



Roland Barthes' Semiotic Analysis of Lemonilo Advertising Posters: The Construction of Denotative, Connotative, and Mythical Meanings

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ABSTRACT

Food product advertising in Indonesia operates as a sign system that constructs meaning and ideology in consumers' minds. This study analyzes denotative, connotative, and mythological meanings in the advertising poster of Lemonilo Mie Instan Alami Rasa Mie Goreng (Natural Instant Fried Noodles) using Roland Barthes' semiotic theory. The poster presents a rich sign system: greenish-yellow noodles unlike conventional instant noodles, fresh ingredient toppings (egg, shrimp, chili, mushrooms, vegetables), four green checkmark-verified claims, and the hashtag #KitaSehatKitaHebat. This product contains a semiotic paradox: an instant noodle claiming naturalness and healthiness. This descriptive qualitative study employs Roland Barthes' semiotic analysis with data from visual observation, documentation, and literature review, analyzed through three stages: denotation, connotation, and myth. Results indicate: (1) denotative level shows literal representation of greenish-yellow noodles with toppings and product claims; (2) connotative level constructs images of naturalness, freshness, and differentiation through visual and verbal elements; (3) mythological level presents a narrative that consuming Lemonilo is an identity act of healthy and achieving individuals. Theoretically, this research enriches semiotic studies of food advertising in Indonesia. Practically, it encourages consumer semiotic literacy and provides insights for producers regarding meaning construction mechanisms in food advertising.

Keywords: semiotics, advertisement poster, denotative, connotative, myth

Analisis Semiotika Roland Barthes pada Poster Iklan Lemonilo: Konstruksi Makna Denotasi, Konotasi, dan Mitos

ABSTRAK

Iklan produk pangan di Indonesia beroperasi sebagai sistem tanda yang mengonstruksi makna dan ideologi. Penelitian ini menganalisis makna denotasi, konotasi, dan mitos dalam poster iklan Lemonilo Mie Instan Alami Rasa Mie Goreng menggunakan semiotika Roland Barthes. Poster menampilkan sistem tanda kaya: mie hijau kekuningan berbeda dari mie konvensional, topping segar (telur, udang, cabai, jamur, sayuran), empat klaim bercentang hijau, dan tagar #KitaSehatKitaHebat. Produk ini mengandung paradoks semiotis: mie instan yang mengklaim kealiaman dan kesehatan. Penelitian kualitatif deskriptif ini menggunakan metode analisis semiotika Roland Barthes dengan data dari observasi visual, dokumentasi, dan studi pustaka. Analisis dilakukan melalui tiga tahapan: denotasi, konotasi, dan mitos. Hasil menunjukkan: (1) denotasi berupa representasi literal mie hijau kekuningan dengan topping dan klaim produk; (2) konotasi berupa konstruksi citra kealiaman, kesegaran, dan diferensiasi melalui elemen visual dan verbal; (3) mitos berupa narasi bahwa mengonsumsi Lemonilo adalah identitas manusia sehat dan berprestasi. Secara teoritis, penelitian memperkaya kajian semiotika iklan pangan di Indonesia. Secara praktis, penelitian mendorong literasi semiotika konsumen dan memberikan wawasan bagi produsen tentang konstruksi makna dalam iklan.

Kata kunci: semiotika, poster iklan, makna denotasi, konotasi, mitos

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INTRODUCTION

Advertising has long transcended its function as a mere promotional medium. From a semiotic perspective, advertising operates as a complex system of signs, constructing meaning, shaping social perceptions, and subtly yet effectively implanting certain ideologies in the minds of consumers (Barthes, 1972; Sobur, 2013). Every element in an advertisement, from color selection and visual composition to text diction and symbolism, is never neutral, but rather works in a deliberate manner to construct the reality desired by producers about their products.

In the Indonesian food consumption landscape, instant noodles occupy a unique and paradoxical position. On the one hand, instant noodles are the most popular food product. The World Instant Noodles Association (WINA) consistently ranks Indonesia as the second-largest consumer of instant noodles in the world, with consumption reaching over 14 billion servings per year. On the other hand, instant noodles have long been socially stigmatized as unhealthy, synonymous with preservatives, artificial colors, and MSG. Social perceptions constructed over decades have made instant noodles a particularly rich semiotic object: a product steeped in the contradiction of popularity and stigma.

In this context, the emergence of Lemonilo Natural Instant Noodles with Fried Noodle Flavor, a product positioned as a natural instant noodle, is an interesting semiotic phenomenon to study. The product's advertising poster displays a carefully designed system of signs: yellowish-green noodles, distinct from conventional instant noodles, a variety of fresh-looking toppings (fried egg, large shrimp, whole red chilies, mushrooms, and green vegetables), four text claims marked with green checkmarks, and the hashtag #KitaSehatKitaHebat. All these elements work together to construct a fundamental semiotic paradox: how can a product categorically considered instant noodles establish an identity as a natural and healthy product.

Semiotic studies of instant noodle advertising in Indonesia have been conducted quite exten-

sively, but they show diverse focuses and still leave significant research gaps. Mutiara et al. (2025) analyzed Warnilo's Lemonilo video advertisement using Barthes's semiotics and found the construction of a healthy lifestyle in urban society, but did not examine static posters or the ideological paradox between product categories and their claims. Wahyudi et al. (2025) analyzed the Indomie Rawon Pedas Mercon advertisement and found a representation of local East Javanese culture. Maulidia et al. (2023) analyzed the Mie Sedaap Korean Spicy Kimchi Flavor advertisement and found the influence of cultural imperialism; similar findings were also shown by Riris et al. (2022) in their study of the Mie Sedaap K-Spicy Series advertisement. Nugra and Yudha (2022) examined the representation of a healthy lifestyle in Lemonilo's campaign advertisement, but without critically analyzing the semiotic paradox. Puri et al. (2023) examined the Richeese Instant Noodle advertisement using Barthes's semiotic approach combined with a commodification perspective. Fitri et al. (2024) examined the diction of Lemonilo advertisements on YouTube linguistically without integrating semiotic visual analysis.

Based on this mapping, three research gaps were identified: (1) no research has analyzed static instant noodle advertising posters as semiotic objects; (2) no specific study has examined the ideological paradox between the instant noodle category and the construction of the myth of naturalness constructed through its advertising posters; and (3) no research has integrated the analysis of verbal and non-verbal signs simultaneously within Roland Barthes's framework, fully encompassing the three levels of denotation, connotation, and myth in instant noodle products.

Based on these research gaps, the research questions are formulated as follows: (1) What is the denotative meaning contained in the Lemonilo Instant Noodles Natural Fried Noodle Flavor advertising poster? (2) What is the connotative meaning constructed through the visual and verbal elements in the poster? (3) What are the myths and ideological constructions constructed through the sign system in the Lemonilo advertising poster?



To analyze this phenomenon, this research uses Roland Barthes's semiotic theory as the main analytical framework. Barthes (1972; 1977) developed a two-level semiological system that distinguishes between denotation (the literal meaning of a sign) and second-level meanings that include connotation and myth. Barthes's concept of myth is highly relevant to analyzing how Lemonilo's advertising posters not only sell instant noodles but also actively construct a belief system about healthy instant noodles among Indonesians.

Based on the background description and the identification of research gaps above, this study aims to: (1) describe the denotative meaning of the Lemonilo Instant Noodles Natural Fried Noodle Flavor advertising poster objectively and accurately based on the literally visible sign elements; (2) analyze the connotative meaning constructed through all visual and verbal elements on the poster within the context of Indonesian socio-cultural context and the food industry; and (3) uncover the myths and ideological constructions hidden behind the narrative of healthy instant noodles from Roland Barthes's semiotic perspective.

This research has two main benefits. Theoretically, this research enriches the study of semiotics of food product advertising in Indonesia, particularly in analyzing static advertising posters, and contributes to the development of Barthes' semiotic analysis approach that integrates visual and verbal signs simultaneously. Practically, this research encourages semiotic literacy in society to read advertisements critically, while providing insight for producers and advertisers regarding the mechanisms of meaning construction and ideology in food product advertisements.

Semiotics is the study of signs and how they function in social life. Ferdinand de Saussure (1916) defined a sign as the unity between the signifier (signifier), the image (sound or physical form), and the signified (signified), the concept or meaning contained within it. Saussure asserted that the relationship between signifier and signified is arbitrary: there is no natural connection binding the two, but rather is entirely determined by sociocultural conventions. This principle of arbitrariness

is an important foundation for understanding how meaning is constructed and manipulated in the context of advertising.

Charles Sanders Peirce independently developed a theory of signs that divides sign relations into three categories: icons (signs that resemble their objects), indices (signs that have a causal relationship with their objects), and symbols (signs whose relationship to objects is conventional). In analyzing the Lemonilo poster, Peirce's division helps us understand that the image of fresh produce functions as an icon (resembling the actual material), the color green functions as a symbol (conventionally associated with nature and health), and the checkmark functions as a symbol of verification.

Roland Barthes developed Saussure's semiotics into the realm of culture and mass communication by introducing a two-order system of signification. Barthes distinguished between a primary sign system (first order), which operates at the level of denotation, and a secondary sign system (second order), which operates at the level of connotation and myth (Barthes, 1967; 1972; 1977).

Denotation is the first and most basic level of meaning. Denotative meaning is literal, direct, and universally understandable without requiring a specific cultural context. In advertising analysis, denotation refers to what is literally seen or read without further interpretation or value judgment. Connotation is the second level of meaning that emerges when the signifier encounters the feelings, values, and cultural context of the interpreter. Connotative meaning is cultural, subjective, and tied to a specific social context. Barthes (1977) explains that in advertising, connotation operates through a mechanism in which ideological values are embedded in signs, making them appear natural and undeniable.

Myth, in Barthes's framework, is not simply a story or legend, but rather a communication system that serves to naturalize ideology. Barthes (1972) explains that myth transforms history into nature; it conceals the process of ideological construction and presents the product of that construction as something naturally given. In the context

of advertising, myth works to induce consumers to accept the values instilled by producers without question.

Advertising posters, as static visual media, have distinct semiotic characteristics from moving advertisements. Arnheim (1974) in *Art and Visual Perception* asserts that visual perception is an active process of constructing meaning. In a poster, each visual element works synergistically to create a unified experience of meaning. The limited space in a poster encourages a higher density of meaning: each element must be chosen with great care, as there is no room for semiotically non-functional elements. Piliang (2003) in his study of hypersemiotics shows that advertising posters in Indonesia have become a primary arena for the production of meaning and the construction of social reality in contemporary consumer society.

METHOD

This research uses a descriptive qualitative approach using Roland Barthes's semiotic analysis method. This qualitative approach was chosen because this research aims to deeply understand the meanings contained in visual and verbal signs, rather than to measure or quantify phenomena (Creswell, 2014; Moleong, 2017; Razak, 2017). Roland Barthes' semiotic analysis method was chosen as the primary analytical framework due to its ability to dissect sign systems at three levels: denotation, connotation, and myth, enabling researchers to uncover not only surface meanings but also the ideological meanings hidden behind the signs in advertisements.

The object of this research is the Lemonilo Instant Noodles Natural Fried Noodle Flavor advertising poster officially published by PT. Lemonilo Indonesia Sehat. The poster was chosen for two main considerations: (a) posters are a visual communication medium specifically designed to convey messages with high semiotic efficiency in a static space; and (b) Lemonilo's advertising posters contain a rich array of visual and verbal sign elements, particularly the unique color of the noodles, which differs from conventional instant noodles. The primary data source in this

study is the advertising poster obtained from Lemonilo's official social media channels.

Data were collected through three techniques: (1) Systematic visual observation, which involved in-depth and structured observation of all visual and verbal elements in Lemonilo advertising posters, including accurate and objective identification of color, visual composition, typography, objects in the featured photographs, and product claim text; (2) Documentation, which involved collecting and recording complete visual data from the posters along with descriptions of their elements; and (3) Literature review, which involved reviewing semiotic literature, advertising theory, official Lemonilo product information, and relevant previous research.

Data analysis was conducted using Roland Barthes's semiotic framework, with three hierarchical and methodologically separate stages. First, denotation analysis: objectively identifying and describing all the literal sign elements in the poster, such as color, objects, text, composition, and typography, without involving any cultural interpretation or judgment. Second, connotation analysis: interpreting the cultural, emotional, and ideological meanings associated with denotative signs within the Indonesian socio-cultural context and the food industry. Third, myth analysis: identifying belief systems and ideologies naturalized through the accumulation of connotative signs, with an explicit acknowledgement that these findings represent the researcher's interpretation based on Barthes's semiotic framework, not empirical claims of actual effects on consumers.

Data validity was ensured through two techniques: (1) theoretical triangulation, which checks the analysis results using more than one theoretical perspective in semiotics (Barthes, Saussure, Peirce); and (2) factual confirmation, which verifies descriptions of visual elements, including color and product ingredient composition, with official information from PT. Lemonilo Indonesia Sehat (Healthy Indonesia) conducted a visual analysis to ensure the accuracy of the denotative description before proceeding to the connotative and mythological levels.



RESULTS

Visual Description of the Lemonilo Instant Noodles Natural Fried Noodle Flavor Advertising Poster

The Lemonilo Instant Noodles Natural Fried Noodle Flavor advertising poster used for analysis displays a carefully structured visual composition against a clean white background. The brand identity is emphasized by the 'lemonilo' logo in the upper left corner, written in all lowercase letters in a dark green color with a modern-looking sans-serif font. Directly below the logo, the product name and variant are clearly written: 'Natural Instant Noodles / Fried Noodle Flavor.'

The most dominant visual element is a white bowl containing yellowish-green noodles, a departure from the typical yellow or white color of instant noodles. This color, according to Lemonilo's official product information, comes from the mix-

ture of plant-based ingredients in the noodles. The noodles are topped with various toppings: (a) one fried egg; (b) one large red-orange shrimp; (c) one whole red chili with several slices; (d) sliced mushrooms; and (e) green vegetables. In the top right corner, two bright green Lemonilo product packages are placed as a reminder of the product's visual identity.

On the left side of the poster, four text claims are arranged vertically with a green checkmark (?): 'Natural Ingredients & Nutrition,' 'No Coloring,' 'No Preservatives,' and 'No Added MSG.' The bottom of the poster is closed with the hashtag #KitaSehatKitaHebat in green, and a small 'lemonilo' logo in the bottom right corner. The overall composition uses a consistent color palette: green, white, with red and orange accents from the topping ingredients, creating a clean and structured impression.

Table 1
 Mapping of Sign Elements in the Lemonilo Instant Noodles Natural Fried Noodle Flavor Advertising Poster

No.	Sign Elements	Denotative Description	Potential Connotative Meaning
1	Yellowish green color of noodles	The noodles are yellowish green in color, different from the yellow/white color of	Product differentiation; hinting at plant-based ingredients
2	Lemonillo' logo (lowercase, dark green)	Dark green lowercase sans-serif text in the top left of the poster	Modern, friendly, open; green is associated with nature and health.
3	Toppings: sunny side up egg, shrimp, red chili, mushrooms, green	Various food ingredients are served on a bowl of noodles	Quality of ingredients, nutritional value, taste of real ingredients
4	Bright green product packaging	Two bright green product packs in the top right corner	Brand visual identity; green palette consistency
5	Four claims with a green check mark (✓)	Natural Ingredients and Nutrition', 'No Coloring', 'No Preservatives', 'No Added MSG' are arranged vertically with a	Verification, certification, impression of scientific standards and trust
6	Hashtag #WeAreHealthyWeAreGreat	Green hashtag text at the bottom of the poster	Community, identity, healthy-achieving causality, inclusivity
7	Pure white background	The entire poster has a white background without excessive decorative ornamentation.	Honesty, transparency, premium minimalism

Denotative Meaning Analysis

At the denotative level, the researcher identified all the sign elements in the poster objectively and literally, without involving any cultural interpretation or value judgment. Denotatively, the poster displays the following elements. First, the logo reads 'lemonilo' in small, dark green letters in the upper left corner, followed by the product name 'Natural Instant Noodles with Fried Noodle Flavor' in black. Second, the white bowl containing yellowish-green noodles demonstrates the objective visual fact that Lemonilo's noodles differ from conventional instant noodles, which are generally yellow or white. Third, the denotatively visible toppings consist of: one fried egg, one large red-orange shrimp, one whole red chili with several chili slices, sliced mushrooms, and green vegetables. Fourth, two bright green product packages in the upper right corner. Fifth, four green checkmarks (✓) are each followed by the text: 'Natural Ingredients & Nutrition', 'No Coloring', 'No Preservatives', and 'No Added MSG' arranged vertically on the left side of the poster. Sixth, the hashtag text '#KitaSehatKitaHebat' at the bottom and the 'lemonilo' logo in the bottom right corner. The entire poster is set against a pure white background without excessive decorative ornamentation. At this level, there is no assessment of quality, freshness, or premiumness; everything is a literal description of what is visible.

Connotation Analysis

At the connotation level, each identified denotative element transforms into a signifier that triggers a network of cultural and ideological associations. Connotation analysis reveals a layered and mutually reinforcing system of meanings.

The yellowish-green color of Lemonilo noodles visually distinguishes them from conventional yellow-white instant noodles. Connotatively, this color difference constructs a message of product differentiation: that the color indicates a different ingredient content than regular instant noodles. This connotation of differentiation is reinforced and locked in place by the claim 'No Coloring,' which connotatively implies that the color is

sourced from natural ingredients, not additives. Barthes (1977) referred to this mechanism of meaning locking as 'anchorage': the text locks the meaning of the image in the direction desired by the manufacturer.

The choice of large shrimp as one of the main toppings constructs connotations of quality and nutritional value, given that shrimp is associated with a relatively valuable ingredient in Indonesian cuisine. The sunny-side-up egg connotes a simple yet satisfying presentation. Whole red chilies, rather than chili powder, connotatively suggest that the product's flavor comes from real ingredients, not artificial flavors. Overall, the array of toppings builds a connotative narrative that Lemonilo offers a different eating experience than conventional instant noodles.

The checkmark in contemporary visual culture, particularly in the context of product labels and food safety standards, connotes verification and compliance. When the claims "No Coloring," "No Preservatives," and "No Added MSG" are juxtaposed with a green checkmark, the connotation shifts from mere manufacturer statements to the impression of "verified facts." The vertical arrangement, like a checklist, reinforces the clinical and standardized connotation.

The word "we" in the hashtag #KitaSehatKitaHebat connotatively builds a sense of inclusivity and togetherness, a community open to everyone. The words "healthy" and "great" combined in one phrase construct a connotation of causality: health is a condition that produces greatness. This framing strongly resonates with the values of productive urban communities who place health as an investment capital for achieving success.

The choice of a clean white background without excessive decorative ornamentation connotatively constructs an image of honesty and openness. In the visual culture of premium and organic products, minimalism has become a connotative marker of brand trust: a product that doesn't need to "hide" behind excessive ornamentation is a product that has nothing to hide.



Myth Analysis

At the highest level within Barthes's framework, the accumulation of analyzed connotative meanings forms a coherent and layered myth system. It is important to emphasize that the following myth analysis is the researcher's interpretation based on Barthes's semiotic framework, not a claim about the actual effects on consumers or the factual truth of the product.

The most fundamental myth constructed by Lemonilo is that the "instant noodle" category has undergone a transformation, implying that there is now a subcategory of instant noodles that are truly natural and healthy. This myth works by naturalizing a fundamentally problematic claim: the instant noodle production process, despite claims of reducing or eliminating certain ingredients, remains an industrial food processing process. The yellowish-green color of the noodles serves as "visual proof" of naturalness in the poster's sign system.

The myth of health as a commodity reproduces the ideology that health is something that can be achieved through individual consumption decisions, purchasing and consuming the "right" products, rather than through structural conditions such as access to a fair food system or supportive national food policies. Barthes (1972) referred to this mechanism as the "naturalization of history": historical and structural conditions are transformed

into seemingly natural individual needs. With this myth, collective responsibility for a healthy food system is shifted to individual consumption decisions.

The hashtag #KitaSehatKitaHebat constructs the myth that health is the primary capital for achieving greatness and achievement. This myth aligns with the values of meritocracy and productivism dominant in contemporary neoliberal urban society in Indonesia. Implicitly, this myth claims that healthy individuals who consume healthy products like Lemonilo are productive and worthy of admiration.

The word "we" in the hashtag claims inclusivity, meaning everyone can join. However, as a product with a higher price tag than conventional instant noodles, access to the community of "we" offered is economically unequal. Williamson (1978) identified a similar strategy in middle-class product advertising: claiming universality while practically reaching only a select segment.

The most sophisticated myth constructed by Lemonilo is its claim to have solved the "instant vs. healthy" paradox. The entire system of signs in the poster, from the yellowish-green noodles to the checklist of claims, works to construct a narrative that consumers need not choose between the convenience of instant noodles and health. Critically, however, this paradox is not actually resolved; it is merely semiotically repositioned within the advertising sign system.

Table 2
 Synthesis of Roland Barthes' Semiotic Analysis of Lemonilo Advertising Posters

No.	Level	Primary Sign Elements	Constructed Meaning
1	Denotation	Yellowish green noodles, toppings (shrimp, egg, chili, mushroom, vegetables), four text claims ✓, green packaging, clean white background	Literal representation of instant noodle product with complementary ingredients and product characteristic statement
2	Connotation	Yellowish green color of noodles, consistent green palette, check mark as verification, hashtag, minimalist white background	Naturalness, differentiation from conventional instant noodles, brand transparency, health-based identity community

3	Myth	Accumulation of the entire sign system (visual + verbal)	Instant noodles can be 'natural'; health is a commodity that can be bought; health = capital for achievement; inclusiveness that has the potential to be economically exclusive
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DISCUSSION

Roland Barthes's semiotic analysis of Lemonilo advertising posters shows that each visual and verbal element works synergistically within a layered network of meaning. This finding aligns with Williamson's (1978) argument that modern advertising does not simply convey product information but rather creates a system of meaning that connects products to specific values, lifestyles, and identities. In the case of Lemonilo, the system of meaning constructed is the transformation of the instant noodle category from an "unhealthy" product to a "natural and healthy" one.

This study's findings both align with and differ from previous research. Mutiara et al. (2025) found a healthy lifestyle construct in Warnilo's Lemonilo video advertisement. This study reinforces these findings by identifying that the healthy lifestyle construct is also present in static poster media, albeit with a more compact and efficient semiotic strategy. The difference is that this study identifies a unique visual strategy, the yellowish-green color of the noodles themselves, as a marker of differentiation that is immediately visible to consumers, a strategy not found in Mutiara et al.'s (2025) study or other studies on instant noodle advertising.

Compared with the research by Wahyudi et al. (2025) on the representation of local culture in Indomie advertisements, and Maulidia et al.'s (2023) and Riris et al.'s (2022) research on Korean cultural imperialism in Mie Sedaap advertisements, this study demonstrates a different ideological strategy. While Indomie and Mie Sedaap advertisements construct myths based on cultural identity (local or global), Lemonilo

constructs myths based on health identity and individual achievement. This difference reflects different market segmentations: Lemonilo targets urban middle-class consumers who prioritize health as an investment in productivity.

Puri et al. (2023) examine commodification in Richeese Instant Noodle advertisements through Barthes's semiotic approach. This study expands this perspective on commodification by showing that Lemonilo not only commodifies instant noodle products but also commodifies the concept of "health" itself. Through the system of signs in the posters, health is transformed from a holistic condition into a purchasable product attribute. This is a more subtle and sophisticated form of commodification than conventional advertising. The greatest uniqueness of Lemonilo's sign system compared to other instant noodle advertising posters studied in previous research is the use of yellowish green on the noodles themselves, a semiotic strategy that transforms product characteristics into ideological differentiation markers that are immediately visible to consumers. This strategy is more effective than simply relying on text claims, because color works at a faster and more intuitive level of pre-cognitive perception. Pastoreau (2001) has shown that the color green in contemporary culture is consistently associated with nature and health, and Lemonilo makes maximum use of this cultural association.

The strengths of this research lie in three aspects. First, it integrates the analysis of verbal and nonverbal signs simultaneously within Roland Barthes' comprehensive framework encompassing the three levels of denotation, connotation, and myth, an approach not yet explored in previous studies on instant noodle advertising in Indonesia.



Second, this study uses static posters, which have distinct semiotic characteristics from the video advertisements more commonly studied in previous research. Static posters demand greater semiotic efficiency due to limited space and exposure time, requiring each element to function optimally. Third, this study not only identifies surface meanings (denotation and connotation) but also uncovers the myths and ideologies hidden behind the advertising sign system, including the ideological paradox between the category "instant noodles" and the claim "natural and healthy."

This study's limitations lie in two aspects. First, it only analyzes one Lemonilo advertising poster without directly comparing it with other versions of Lemonilo advertising posters or competitors' advertisements. Comparative analysis can reveal variations in semiotic strategies within the same product category. Second, this study did not involve consumer reception analysis to validate the resulting myth interpretations. While interpretations based on Barthes's semiotic framework have a strong theoretical foundation, reception analysis could provide additional insights into how consumers actually interpret the sign systems in advertising posters.

CONCLUSION

Based on Roland Barthes' semiotic analysis of the Lemonilo Instant Noodles Natural Fried Noodle Flavor advertising poster, this study addresses the three established research questions. At the denotative level, the poster depicts a bowl of yellowish-green noodles, distinct from conventional instant noodles, decorated with toppings (a sunny-side-up egg, large shrimp, whole red chilies, mushrooms, and green vegetables), accompanied by green product packaging, a small green 'lemonilo' logo, four text claims with a green check mark, and the hashtag #KitaSehatKitaHebat on a clean white background.

At the connotative level, the poster's sign system constructs a mutually reinforcing network of meanings: the yellowish-green color of the

noodles constructs product differentiation and naturalness; the toppings construct an image of ingredient quality; the check mark constructs verification and trust; the white background constructs transparency; and the hashtag constructs a community of identity based on achievement and health.

At the mythical level, the Lemonilo poster constructs a layered mythological system that includes: (a) the myth of category transformation; (b) the myth of health as a purchasable commodity; (c) the myth of health meritocracy; (d) the myth of inclusivity, which has the potential to be economically exclusive; and (e) the myth of the 'solved paradox.' These five myths collectively serve the interests of the food industry in increasing product value while reproducing the ideology of consumerism.

This research contributes to previous studies through an in-depth analysis of static, non-video advertising posters and the identification of a semiotic strategy, such as yellowish-green noodles, as a marker of differentiation that has not been explored in previous studies. For future research, it is recommended that similar studies be expanded by integrating consumer reception analysis to validate the interpretation of myths and exploring the dimensions of social class studies in dissecting the ideological construction of the healthy food industry in Indonesia.

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