

Semiotic Analysis of Indomie Youtube Ramadan Campaign Advertisement Year 2020

Thio Erika Stephanie

Xiamen University Malaysia, Malaysia
Email: erikastephaniethio@gmail.com

Abstract:

In the digital era, online advertising has gained increasing prominence as a key medium for brand communication. This research explores the semiotic messages embedded in the "Indomie Ramadan 2020 Special Edition" YouTube advertisements, focusing on the fifteen-second non-skippable ads and six-second bumper ads. The study aims to analyze how Indomie conveys its message through semiotic elements using Charles Sanders Peirce's Triadic Model, which includes icons, indexes, and symbols. A qualitative method was employed, specifically applying Peirce's model to dissect the semiotic elements present in the advertisements. The results reveal a strategic use of 24 symbols, 5 icons, and 4 indexes to deliver nuanced messages, such as reinforcing Indomie's #GoodIntentionsFromHome campaign, while also setting a Ramadan and pandemic-related context. The study demonstrates how these elements engage the audience and strengthen the brand's identity. The findings provide valuable insights into Indomie's innovative advertising approach during Ramadan, while also uncovering gaps in advertisement formats, brand impact assessment, and audience analysis, which present opportunities for further research within the framework of Peirce's semiotic theory.

Keywords: *Economic, Youtube, Campaign.*

INTRODUCTION


Today's global economy is characterized by rapid change and intense competition, making advertising a vital component of market success (Sastradinata, 2024). Advertising encompasses all forms of non-personal presentation and promotion of ideas, goods, or services, utilizing elements such as art, writing, titles, photos, taglines, and more, developed by designated advertising companies for a fee (Green & Keegan, 2020). A product advertisement is deemed successful if its message resonates with the audience and sparks interest in purchasing the product or service (Prihatiningsih, 2016). The primary goal of advertising is to achieve specific communication objectives with a targeted audience within a set timeframe (Katz, 2022). Advertising can serve various purposes, including informing, persuading, creating brand images, and reminding consumers (Simpson, 2016).

Beyond promoting and selling products, advertising serves multiple functions. (Pangestu, 2014) identifies five core functions of advertising programs: providing information, persuading and influencing, creating impressions and images, satisfying desires, and serving as a communication tool. To capture consumer attention, advertisements require a high degree of creative strategy in their development (Kumar & Gupta, 2016). Creative strategy involves translating or reforming information about products, markets, and target consumers into a specific communication position, which then guides the formulation of advertising objectives (Setiawan et al., 2024). An effective creative advertisement must be original, genuine, surprising, meaningful, and emotionally impactful (Sandy, 2020). The overarching aim of creative advertising is to engage the audience thoroughly with the advertisement.

DOI:

<https://opsearch.us/index.php/us/index>

Table 1. Evolution of Indomie's Packaging and YouTube Ads During Ramadan (2019-2022)

Year	Packaging	YouTube Advertisement	Example
Ramadan 2019	Old Packaging		
Ramadan 2020	New Packaging	Before Breaking	
		After Breaking Fast	
Ramadan 2021	New Packaging		
Ramadan 2022	Old Packaging		

One notable example of creative and unexpected advertising is Indomie’s advertisement during Ramadan 2020. This advertisement generated significant online discussion and went viral across various platforms due to its unique message delivery. Indomie, a leading instant noodle producer in Indonesia, is known for its innovative advertising, particularly during Ramadan. Traditionally, Indomie’s packaging features illustrations of appetizing instant noodle dishes. However, the special Ramadan 2020 design deviated from this norm by not displaying noodle products on the packaging, a stark contrast to previous designs. This creative approach enhanced Indomie’s recognition among consumers and was particularly memorable due to its limited release during Ramadan 2020, preserved on YouTube for posterity.

According to (Yrjölä et al., 2018) highlights the importance of a structured approach that combines social mechanisms influencing the “outside-in” perspective of brand meaning with an “inside-out” perspective. The Indomie Ramadan 2020 advertisement reflected the social and religious values of the Indonesian population. Released during Ramadan in April 2020, the advertisement responded to the unique social conditions of Indonesian Muslims who observed Ramadan fasting traditions at home due to the COVID-19 pandemic. To respect those fasting, the advertisement avoided displaying tempting food or drinks, showcasing Indomie’s sensitivity to cultural and religious practices.

The strategic creativity behind Indomie's advertisement was seen as both intelligent and respectful, allowing the company to promote its products without displaying them during the fasting month. Research by (Zulkifli, 2021) found added value in the "Indomie Ramadan 2020 Special Edition" advertisement, which conveyed a message of respect for religious customs. However, some consumers struggled to understand the deeper meaning behind the advertisement, highlighting the challenge of effectively communicating such messages.

Indomie, produced by PT. Indofood CBP Sukses Makmur Tbk (ICBP), is a staple across various social classes in Indonesia. PT. Indofood's sales data reflect the brand's popularity, with significant sales increases from 2018 to 2020, particularly during the pandemic. Advertising on YouTube has become increasingly popular and influential, allowing for quick information dissemination and broader audience reach (Sulianta, 2014). YouTube advertisements, with their combination of audio and visual elements, are particularly effective in capturing audience attention and increasing brand awareness (Kotler et al., 2015). The engaging nature of these advertisements often results in widespread sharing and commentary, as seen with the Indomie Ramadan 2020 advertisement.

Despite the creativity and strategic brilliance of Indomie's Ramadan 2020 advertisement, there has been a lack of critical, in-depth study on its reception and impact. This study aims to analyze the symbols and semiotic elements within the advertisement to better understand how it communicated its message and why it elicited such diverse reactions from consumers. By examining the elements of icons, indexes, and symbols, this research seeks to reveal the deeper meanings conveyed through the advertisement and provide insights for future advertising strategies.

MATERIALS AND METHOD

This chapter outlines the methodology used to analyze the "Indomie Ramadan 2020 Special Edition" advertisements, focusing on two versions: "Before Iftar" and "Happy Iftar." These advertisements garnered online attention with titles such as "Mi-nya Gak Ada, #NiatBaikDariRumah Tetap Dijaga ya" (Noodles are not available, #NiatBaikDariRumah is still being taken care of), "Perut Boleh Kosong, #NiatBaikDariRumah Jangan Bolong" (Stomach may be empty, do not miss the #NiatBaikDariRumah), "Selamat Berbuka, Tetap Fokus Jalanin #NiatBaikDariRumah, ya!" (Happy Iftar, Stay Focused on #NiatBaikDariRumah, okay!), and "Selamat Berbuka, Terusin #NiatBaikDariRumah ya" (Happy Iftar, Keeping On #NiatBaikDariRumah ok).

This qualitative study utilizes semiotic analysis grounded in Charles Sanders Peirce's triadic model, which explores the relationships between signs, their objects, and their interpretations (Chandler, 2022). This model is particularly effective for decoding the meanings conveyed through visual and verbal elements in advertisements.

Data collection involved selecting and closely observing four "Indomie Ramadan 2020 Special Edition" advertisements from YouTube in April 2020. The methodology combined detailed observation with supplementary online research to enrich contextual understanding. Peirce's triadic model facilitated the systematic identification and classification of signs—icons, indexes, and symbols—within each advertisement (Chandler, 2022). Scene-by-scene analysis using screen captures allowed for precise categorization based on timestamps, supporting thorough interpretation and meaning extraction.

Scientific rigor was maintained through adherence to established qualitative research principles (Silverman & Patterson, 2021). This approach ensured a comprehensive analysis of how the "Indomie Ramadan 2020 Special Edition" advertisements effectively communicated messages during the fasting

period. By following this structured methodology, the study provides a nuanced understanding of the semiotic strategies employed in these advertisements and their impact on audience perception.

RESULTS AND DISCUSSION

Each of these four advertisements for Non-Skippable Advertisement is fifteen seconds long, and there is also a shortened version of the Bumper Advertisement to six seconds. After watching the advertisements repeatedly and carefully, the researcher found some signs in the YouTube advertisements. The data the researcher found in the YouTube advertisements consists of signs, including icons, indexes and symbols. The researcher found the data in some relevant scenes in the YouTube advertisements. The researcher collected the data and used the note-taking sheet to track the data found.

Semiotic Analysis of the Advertisement “Mi-nya Gak Ada, #NiatBaikDariRumah Tetap Dijaga ya” by Indomie



Figure 1. Entering the Kitchen

The advertisement begins with a scene of a man entering a kitchen dominated by light brown furniture and blue walls. Light brown, a color associated with warmth and home comfort, is used to emphasize a sense of “home” and lifestyle in presenting a food product. On the other hand, the use of light blue, commonly linked to youthfulness, communication, trustworthiness, and reassurance (Birren, 1988), targets Indomie’s primary consumer age group of 15-25 years old (Bartleby, 2022). The man, dressed in a white and yellow striped shirt, adds a touch of daylight ambiance, particularly during Ramadan when fasting is ongoing. Upon entering, the man notices smoke rising from a glass pot on the stove, an index indicating boiling water and the readiness of ingredients. Visible open curtains allow light to stream in at a 45-degree angle, suggesting late afternoon approaching sunset—the time for breaking the fast. His presence in the kitchen during this period indicates preparation for iftar, the evening meal to break the fast. Thus, light serves as an index contextualizing the events within the day.

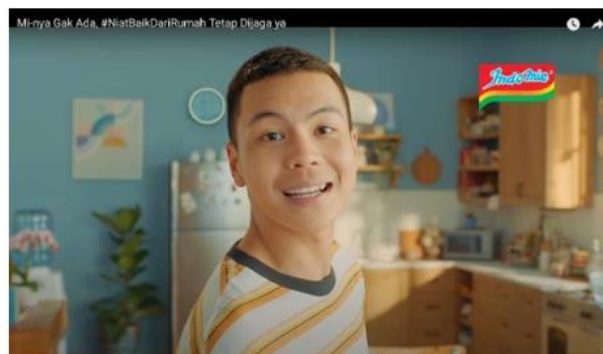


Figure 2. Actor Engaging the Audience

Rafi Angkarana, the main actor, turns to the audience and asks, “Lagi puasa, ya?” (Still fasting?). This dialogue, according to Peirce’s model, functions as a symbol reminding viewers of Ramadan and its associated fasting practices.



Figure 3. Empty Noodle Strainer

The subsequent scene avoids tantalizing viewers with food imagery. Instead, it shows a noodle strainer being lifted from water, a crucial step in noodle preparation. Although the noodles themselves are not visible, the strainer symbolizes the cooking process and product preparation. Accompanied by the subtitle, “Mi-nya gak ada, kan lagi puasa” (The noodles do not exist, as we are still fasting), the text serves as a symbolic reminder of Indomie’s respect for its fasting audience by indirectly referencing the product through relevant utensils.



Figure 4. Addressing the Audience

In this scene, the actor states, “Perut boleh kosong” (The stomach can be empty), while gesturing to place invisible noodles on an empty plate. This gesture symbolizes the process of draining invisible noodles, creating an ironic effect that captivates audience attention despite the absence of a visible product.



Figure 5. Pretending to Stir Noodles with Seasoning

After pouring instant noodles, the actor mimics stirring seasoning into invisible noodles using a fork over an empty plate. This gesture symbolizes the cooking process and presentation of noodles, while the empty plate symbolizes food serving. Indomie effectively reminds its audience of its product without directly showcasing it, relying instead on symbolic tools and gestures throughout the advertisement. This advertisement effectively utilizes semiotics to convey a compelling message about Indomie's product. By employing symbols such as colors, gestures, and text, the advertisement not only communicates product information but also establishes an emotional connection with its target audience. The use of semiotics in this advertisement respects cultural context, social values, and relevant traditions, particularly during Ramadan.



Figure 6. Invite the Audience

The advertisement continues with the character delivering a poignant dialogue, urging viewers with the phrase, "The stomach can be empty, regardless, let's keep up the good intention!" This statement seamlessly extends from the previous scene where the character initially said, "Perut boleh kosong, tapi, tetap jalani niat baik, yuk!" (The stomach can be empty, but let's still uphold good intentions!). This dialogue functions as a verbal symbol, inviting the audience to uphold positivity and continue performing good deeds even during challenging times like fasting. The actor's subtle head tilt towards the right at the end of the sentence reinforces this invitation, creating a gesture that encourages viewers to embrace the message of kindness and positivity.



Figure 7. Empty Plates in Advertising and Packaging

The advertisement shifts its focus. In this scene, the character is absent, directing the audience's attention solely towards an empty plate and the product's packaging. A voice-over states, "Dari Rumah ya, jalani-nya!" (Let's do it from home!). The absence of the character allows the advertisement to emphasize the product being sold. Despite the character's absence, the advertisement still subtly alludes to external factors by integrating visual and auditory elements associated with the product. In this segment, the product shown primarily features its container, an

empty plate, alongside its distinctive packaging. This strategy promotes brand recognition by visually associating it with the product.

Table 2. Icons, Indexes, Symbols Advertising Before Breaking Fast

No	Kinds of Sign	Sign Description	Time Stamp
1	Icon	Packaging	00:10-00:15
		White and Yellow Striped Shirt	00:00-00:02, 00:05-00:06, 00:07-00:10
2	Index	1. Smoke	00:00-00:02, 00:05-00:07
		2. Lighting from outdoors	00:00-00:02, 00:05-00:07
3	Symbol	1. Simple kitchen furniture	00:00-00:02
		2. The light blue wall	00:01-00:02, 00:05-00:06, 00:08-00:10
		3. "Lagi puasa" or "Still fasting"	00:01-00:02
		4. Cooking tools (Strainer, noodle, fork, empty plate)	00:03-00:04, 00:06-00:07, 00:06-00:15
		5. "Mie-nya gak ada, kan lagi puasa" or "The noodles do not exist, as we are still fasting"	00:03-00:10
		6. "Perut boleh kosong tapi, tetap jalani niat baik yuk!" or "The stomach can be empty, regardless, let's keep up the good intention!"	00:05-00:10
		7. Actor head gesture	00:09-00:10
		8. "Dari rumah ya, jalani-nya!" or "Let's do it from home!"	00:11-00:12
		9. "Selamat berpuasa" or "Happy Fasting!"	00:13-00:14
		10."Dapatkan Indomie Special Ramadhan" or "Get Indomie Special Ramadan"	00:11-00:15
		11."Tersedia di Minimarket atau Supermarket di Pulau Jawa" or "Available in Mini Markets or Supermarkets in Java Island"	00:11-00:15
		12.Indofood Logo	00:11-00:15

Semiotic Analysis of the Advertisement “Perut Boleh Kosong, #NiatBaikDariRumah Jangan Bolong” by Indomie



Figure 8. Empty Noodle Strainer

The advertisement presents a condensed version of the previous fifteen-second clip. It maintains the essence of the original ad but with a refined focus on symbolic, indexical, and iconic elements that resonate with the audience during Ramadan. The scene opens with the familiar action of straining noodles, a common sight in Indonesian households during iftar preparation. However, in this instance, the strainer is empty, signifying the anticipation and preparation for the breaking of fast. What distinguishes this version is the textual message overlaid on the scene: “Lagi nunggu buka kan?” (Waiting to break the fast, right?). This question is not merely a statement but a symbolic invitation to viewers to connect emotionally with the experience of waiting for iftar. The choice of language, coupled with the calm and reassuring tone, aims to foster a sense of camaraderie among viewers, acknowledging the shared experience of fasting during Ramadan.



Figure 9. Empty Plate

The scene continues with the symbolic representation of a plate without noodles, accompanied by the phrase “Mi-nya belum ada” (The noodles do not exist yet). This subtle use of language conveys a sense of imminent fulfilment, suggesting that despite the current emptiness, the joy and satisfaction of enjoying Indomie noodles are forthcoming. The scene strategically appeals to the audience’s anticipation and desire, reinforcing the emotional connection between Indomie and its consumers during Ramadan.



Figure 10. Smells the Empty Plate

Further explores the symbolic representation of the empty plate. Here, the actor is depicted as if smelling the appetizing aroma of freshly cooked noodles, despite the absence of actual food. This action serves as a powerful symbol of sensory memory, evoking the familiar and comforting experience associated with Indomie. The actor’s attire in a white and yellow striped shirt maintains continuity and reinforces Indomie’s brand identity throughout the advertisement.

The verbal messages embedded in these scenes align with Indomie’s broader campaign, #NiatBaikDariRumah (#GoodIntentionsFromHome), which encourages consumers to practice kindness and patience while staying home during Ramadan, particularly in the context of COVID-19 restrictions. By consistently integrating symbolic, indexical, and iconic elements, Indomie effectively communicates its brand values and resonates with its audience on an emotional level, thereby enhancing brand loyalty and engagement.



Figure 11. Empty Plates in Advertising and Packaging

This image concludes a fifteen-second bumper advertisement. It prominently features an empty plate and Indomie’s packaging, omitting characters to focus on the product. The voiceover says, “Selamat puasa ya” (Happy fasting) symbolizing a warm Ramadan greeting. The advertisement includes the text “Dapatkan Indomie Special Ramadan” (Get Indomie Special Ramadan) to encourage product purchase and specifies its availability at minimarkets or supermarkets in Java Island. Symbols in the scene include the empty plate, Indomie logo, and Ramadan edition packaging. The purpose is to convey Indomie’s awareness of Ramadan and COVID-19 restrictions while respectfully promoting their product.

Table 3. Icons, Indexes, Symbols Advertising Before Breaking Fast (bumper)

No	Kinds of Sign	Sign Description	Time Stamp
1	Icon	1. Packaging	00:04:00:06, 00:03-00:04
		2. White and Yellow Striped Shirt	00:03-00:04, 00:04-00:06
2	Index	1. Lighting from outdoors	00:04-00:06
		2. Smoke	00:04-00:06
3	Symbol	1. Simple kitchen furniture	00:03-00:06
		2. The light blue wall	00:02-00:04
		3. Cooking tools (strainer, noodle, water, empty plate)	00:00-00:01, 00:01-00:06
		4. "Lagi nunggu buka kan?" or "Waiting to break the fast, right?"	00:00-00:01
		5. "Mi-nya belum ada" or "The noodles do not exist"	00:01-00:02
		6. "Indomie-nya ga ada, kan lagi puasa" or "Indomie does not exist, it’s still fasting time"	00:01-00:04
		7. Actor head gesture	00:03-00:04
		8. "Yang sabar yah" or "Patient, please"	00:02-00:03
		9. "Selamat puasa ya" or "Happy Fasting"	00:04-00:05
		10. "Dapatkan Indomie Special Ramadhan" or "Get Indomie Special Ramadhan"	00:05-00:06

11. "Tersedia di Minimarket atau Supermarket di Pulau Jawa" or "Available in Mini Markets or Supermarkets in Java Island"	00:05-00:06
12. Indofood Logo	00:05-00:06

This table analyzes various sign types used in advertisements before the breaking of fast. It includes icons such as packaging, strainer, water, noodles, and a dark blue shirt; indexes like smoke, dim indoor lighting, and sunset; and symbols such as simple kitchen furniture, a bedug (drum), light blue wall, actor’s head gestures, and symbolic dialogues like “Selamat puasa ya” (Happy fasting). The purpose is to illustrate the use of these signs in the context of Ramadan rituals and Indomie’s messaging.

Semiotic Analysis of the Advertisement “Selamat Berbuka, Tetap Fokus Jalanin #NiatBaikDariRumah, ya!” by Indomie



Figure 12. Maghrib Atmosphere

This scene depicts sunset accompanied by the sound of a drum (bedug), symbolizing the end of fasting. Symbols include the sunset as an index of Maghrib time and the bedug as a cultural symbol of breaking fast. The setting portrays a simple residential environment, emphasizing familiarity with lower to middle-class Indonesian audiences. The purpose is to set the mood for breaking fast and align with Indomie’s campaign theme #NiatBaikDariRumah (#GoodIntentionsFromHome).

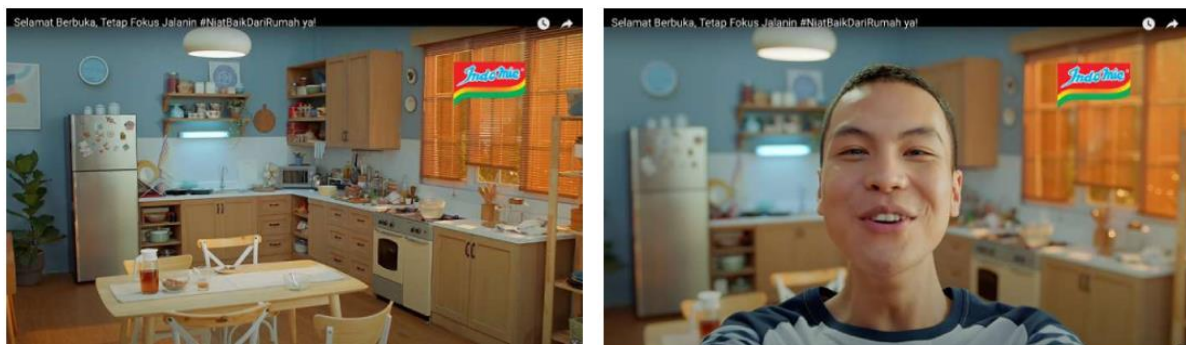


Figure 13 Asking the Audiences

This scene shows an empty kitchen, symbolizing social distancing during Ramadan. Dim indoor lighting indicates evening, and the absence of actors signifies staying at home during COVID-19. Dialogues like “Dari rumah ya, jalani-nya! Selamat berbuka” (But just do it from home, yes. Happy break-fasting!) encourage good intentions from home. The purpose is to reinforce Indomie’s message of observing Ramadan and COVID-19 restrictions responsibly.

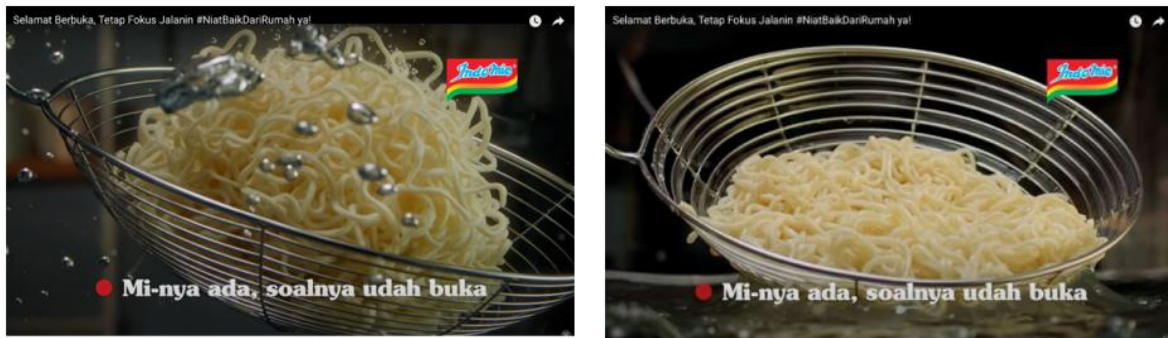


Figure 14 Cooking Instant Noodles

The scene begins with a transition from symbolic references to a more direct display of the product. Noodles are shown being drained in a strainer, signaling the end of the fasting period symbolically. The text “Mi-nya ada, soalnya udah buka” (The noodles are here, because it is already time to break the fast) shifts the advertisement’s tone from irony to straightforward availability, emphasizing Indomie’s readiness for iftar.

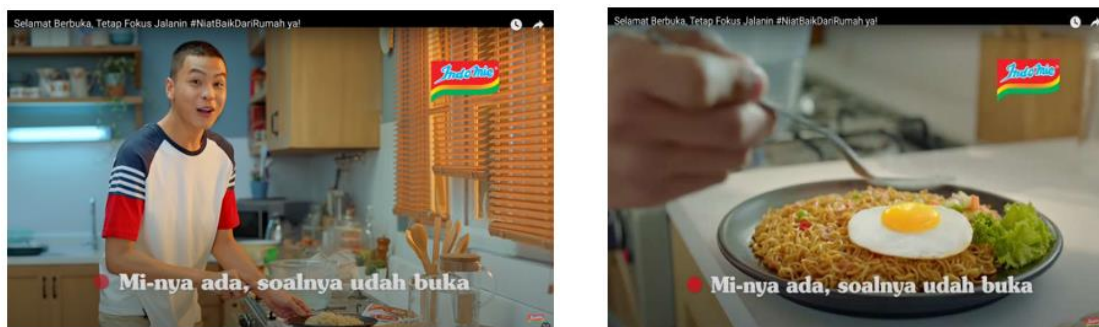


Figure 15. Serving Instant Fried Indomie

A young man is depicted serving Indomie noodles on a plate, topped with a cooked egg. This setup serves as a direct representation of the product being consumed. The dialogue “Gimana, udah makin semangat kan?” (So, how are you? Already feeling energized?) symbolically connects consuming Indomie with rejuvenation and energy, aligning with the brand’s promise of satisfying hunger and revitalizing during Ramadan.

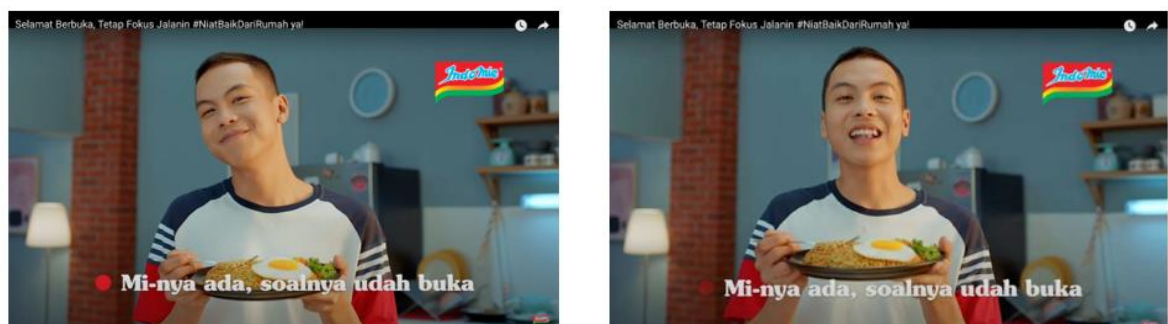


Figure 16 Invite the Audience to Eat

The scene captures the young man presenting a plate of steaming Indomie noodles, indicating they are freshly cooked. The rising smoke from the noodles functions as an index, signifying immediate preparation. His dialogue “Yuk, lanjutin jalani niat baik” (Let’s continue with good intentions) symbolically encourages the audience to maintain positive intentions throughout Ramadan, complemented by his nodding gesture, reinforcing the message visually.



Figure 17 Serving Instant Fried Indomie with the Packaging

This scene juxtaposes a plate of Indomie noodles with its packaging, enhancing the product’s identity. While previous ads relied on symbolic representations like empty plates, the actual presence of noodles now serves as an icon of the product. The packaging prominently features the message “Selamat Menunaikan Ibadah Puasa” (Happy Fasting Worship), acknowledging and respecting the Ramadan observance, while also promoting “Dapatkan Indomie Special Ramadan” (Get Indomie Special Ramadan), directing viewers to purchase.

Tabel 4. Icons, Indexes, Symbols Advertising After Breaking Fast

No	Kinds of Sign	Sign Description	Time Stamp
1	Icon	1. Packaging	00:12-00:15
		2. Strainer, water, and noodle	00:03-00:04
		3. 'Indomie goreng' or fried Indomie dish	00:08-00:15
		4. Dark Blue Shirt	00:01-00:03, 00:05-00:06, 00:09-00:11
2	Index	1. Smoke	00:00-00:02, 00:12-00:15
		2. Dim Indoor Lighting	00:00-00:02
		3. Sunset	00:00-00:01
3	Symbol	1. Simple kitchen furniture	00:00-00:02
		2. Bedug	00:00-00:01
		3. The light blue wall	00:00-00:02, 00:06-00:07, 00:09-00:10
		4. 'Eh, udah buka nih?' or 'Hey, it's time to break the fast'	00:02-00:03
		5. 'Mi-nya ada, soalnya udah buka' or 'The noodles are here, because it is already time to break the fast.'	00:03-00:11
		6. 'Gimana, udah makin semangat kan?' or 'How are you? Already feeling energized?'	00:05-00:07
		7. 'Yuk, lanjutin jalani niat baik' or 'Let's, continue with good intention'	00:09-00:10
		8. 'Selamat Menunaikan Ibadah Puasa' or 'Happy Fasting Worship'	00:11-00:15
		9. Actor head gesture	00:10-00:11

No	Kinds of Sign	Sign Description	Time Stamp
		10. 'Dari rumah ya, jalani-nya!' or 'Just do it from home, yes'	00:11-00:12
		11. 'Selamat berbuka' or 'Happy Breaking Fast!'	00:13-00:14
		12. 'Dapatkan Indomie Special Ramadhan' or 'Get Indomie Special Ramadan'	00:11-00:15
		13. 'Tersedia di Minimarket atau Supermarket di Pulau Jawa' or 'Available in Mini Markets or Supermarkets in Java Island'	00:11-00:15
		14. Indofood Logo	00:11-00:15

This table analyzes sign types used after breaking fast, focusing on product presentation and messaging related to Ramadan rituals. It includes icons such as packaging, fried Indomie dish, and a dark blue shirt; indexes like smoke, dim indoor lighting, and sunset; and symbols such as actor’s dialogues like “Yuk, lanjutin jalani niat baik” (Let’s continue with good intentions), “Selamat berbuka” (Happy breaking fast), and product availability details. The purpose is to examine the use of these signs in conveying post-breaking fast scenarios and product messages.

