

The Use of Denotation and Connotation Meanings in “Hotrod 3g+” XL Advertisements in the Image of Social Class Communities: Semiotics Analysis

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Abstract— This study discusses the meaning of denotation and connotation related to myths, to the image of social class in the XL television advertisement version of “HotRod 3G+” in Indonesia. Researchers consider this advertisement to have a meaning, namely as a form of communication from the giver of meaning conveyed to the public (consumer communication provider), and researchers are interested in researching it. Describing the meaning of denotation and connotation related to myths in the social image of society from the advertisement is the purpose of this study. The research method used is descriptive-qualitative. Data from advertisements in XL advertisements on the television version of “HotRod 3G+” were analyzed using Roland Barthes’ semiotic theory. Researchers explored the meaning of XL advertisements contained in audio-visual media and live television shows. The results of the analysis reveal the meaning of denotation and connotation related to the myth of the image of social class in society, namely the XL advertisement on the television version of “HotRod 3G+”.

Keywords— Linguistics, Advertising, Denotation, Connotation, Imagery, Myth, Semiotics, Roland Barthes

I. INTRODUCTION

Background of the Study

Advertising is the most powerful weapon to influence consumers. At first, consumers are not interested in a product, and do not even know that there have been products circulating in the community (Sukmawaty, et al., 2022). However, because the advertisements displayed were so intense that over time consumers began to be interested in trying them, and saw advertisements as a source of information about new products.

Advertising is a form of non-personal communication activity delivered through the media by paying for the space it uses to convey persuasive messages to consumers, by companies, non-commercial institutions, and interested individuals (Widyatama, 2007:15)

Regarding the reason for selecting the object of research, the researcher chose the television advertisement of the cellular telecommunications operator XL version of “HotRod 3G+”. That is, through the experience of researchers through visual observation of watching advertisements for XL telecommunications operator on television, that these advertisements have denotative and connotative meanings related to myths that can be investigated.

The objectives of this research are, 1). describe the meaning of denotation and connotation as well as messages in the XL television advertisement version of “HotRod 3G+” by using

Roland Barthes semiotics as an analytical tool in examining the meaning behind the XL advertisement for the “HotRod 3G+” version of television advertisements, 2) describe the class image of society displayed by advertisers in the XL television advertisement version of “HotRod 3G+”.

From this, XL wants to tell us that without us realizing it, XL’s signature blue color is in every little item we see every day and XL wants us to remember blue, so we will remember XL, even though we remember dipper, maybe will remember XL.

The author captures the relationship between advertising concepts and strategies in promoting, such as the concept that is made to have a “quick famous” character played by an unemployed youth who likes to sing. Meanwhile, in relation to advertising promotion strategies, there is a sign “XL is one step ahead”, and includes dominant signs such as “XL HotRod 3G+” and hand phone (cellphone) by advertisers as promotional messages, related to men. a character who wants to become a singer and be famous, all of which are reflected in the advertisement for the “HotRod 3G+” version of XL on television.

II. THEORETICAL FRAMEWORK

Literature review is a systematic description of the results of research that has been carried out by previous researchers whose research is related to the problem under study. Literature can be seen from various aspects. From the aspect of content, it is clear that literary works as imaginative works cannot be separated from reality. Literature is a reflection of the times (Weda, et al., 2022). Various things that happen at one time, both positive and negative are responded to by the author. In the process of its creation, the author saw how the phenomena that occur in society critically, then they express it in an imaginative form (Snyder, 2019). The function of literature is *dulce et utile*, meaning beautiful and useful. From the aspect of composition, literature is arranged in the form, slick and interesting so that it makes people happy to read it, hear, see and enjoy (Rahman, 2022). Meanwhile, in terms of content, it turns out that literary works are very useful (Haryadi: 2011: 4).

Alex (2003:129) argues that a broad discussion about a field of study called semiotics has emerged in countries Anglo-Saxon. Semiology is also known as Saussurean thinking. