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An Analysis Of Visual Semiotics In Pantene Shampoo Tv Advertisements

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ABSTRAK

Tujuan: Penelitian ini bertujuan menganalisis makna denotatif, konotatif, dan mitos dalam dua iklan televisi Pantene Miracles Hair Supplement Conditioner. Metodologi penelitian: Penelitian menggunakan metode deskriptif kualitatif dengan teori semiotika Roland Barthes. Data diperoleh dari iklan Pantene Indonesia yang menampilkan Keanu Angelo dan Maudy Ayunda melalui observasi, dokumentasi tangkapan layar, serta klasifikasi unsur visual berupa warna, ekspresi wajah, gestur, latar, teks, dan citra produk. Hasil: Pada tingkat denotatif, iklan menampilkan rutinitas perawatan rambut dalam situasi kerja, kencan, dan interaksi sosial. Pada tingkat konotatif, rambut sehat dimaknai sebagai kepercayaan diri, daya tarik, energi, dan penerimaan sosial. Pada tingkat mitos, iklan meneguhkan keyakinan bahwa rambut panjang, hitam, tebal, dan terawat menjadi simbol feminitas, nilai diri, serta citra modern. Limitasi: Penelitian terbatas pada dua iklan dan hanya menganalisis aspek visual. Kontribusi: Kajian ini bermanfaat bagi studi semiotika visual, literasi media, dan analisis iklan kecantikan.

ABSTRACT

Purpose: This study aims to analyze the denotative, connotative, and mythical meanings represented in two Pantene Miracles Hair Supplement Conditioner television advertisements. Research methodology: The study applies a qualitative descriptive method using Roland Barthes' semiotic theory. The data were taken from Pantene Indonesia advertisements featuring Keanu Angelo and Maudy Ayunda through observation, screenshot documentation, and classification of visual elements, including color, facial expression, gesture, setting, written text, and product imagery. Results: At the denotative level, the advertisements present hair-care routines in work, dating, and social interaction contexts. At the connotative level, healthy hair is associated with confidence, attractiveness, energy, and social acceptance. At the mythical level, the advertisements reinforce the cultural belief that long, black, thick, and well-maintained hair symbolizes femininity, self-worth, and modern beauty. Limitations: This study is limited to two advertisements and focuses only on visual elements. Contribution: This article contributes to visual semiotics, media literacy, and beauty advertising studies.

Keywords: Pantene Shampoo; Roland Barthes; Visual Semiotics.

INTRODUCTION

Semiotics examines how signs produce meaning in social life. In visual communication, meaning is not transmitted only through written or spoken language, but also through images, colors, gestures, settings, and symbolic objects. This perspective is relevant for analyzing advertising because advertisements are designed to persuade audiences through carefully arranged signs. Aiello (2020) explains that visual semiotics focuses on how images create meaning within cultural contexts, rather than simply reflecting reality. Consequently, an advertisement can be understood as a visual text that constructs meanings about products, identities, values, and social ideals.

Television advertising remains important in Indonesia because it combines moving images, sound, narrative, and visual effects. Although digital platforms have expanded rapidly, television commercials still

provide brands with wide reach and strong emotional appeal. In advertising studies, persuasion works not only through explicit product information but also through the emotional and cultural meanings attached to the product (Verlegh et al., 2015). In the case of beauty and personal-care products, the persuasive message often depends on a transformation narrative: a problem is introduced, a product is offered as a solution, and the user is shown as more confident, attractive, or socially accepted after using the product.

The hair-care industry provides a rich object for visual semiotic analysis because hair is not merely a biological feature. In many cultural contexts, including Indonesia, hair is closely connected with appearance, femininity, masculinity, self-care, and social evaluation. Pantene, as a global shampoo and conditioner brand, repeatedly represents healthy hair through visual signs such as black shiny hair, smooth movement, golden packaging, and celebrity figures associated with confidence and modernity. These signs do not only promote a product. They also construct an ideal image of beauty and self-presentation that audiences are invited to accept as natural.

Previous studies have demonstrated the usefulness of semiotics in reading visual media. Ardhianto (2019) shows that television advertisements create emotional meanings through the interaction of verbal and visual signs. Shintia (2023) demonstrates that commercial visuals can shape brand identity and lifestyle values. Nasution et al. (2021), Sihite et al. (2021), and Pratiwi et al. (2022) indicate that visual signs in digital comics and films communicate emotions, social problems, and moral values. Udilawaty et al. (2023) also reveals that visual semiotics can interpret institutional identity through logos. These studies confirm that visual semiotics is applicable across diverse media forms.

However, the specific construction of hair, beauty, and confidence in Pantene television advertisements still requires closer analysis. Many previous studies examine visual signs in advertisements, films, comics, or logos, but fewer studies focus on how beauty-product advertisements connect hair condition with gender identity, self-worth, and social acceptance. In addition, Pantene's 2023 Miracles Hair Supplement Conditioner advertisements are distinctive because they present both a conventional female celebrity representation through Maudy Ayunda and a more playful male representation through Keanu Angelo. This contrast makes it possible to examine how the advertisements reproduce, negotiate, and slightly expand the visual meanings of beauty and hair care.

The urgency of this study lies in the need to strengthen media literacy toward beauty advertisements. Advertisements often appear entertaining and simple, yet they may normalize certain beauty standards and persuade audiences to interpret appearance as a measure of confidence or value. By using Roland Barthes' semiotic theory, this article analyzes denotation, connotation, and myth in two Pantene Shampoo television advertisements. The objective of the study is to identify how visual signs in the advertisements construct meanings about healthy hair, confidence, femininity, masculinity, and modern lifestyle.

LITERATURE REVIEW

Semiotics provides a framework for interpreting how meaning is created through signs. Saussure's concept of signifier and signified became a foundation for later semiotic theories, while Peirce's triadic model emphasizes the relation between representamen, object, and interpretant. In this article, Roland Barthes' approach is used because it enables an analysis of meaning at three levels. Denotation refers to the direct or literal meaning of a sign. Connotation refers to the cultural, emotional, and associative meaning attached to the sign. Myth refers to a broader ideological meaning that appears natural because it is repeatedly reproduced in society (Arniati, 2024; Rahmi & Said, 2023).

In Barthes' perspective, myth is not a false story but a system of meaning that turns cultural values into common sense. For example, long and shiny hair may be denotatively read as a physical feature, but connotatively associated with beauty, discipline, and self-care. At the mythical level, the same hair can become a sign of ideal femininity or social worth. This is why Barthes' theory is appropriate for advertising analysis: advertisements frequently transform ordinary objects into symbols of happiness, success, modernity, and social recognition.

Visual semiotics expands semiotic analysis from language to images. Aiello (2020) argues that visual signs such as color, layout, pose, and composition participate in meaning-making. Mengoni (2021) similarly emphasizes that images should not be understood as static representations, but as dynamic cultural forms that interact with audiences. In digital and mass-media environments, images circulate quickly and influence how people interpret identity, beauty, power, and social relationships. Esposito and Sinatora (2022) further show that visual representation can also carry social effects because images may reproduce or contest dominant narratives.

Advertising uses visual semiotics strategically. A product is rarely presented only as a commodity; it is connected with desire, identity, and social aspiration. Moriarty et al. (2011) explain that advertising combines messages, visuals, and emotional appeals to influence consumer understanding. Television advertisements are especially persuasive because they provide movement, color, facial expression,

music, and narrative within a short duration. Heath and Stipp (2011) argue that television advertising remains powerful because emotional content and rational information can operate together. Ramalingam et al. (2006) also note that television advertisements can influence consumers by reaching wide audiences and leaving memorable visual impressions.

Related studies support this theoretical position. Ardhianto (2019) found that the UHT Ultra Milk television advertisement uses everyday activities to communicate healthy living and emotional motivation. Shintia (2023) found that Tokopedia x BTS advertisements construct modern brand values through color, movement, and celebrity imagery. Nur'aini et al. (2024) analyzed a beauty product advertisement and found that advertising can narrow the concept of beauty by presenting certain physical appearances as ideal. Syahdini (2019) similarly indicates that beauty advertisements produce meanings of attractiveness through verbal and non-verbal signs.

METHOD

This study uses a qualitative descriptive design with visual semiotic analysis. A qualitative method is appropriate because the data consist of visual signs and symbolic meanings rather than numerical measurement. The analysis follows Roland Barthes' semiotic model, which interprets signs through denotation, connotation, and myth. The design allows the advertisements to be read as cultural texts that contain literal meanings, implied meanings, and ideological meanings.

The data sources are two Pantene Shampoo television advertisements in the Miracles Hair Supplement Conditioner edition broadcast nationally and uploaded through Pantene Indonesia's official digital platform. The first advertisement is Pantene Shampoo Miracles x Keanu Angelo Buat #RambutKeCharged, Shampoan Aja Gak Cukup!, released in 2023 with a duration of 1 minute and 57 seconds. The second advertisement is Pantene Shampoo Miracles x Maudy Ayunda Buat #RambutKeCharged, Shampoan Aja Gak Cukup!, also released in 2023 with a duration of 31 seconds. The first advertisement contains 11 scene clusters and 57 visual footage images, while the second contains 5 scene clusters and 17 visual footage images.

Data collection was carried out through observation and documentation. Each advertisement was watched repeatedly to identify significant visual elements, including hair appearance, colors, facial expressions, gestures, product imagery, written text, battery symbols, setting, lighting, and interaction among characters. The selected scenes were documented as visual frames and then classified based on signifier and signified. Audio elements such as music, voice-over, and intonation were not analyzed because the focus of the study is visual meaning.

Data analysis was conducted in several stages. First, the visual signs in each selected scene were identified. Second, the denotative meaning was described by explaining what appears directly in the frame. Third, connotative meaning was interpreted by connecting visual elements with emotions, social values, and cultural associations. Fourth, mythical meaning was synthesized by examining how the advertisements reproduce broader beliefs about beauty, confidence, self-worth, femininity, masculinity, and modern lifestyle. The interpretation was then connected to previous semiotic and advertising studies in order to strengthen the discussion.

Table 1. Research Data Sources

Advertisement	Duration and visual data	Dominant visual signs	Analytical focus
Pantene Miracles x Keanu Angelo	1 minute 57 seconds; 11 scene clusters; 57 visual frames	Long hair, cafe setting, golden door, white room, battery icons, Pro-V/biotin text, gold-pink product packaging, humorous gender contrast	How hair is constructed as confidence, social validation, male self-expression, and a solution to tired hair
Pantene Miracles x Maudy Ayunda	31 seconds; 5 scene clusters; 17 visual frames	Meeting room, time/clock signs, tired hair, empty battery icon, supplement conditioner, shiny black hair, product line-up	How women's hair is constructed as energy, professional confidence, femininity, and modern beauty

RESULTS AND DISCUSSION

Results

The findings show that both Pantene advertisements construct meaning through repeated visual patterns. At the denotative level, the advertisements display recognizable situations such as a cafe conversation, a date preparation, a meeting room, and a product demonstration. At the connotative level, these situations are transformed into emotional narratives about tiredness, insecurity, confidence, acceptance, and self-

improvement. At the mythical level, the advertisements naturalize the belief that healthy and well-maintained hair is a sign of beauty, energy, self-worth, and modern identity.

The Keanu Angelo advertisement develops a longer narrative. It begins with a man with long hair who communicates directly with the audience, then introduces a female character whose hair appears tired, messy, and emotionally linked with disappointment. Through visual transitions, a golden door, product demonstration, battery icons, and the phrase #RambutKeCharged, the advertisement moves from hair problem to transformation. The final scenes show both male and female characters with healthy-looking hair, suggesting that hair care is relevant for both women and men.

Table 2. Condensed Semiotic Findings in the Keanu Angelo Advertisement

Scene cluster	Denotative pattern	Connotative and mythical interpretation
Opening and cafe interaction	A male figure with long black hair appears in a warm cafe and addresses the audience; a female character appears with limp and messy hair.	Direct gaze and hand gestures create intimacy and persuasion. Limp hair is associated with tiredness, insecurity, and reduced attractiveness. The myth constructed is that hair is a visible marker of personal identity and social value.
Date preparation and rejection	The female character checks a phone, prepares for a date, sits in a cafe, and experiences disappointment when the man leaves.	Hair condition is linked with romantic confidence and social acceptance. The advertisement suggests that poorly maintained hair can reduce charm, while healthy hair supports desirability and positive first impressions.
Golden door and product demonstration	A golden door opens into a white room. The male figure holds the female character's hair and introduces Pantene Miracles with biotin, Pro-V, battery signs, and step-by-step care.	The golden door signifies transition and opportunity. Scientific-looking words and battery icons represent hair as something that needs energy and nutrition. The myth is that shampoo alone is insufficient for ideal beauty, and extra care becomes necessary.
Transformation and closing humor	The female character's hair becomes smoother and shinier. The male figure also displays long shiny hair; Pantene products appear with the #RambutKeCharged slogan.	Healthy hair becomes a sign of confidence, attention, and playful social dominance. The advertisement expands hair-care meaning to men while maintaining the idea that attractive hair produces recognition and social approval.

The Maudy Ayunda advertisement is shorter and more conventional. It emphasizes the image of an active professional woman. At the beginning, Maudy appears in a modern meeting room with long black hair, neat clothing, and a confident presence. The clock and work setting suggest a full day of activity. When the visual text CAPEK and a nearly empty battery icon appear, the advertisement represents hair as if it can lose energy like the body. After Pantene Supplement Conditioner is introduced, the hair appears smooth, shiny, and recharged.

Table 3. Condensed Semiotic Findings in the Maudy Ayunda Advertisement

Scene cluster	Denotative pattern	Connotative and mythical interpretation
Professional opening	A woman with long black hair appears in a white-and-gold meeting room, wearing a soft pink formal outfit and interacting with colleagues.	The visual signs represent a modern, active, and confident woman. Hair is associated with professionalism, elegance, and positive recognition in the workplace.
Tired hair problem	The woman holds her hair with a tired expression. The text CAPEK and an almost empty battery icon appear near her.	The battery icon turns hair into a metaphor of energy. Messy or tired hair connotes stress, insecurity, and reduced confidence. The myth suggests that hair reflects women's emotional state and self-image.
Supplement conditioner solution	The woman holds Pantene Miracles Biotin Strength Supplement Conditioner. The scene displays Pro-V, biotin, 2x nutrition, and hair-care comparison signs.	Product visuals create scientific credibility and suggest intensive treatment. The myth is that ideal hair requires additional nutrition, not only ordinary shampoo.
Recharged hair and product line-up	The woman smiles, moves her shiny black hair, and the text RAMBUT Ke-charged appears beside Pantene products.	Healthy hair signifies restored confidence, beauty, freedom, and self-expression. Long, black, shiny hair is naturalized as a symbol of feminine beauty and modern self-worth.

Discussion

The first important finding is that both advertisements build a consistent relationship between hair condition and emotional condition. Denotatively, the audience sees hair that is messy, limp, dull, shiny, or voluminous. Connotatively, those physical conditions are attached to emotions. Messy and tired hair signals insecurity, discomfort, stress, and disappointment, while healthy and shiny hair signals confidence, happiness, and acceptance. This visual strategy supports Barthes' idea that signs carry more than direct meaning. Hair becomes a signifier that produces emotional and cultural meaning through repeated association.