Semiotic Analysis of the Advertisement “Selamat Berbuka, Terusin #NiatBaikDariRumah ya” by Indomie



Figure 18 Cooking Instant Noodles

Similar to prior scenes, this one portrays noodles being drained, marking the end of fasting time. The dialogue “Mi-nya ada, soalnya udah buka” (The noodles are here, because it is already time to break the fast) retains the theme of Indomie’s availability at iftar, now explicitly using the brand name Indomie for clarity.



Figure 19. Instant Fried Indomie

In this depiction, noodles are served on a plate with a cooked egg, directly symbolizing the product itself. The dialogue “Indomie nya ada, kan udah buka” (Indomie is there, it’s time to break the fast) reinforces the presence of Indomie during iftar. Close-up shots of noodles, eggs, and vegetables further emphasize their role as icons representing the packaged fried noodles.



Figure 20. Smells the Fried Noodle in the Plate

The scene concludes with the actor savoring the aroma of fried noodles from a plate he holds. This action symbolizes the enjoyment and satisfaction derived from freshly cooked Indomie. The dialogue “Selamat menunaikan ibadah puasa” (Happy fasting worship) extends well wishes to the public, maintaining a positive and respectful Ramadan campaign message, while also reminding viewers to practice social distancing with “Dari rumah ya, jalani-nya!” (Just do it from home, yes).



Figure 21. Serving Instant Fried Indomie with the Packaging

In the final scene, a warm plate of Indomie is shown on the table. A young man then places a packet of Fried Indomie beside it to indicate the type of noodles he made. The plate of noodles, egg, and vegetables mirrors the packaging, serving as an icon for the product. This direct display of Indomie is a form of hard selling, with the plate, packaging, text, and dialogue all functioning as icons in the advertisement. These detailed descriptions highlight how Indomie strategically employs signs and symbols to convey messages of availability, satisfaction, and respect during the Ramadan period, resonating with their target audience's cultural and social contexts.

Table 3 Icons, Indexes, Symbols Advertising After Breaking Fast

This table analyzes sign types used after breaking fast, focusing on product presentation and messaging related to Ramadan rituals. It includes icons such as packaging, fried Indomie dish, and a dark blue shirt; indexes like smoke, dim indoor lighting, and sunset; and symbols such as actor's dialogues like "Yuk, lanjutin jalani niat baik" (Let's continue with good intentions), "Selamat berbuka" (Happy breaking fast), and product availability details. The purpose is to examine the use of these signs in conveying post-breaking fast scenarios and product messages.

Semiotic Analysis of the Advertisement "Selamat Berbuka, Terusin #NiatBaikDariRumah ya" by Indomie



Figure 18. Cooking Instant Noodles

Similar to prior scenes, this one portrays noodles being drained, marking the end of fasting time. The dialogue "Mi-nya ada, soalnya udah buka" (The noodles are here, because it is already time to break the fast) retains the theme of Indomie's availability at iftar, now explicitly using the brand name Indomie for clarity.



Figure 19 Instant Fried Indomie

In this depiction, noodles are served on a plate with a cooked egg, directly symbolizing the product itself. The dialogue "Indomie nya ada, kan udah buka" (Indomie is there, it's time to break the

fast) reinforces the presence of Indomie during iftar. Close-up shots of noodles, eggs, and vegetables further emphasize their role as icons representing the packaged fried noodles.



Figure 20. Smells the Fried Noodle in the Plate

The scene concludes with the actor savoring the aroma of fried noodles from a plate he holds. This action symbolizes the enjoyment and satisfaction derived from freshly cooked Indomie. The dialogue “Selamat menunaikan ibadah puasa” (Happy fasting worship) extends well wishes to the public, maintaining a positive and respectful Ramadan campaign message, while also reminding viewers to practice social distancing with “Dari rumah ya, jalani-nya!” (Just do it from home, yes).



Figure 21 Serving Instant Fried Indomie with the Packaging

In the final scene, a warm plate of Indomie is shown on the table. A young man then places a packet of Fried Indomie beside it to indicate the type of noodles he made. The plate of noodles, egg, and vegetables mirrors the packaging, serving as an icon for the product. This direct display of Indomie is a form of hard selling, with the plate, packaging, text, and dialogue all functioning as icons in the advertisement. These detailed descriptions highlight how Indomie strategically employs signs and symbols to convey messages of availability, satisfaction, and respect during the Ramadan period, resonating with their target audience’s cultural and social contexts.

Table 5. Icons, Indexes, Symbols Advertising Before Breaking Fast (bumper)

No	Kinds of Sign	Sign Description	Time Stamp
1	Icon	1. Packaging	00:04-00:06
		2. Strainer, water, and noodle	00:00-00:01
		3. 'Indomie goreng' or fried Indomie dish	00:01-00:06
		4. Dark Blue Shirt	00:03-00:04
2	Index	1. Dim indoor lighting	00:00-00:04

No	Kinds of Sign	Sign Description	Time Stamp
		2. Smoke	00:02-00:03, 00:04-00:06
3	Symbol	1. Simple kitchen furniture	00:03-00:04
		2. The light blue wall	00:02-00:03
		3. 'Mi-nya udah ada,' or 'The noodles are here.'	00:00-00:01
		4. 'Indomie nya ada, kan udah buka,' or 'Indomie is there, it's time to break the fast.'	00:00-00:02
		5. 'Yuk langsung dinikmati' or 'Let's enjoy it immediately.'	00:02-00:04
		6. 'Selamat Menunaikan Ibadah Puasa' or 'Happy Fasting Worship'	00:05-00:06
		7. Actor head gesture	00:03-00:04
		8. 'Dapatkan Indomie Special Ramadhan' or 'Get Indomie Special Ramadan'	
		9. 'Tersedia di Minimarket atau Supermarket di Pulau Jawa' or 'Available in Mini Markets or Supermarkets in Java Island'	00:05-00:06
		10. Indofood Logo	00:05-00:06

CONCLUSION

Based on the semiotic analysis of Indomie's YouTube Ramadan campaign advertisement in 2020, it is concluded that symbols predominantly convey messages related to the #NiatBaikDariRumah campaign, encouraging viewers to adopt good intentions and stay at home during the COVID-19 pandemic. Icons subtly remind consumers of the product, while indexes contribute to establishing the Ramadan theme. Despite the primary goal of boosting product sales, the advertisement effectively integrates contextual messages that resonate with the social and cultural sentiments of the time. This study, focused on Peirce's second triad and targeting a specific Indonesian audience segment on YouTube, highlights avenues for future research to explore diverse advertising forms, brands, and broader audience demographics across various social media platforms. Future studies could benefit from employing additional semiotic frameworks and delving deeper into the denotative and connotative meanings within varied socio-cultural contexts. Recommendations for future research include utilizing alternative semiotic analysis methods and further investigating the socio-cultural contexts such as social, cultural, moral, or religious aspects within advertisements. Consequently, it is hoped that identified research gaps will inspire the development of similar studies in new contexts, locations, and/or cultures.

REFERENCES

- Chandler, D. (2022). *Semiotics: the basics*. Routledge.
- Green, M. C., & Keegan, W. J. (2020). *Global marketing*. Pearson.
- Katz, H. (2022). *The media handbook: A complete guide to advertising media selection, planning, research, and buying*. Routledge.
- Kotler, P., Burton, S., Deans, K., Brown, L., & Armstrong, G. (2015). *Marketing*. Pearson Higher Education AU.
- Kumar, V., & Gupta, S. (2016). Conceptualizing the evolution and future of advertising. *Journal of Advertising*, 45(3), 302–317.
- Pangestu, W. B. (2014). *Analisis Efektifitas Iklan Shopee Di Instagram Dan Youtube Menggunakan Model Epic Terhadap Mahasiswa Universitas Muhammadiyah Jember*.
- Prihatiningsih, W. (2016). Analisis Semiotika Terhadap Iklan Sprite Edisi Mitos Vs Kenyataan di Televisi. *SEMIOTIKA: Jurnal Komunikasi*, 10(2).
- Sandy, D. C. (2020). *Strategi Kreatif Dalam Promosi "Sekutu Kopi" Melalui Media Sosial Instagram*. Insitut Seni Indonesia (ISI) Surakarta.
- Sastradinata, B. L. N. (2024). *Strategi UMKM dan Bisnis Kreatif*. Bumi Aksara.
- Setiawan, Z., Zebua, R. S. Y., Suprayitno, D., Hamid, R. S., Islami, V., & Marsyaf, A. (2024). *Buku Ajar Perilaku Konsumen*. PT. Sonpedia Publishing Indonesia.
- Silverman, R. M., & Patterson, K. (2021). *Qualitative research methods for community development*. Routledge.
- Simpson, C. (2016). *The Advertising Solution: Influence Prospects, Multiply Sales, and Promote Your Brand*. Entrepreneur Press.
- Sulianta, F. (2014). *Dropshipping online selling breakthrough*. Jalasutra.
- Yrjölä, M., Kuusela, H., Neilimo, K., & Saarijärvi, H. (2018). Inside-out and outside-in mental models: a top executive perspective. *European Business Review*, 30(5), 529–553.
- Zulkifli. (2021). The effect of digital advertising on consumer purchasing decisions of Indomie in Bandung Cit. *Journal of Consumer Research*, 27(2), 45–58.



© 2024 by the authors. Submitted for possible open access publication under the terms and conditions of the Creative Commons Attribution (CC BY SA) license (<https://creativecommons.org/licenses/by-sa/4.0/>).