical, active and creative lifestyle.

Scene 4



Figure 4, at 0:10 (source <https://youtu.be/RNNMkfSGFiQ?si=c13tBxCSh0mM2fh2>)

This ad effectively utilizes semiotics to highlight the “OPEN POCKET” feature of the scooter. Denotatively, the image shows an open pocket with a black water bottle inside, accompanied by the text “OPEN POCKET” in an orange frame. However, connotatively, it communicates practicality and accessibility, targeting individuals with active lifestyles who require ease of storage.

From Saussure's perspective, the text “OPEN POCKET” serves as the verbal signifier, while the feature of the open pouch itself is the signified. Visually, the open pocket is an index of storage function, and the black water bottle, according to Wierzbicka, implies elegance and practicality, representing an active lifestyle. The orange frame, with its connotation of energy, draws attention to the main feature.

Overall, the ad successfully conveys the message through a combination of clear visual and verbal cues. However, to enhance effectiveness, a broader context of use, such as a demonstration of using the pouch with other items, would enrich understanding. Analysis using the frameworks of Saussure, Barthes, and Wierzbicka reveals how this ad not only showcases the product, but also communicates a practical and accessible lifestyle.

Scene 5



Figure 5, at 0:11 (source <https://youtu.be/RNNMkfSGFiQ?si=c13tBxCSh0mM2fh2>)

Denotatively, this advertisement shows the hazard lights on the back of an illuminated motorized scooter. There are the words “HAZARD LIGHTS” in an orange frame on the right side of the image. Connotatively, it communicates safety and visibility features, implying safety and consideration for other riders. The hazard lights indicate the scooter's readiness to deal with emergency situations or unfavorable road conditions. The words “HAZARD LIGHTS” emphasize the safety feature. The orange frame draws attention to the verbal message.

Based on Saussure's theory, the verbal signifier is the phrase “HAZARD LIGHTS”, while the signified is the hazard light feature on the scooter. Visual signifiers include the illuminated hazard lights, the scooter, and the orange frame. The illuminated hazard lights are an icon representing safety and visibility features. The scooter is an index that shows the context in which the feature is used. The orange frame, according to Wierzbicka, can be associated with “energy” and “warm”, which connotatively attracts attention and emphasizes verbal messages. The color orange is also often associated with warnings, which is relevant to safety features.

This ad effectively uses semiotics to convey its main message. The use of clear and relevant visual and verbal cues successfully communicates the hazard light feature on the scooter. The focus on the illuminated hazard lights makes the message easy to understand. The striking orange color of the text frame attracts attention and reinforces the verbal message. However, some aspects could be improved. For example, the ad could include a broader context, such as the situations in which the hazard lights are used or how the feature improves rider safety. This would provide a richer understanding of the benefits of the feature. Also, showing how the

hazard lights are activated or other related safety features can enhance user understanding. Overall, this ad successfully uses semiotics to effectively communicate the key features of the scooter. The combination of clear and relevant visual and verbal cues makes the message easy to understand and remember. Analysis using the frameworks of Saussure, Barthes, and Wierzbicka provides a deeper understanding of how this ad conveys meaning and messages to the audience. The ad not only showcases the product, but also communicates safety features that are important for riders.

Scene 6



Figure 6, at 0:12 (source <https://youtu.be/RNNMkfSGFiQ?si=c13tBxCSh0mM2fh2>)

Denotatively, this advertisement shows tubeless tires on an electric scooter, with the front of the scooter clearly visible. There are the words "TUBELESS TIRES" in an orange frame at the bottom of the image. Connotatively, this advertisement communicates comfort and safety features, implying a better riding experience and easier maintenance. Tubeless tires show modern technology and excellence in stability and durability. The words "TUBELESS TIRES" emphasize important technical features. The orange frame draws attention to the verbal message.

Based on Saussure's theory, the verbal signifier is the phrase "TUBELESS TIRES", while the signified is the tubeless tire feature on the scooter. Visual signifiers include the tubeless tires, the front of the scooter, and the orange frame. The tubeless tires are an icon representing technology and convenience features. The front of the scooter is an index that shows the context in which the feature is used. The orange frame, according to Wierzbicka, can be associated with "energy" and "warm", which connotatively attracts attention and emphasizes verbal messages. The color orange is also often associated with emphasis or highlighting, which is relevant to technical features.

This ad effectively uses semiotics to convey

its main message. The use of clear and relevant visual and verbal cues successfully communicates the tubeless tire feature on the scooter. The focus on the tires and the front of the scooter makes the message easy to understand. The striking orange color of the text frame attracts attention and reinforces the verbal message. However, some aspects could be improved. For example, the ad could include a broader context, such as the benefits of tubeless tires in various road conditions or how the feature enhances the riding experience. This will provide a richer understanding of the benefits of the feature. Also, displaying technical details or comparisons with regular tires can enhance user understanding. Overall, this ad successfully uses semiotics to effectively communicate the key features of the scooter. The combination of clear and relevant visual and verbal cues makes the message easy to understand and remember. Analysis using the frameworks of Saussure, Barthes, and Wierzbicka provides a deeper understanding of how this ad conveys meaning and messages to the audience. The ad not only showcases the product, but also communicates technical features that are important to riders.

Scene 7



Figure 7, at 0:13 (source <https://youtu.be/RNNMkfSGFiQ?si=c13tBxCSh0mM2fh2>)

Denotatively, this advertisement shows a white automatic scooter parked on a city street. At the top of the image is the text "Mio Fazzio" and the slogan "START YOUNIQUENESS" in an orange frame. Connotatively, this advertisement communicates a dynamic urban lifestyle and individuality. White scooters indicate simplicity and cleanliness, while city streets indicate mobility and freedom. The slogan "START YOUNIQUENESS" emphasizes self-expression and the courage to be different. The orange frame draws attention to the slogan and associates it with energy and enthusiasm.

Based on Saussure's theory, the verbal signifiers are "Mio Fazzio" and "START

YOUNIQUENESS", while the signified is the scooter product and the concept of individuality. Visual landmarks include a white scooter, city streets, and an orange frame. White scooters, according to Wierzbicka, can be associated with the meanings of "clean", "simple", and "modern", which connotatively indicate a stylish and functional product. City streets are an index that shows the context of scooter use and urban lifestyle. The orange frame, according to Wierzbicka, can be associated with "energy" and "warm", which connotatively attracts attention and emphasizes the slogan. The slogan "START YOUNIQUENESS" is a symbol of self-expression and the courage to be different.

This advertisement is quite effective in using semiotics to convey its main message. The use of clear and relevant visual and verbal markers successfully communicates the concept of individuality and urban lifestyle. The focus on the white scooter and the striking slogan make the message easy to understand. The striking orange color in the writing frame succeeds in attracting attention and strengthening the verbal message. However, some aspects could be improved. For example, ads can include broader context, such as a more specific target audience or how this scooter supports their unique lifestyle. This will provide a richer understanding of the benefits of the product. Additionally, featuring models or characters that represent "uniqueness" can strengthen the advertising message. Overall, this advertisement successfully uses semiotics to effectively communicate the concept of individuality and urban lifestyle. The combination of clear and relevant visual and verbal markers makes messages easy to understand and remember. Analysis using the framework of Saussure, Barthes, and Wierzbicka provides a deeper understanding of how this advertisement conveys meaning and messages to the audience. This advertisement not only displays the product, but also communicates the identity and aspirations of the target audience.

IV. CONCLUSION

Analysis of the Yamaha Fazzio advertisement using Barthes' semiotic approach highlights the important role of verbal and visual signs in shaping brand identity and consumer perception. Key verbal elements, such as slogans and product descriptions, reinforce the themes of innovation and practicality, while visual components—particularly sleek product designs, bright color combinations, and dynamic

imagery—emphasize modernity and an active lifestyle. Wierzbicka's color theory further enriches the analysis by showing how certain color choices evoke psychological and cultural associations that strengthen an advertisement's appeal to a tech-savvy audience. These findings underscore the importance of a cohesive interaction between textual and visual cues in building a compelling brand narrative.

From a marketing perspective, this research shows that advertisers can increase audience engagement by strategically aligning verbal and visual aesthetics and leveraging color psychology messaging to strengthen brand identity. For future campaigns, marketers should consider a semiotic approach to crafting ads, ensuring that each element—language, imagery, and color—works synergistically to communicate a clear, persuasive message. Additionally, combining interactive content and user-generated content in digital marketing can further strengthen the effectiveness of semiotic strategies in audience engagement.

Although this research provides valuable insights, its scope is limited to a single advertisement in a particular cultural context. Future research could expand on these findings by conducting cross-cultural advertising comparisons to explore how semiotic interpretation varies in different markets. Furthermore, analyzing how semiotics operates in social media advertising versus traditional media—such as print or television—will provide deeper insight into how emerging digital platforms influence meaning-making in advertising. Investigating the role of interactive features and audience participation in shaping semiotic messages in digital environments will also contribute to a more comprehensive understanding of semiotics in contemporary advertising..

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