The battery icon is one of the strongest visual signs in the advertisements. Its denotative meaning is a symbol of energy level. Its connotative meaning is that hair can become tired, empty, or weak after daily activities. At the mythical level, the battery icon makes hair appear similar to a body that requires additional energy and nutrition. This supports the product concept of Supplement Conditioner because the product is not positioned only as a cosmetic item, but as a source of energy for hair. The slogan #RambutKeCharged strengthens this construction by suggesting that hair can be recharged like a device or a body after fatigue.

The advertisements also reproduce a dominant beauty myth in Indonesian society: long, black, thick, and well-maintained hair is represented as ideal. This does not appear as an explicit instruction, but as a naturalized visual pattern. The female characters become happier and more confident after their hair becomes smoother, shinier, and more voluminous. Intan (2021) explains that women's hair can carry myths of beauty and femininity. The Pantene advertisements continue this logic by presenting healthy hair as a key element of feminine attractiveness, dignity, and self-care. The myth becomes powerful because it is attached to everyday situations such as work, dating, and social interaction.

In the Maudy Ayunda advertisement, the myth of hair is tied to professional modernity. The meeting room, white-and-gold interior, neat outfit, and confident interaction create an image of an active woman who must maintain appearance despite a busy schedule. The clock and empty battery sign suggest that time and work can make hair tired, but the product restores it. This narrative implies that women's professionalism and confidence are supported by visible beauty. Although the advertisement celebrates a modern woman, it also places pressure on women to remain visually polished in professional settings.

In the Keanu Angelo advertisement, the meaning of hair is more playful and complex. The presence of a male figure with long, healthy, and shiny hair challenges the conventional idea that hair beauty is exclusively feminine. This finding is consistent with Hanum and Urada (2019), who discuss long hair as part of male identity construction. Through Keanu's character, Pantene shows that modern men may also care for hair and appearance. However, the advertisement does not fully abandon appearance standards; it extends them. Men are also invited to treat healthy hair as a source of confidence, attractiveness, and social image.

The golden door in the Keanu advertisement is another important sign. Denotatively, it is a large door in a warm cafe. Connotatively, it symbolizes transition, opportunity, and emotional movement from disappointment to a better condition. At the mythical level, the golden door links hair transformation with life transformation. The female character does not simply move from one room to another; she moves from insecurity toward confidence and possibility. This visual sign demonstrates how advertising converts a product benefit into an aspirational story.

The use of color reinforces the same meanings. Gold dominates the product packaging and several settings, creating associations with luxury, quality, and premium treatment. Pink and soft tones support femininity, warmth, and elegance. White rooms suggest cleanliness, scientific clarity, and product reliability. These color choices are not decorative only. They guide audiences to perceive Pantene Miracles as a modern, trustworthy, and premium hair-care solution. Similar strategies are found in beauty advertising research, where color, pose, and product display help construct meanings of glamour, elegance, and ideal appearance (Syahdini, 2019).

Scientific and nutritional language also supports product credibility. Words such as Pro-V, biotin, supplement conditioner, and 2x nutrition make the product appear closer to health care than ordinary cosmetics. This strategy is persuasive because it transforms beauty maintenance into a rational and necessary practice. Shampoo alone is represented as inadequate; additional treatment becomes the logical solution. Ardhianto (2019) also notes that advertising can combine verbal and visual elements to create emotional and persuasive meaning. In Pantene's case, visual transformation is combined with scientific-sounding text to make ideal hair appear achievable through a specific product routine.

The comparison between tired hair and recharged hair reveals a broader transformation narrative. At the beginning of the advertisements, characters face fatigue, embarrassment, or disappointment. After the product is introduced, the characters show smiles, confident gestures, and social comfort. The product is therefore linked not only to hair repair but also to emotional repair. This finding is close to Pratiwi et al. (2022), who show that visual media can represent insecurity and the desire for transformation through

expression and body language. In Pantene's advertisements, transformation is presented as both physical and psychological.

Nevertheless, the advertisements also create ideological implications. They encourage audiences to connect self-confidence with appearance, particularly hair. A positive self-image is shown after the characters obtain ideal hair, while unattractive or tired hair is associated with failure, discomfort, or rejection. This construction may strengthen consumer belief that beauty products are necessary for social acceptance. Nur'aini et al. (2024) similarly found that beauty advertisements can shape narrow standards of beauty. Therefore, the Pantene advertisements should be read critically because they entertain and persuade while also reinforcing certain beauty expectations.

The novelty of the findings lies in the comparative reading of two advertisements from the same product campaign. The Maudy Ayunda advertisement reinforces a relatively conventional myth of feminine beauty and professional confidence, while the Keanu Angelo advertisement introduces a more fluid representation by involving a male figure with long hair. However, both advertisements share the same ideological core: healthy hair is presented as a sign of confidence, attractiveness, self-worth, and social acceptance. The difference is not in the central myth, but in the way the myth is visualized through different gender representations and narrative styles.

Overall, Pantene's visual strategy works through three levels of meaning. Denotatively, the advertisements show hair-care problems and product use. Connotatively, they associate healthy hair with confidence, energy, and positive interaction. Mythically, they naturalize the idea that ideal hair is an important requirement for becoming an attractive, confident, and socially accepted modern person. This confirms that beauty advertisements are not neutral product messages. They are cultural texts that participate in shaping how audiences understand beauty, gender, and self-presentation.

CONCLUSION AND SUGGESTION

This study concludes that the Pantene Miracles Hair Supplement Conditioner advertisements construct layered visual meanings through denotation, connotation, and myth. Denotatively, the advertisements present everyday situations involving work, dating, conversation, product demonstration, and hair transformation. Connotatively, hair condition is associated with emotional and social states: tired hair signifies insecurity, fatigue, and discomfort, while healthy and shiny hair signifies confidence, attractiveness, energy, and acceptance. Mythically, the advertisements reproduce the cultural belief that long, black, thick, and well-maintained hair is a symbol of beauty, femininity, self-worth, and modern identity.

The study also shows that the advertisements do not only promote shampoo and conditioner products. They construct a broader idea that confidence and positive social experience can be achieved through ideal hair. The Maudy Ayunda advertisement connects healthy hair with professional femininity and modern work routines, while the Keanu Angelo advertisement expands hair-care meaning by presenting a male figure with long and healthy hair. This representation challenges the assumption that hair beauty belongs only to women, although it still maintains the larger ideology that physical appearance matters for self-image and social recognition.

The limitation of this study is that it analyzes only two Pantene advertisements and focuses on visual elements. Audio, audience reception, algorithmic circulation on digital platforms, and consumer interpretation were not included. Therefore, future studies are suggested to compare Pantene advertisements with other hair-care brands, apply feminist theory, masculinity studies, discourse analysis, or audience reception theory, and examine how viewers from different gender or age groups interpret beauty myths in advertising. Practically, the findings are expected to support media literacy by encouraging audiences to recognize that beauty advertisements do not merely sell products; they also shape cultural ideas about confidence, gender, and ideal appearance.

Suggestion

Based on the results of this research, the researcher realizes that this study still has several limitations that can be further developed by future researchers. Therefore, several suggestions can be proposed as follows:

This research is expected to become a reference for students or future researchers who are interested in semiotic studies, especially in beauty and hair care advertisements and the representation of modern beauty standards.

This research is expected to help readers understand that beauty advertisements do not only function to promote products, but also shape society's perspectives on beauty, confidence, gender, and ideal appearance through visual and verbal signs.

Future researchers are suggested to use other approaches, such as feminist theory, masculinity theory, audience reception theory, or discourse analysis, in order to gain broader and more critical perspectives on beauty advertisements.

Future researchers are also suggested to compare beauty representations in advertisements from different beauty brands in order to examine how media constructs beauty standards for both women and men in modern society.

This research is expected to provide benefits for students, lecturers, researchers, and readers who are interested in semiotics, visual communication, media studies, popular culture, and advertising studies.

The semiotic reading of the two advertisements shows why visual detail matters in persuasive communication. A hairstyle, facial expression, lighting choice, and sequence of actions may seem ordinary when viewed separately, yet together they can form a narrative in which product use appears connected with personal transformation. Denotation identifies what the viewer sees, whereas connotation asks what social values are attached to those images. This distinction is important because the positive qualities communicated by an advertisement are not necessarily factual properties of the product. They may also be culturally familiar associations constructed by visual storytelling.

At the level of myth, the association between smooth, long, and shiny hair and ideals of feminine attractiveness becomes particularly significant. Such imagery may normalize one model of beauty by making it appear natural and universally desirable. Barthes' framework provides a way to question how repetition contributes to that appearance of naturalness. The analysis does not require assuming that all viewers accept the message in the same way. Rather, it identifies the meanings made available by the advertisements and the cultural assumptions through which they are likely to be interpreted.

Celebrity representation further strengthens the advertising narrative because a familiar public figure can connect the product with an already recognizable identity or lifestyle. Gesture, costume, camera framing, and product presentation may work together to suggest confidence or social approval. Nevertheless, the symbolic meaning of a celebrity image is not equivalent to direct evidence of the audience's reaction. Distinguishing textual interpretation from measured viewer perception is therefore a necessary methodological boundary. Audience interviews or reception studies could complement the semiotic approach in future research.

Visual semiotics also has practical relevance for media literacy. Viewers who can distinguish observable scenes from the cultural values attached to them are better positioned to assess persuasive messages critically. In the Pantene advertisements, signs of healthy hair are incorporated into stories of self-presentation and interpersonal encounters. A media-literacy discussion can ask which aspects are directly shown, which meanings are inferred, and which ideals remain unspoken. Such an exercise demonstrates the educational usefulness of semiotic interpretation without claiming that the advertisements were designed for formal instruction.

The study remains limited to the selected visual material, making its findings most applicable to the analyzed advertisement narratives. Other campaigns may use different representations of gender, confidence, or product value. Sound design, music, narration, and viewer responses also offer potential layers of meaning that fall outside a visual-only analysis. Expanding the corpus and comparing multimodal elements could reveal how the same brand modifies its message across platforms or target audiences. The current findings nevertheless illustrate the interpretive power of separating denotation, connotation, and myth within a coherent analytical framework.

Finally, the interpretation of advertising signs should remain sensitive to cultural variation. An image associated with confidence in one social context may have a different meaning in another. Visual analysis therefore benefits from making its assumptions explicit and connecting interpretations to the composition and narrative context of each scene. The purpose is not to assign a fixed psychological response to every viewer, but to explain how a commercial text makes particular values appear meaningful. This approach preserves the distinction between what is represented in the advertisements and what may be inferred about society more broadly.

TRANSPARENCY AND ETHICS STATEMENT

1. **CRediT Author Contributions: RAJ:** conceptualization, investigation, data curation, formal analysis, and writing – original draft. **LTA:** supervision, validation, and writing – review and editing. **AP:** supervision, validation, and writing – review and editing. All authors approved the final manuscript.
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3. **Conflict of Interest:** The authors declare no conflict of interest.
4. **Ethics and Participant Consent:** This study analyzed publicly available digital content and did not involve intervention or collection of personal data from human participants; therefore, participant consent was not applicable.

5. **Generative Artificial Intelligence Statement:** Generative AI was used to assist with manuscript restructuring and English-language editing based on the source thesis. The authors remain responsible for verifying all scientific content, data, interpretations, and citations.

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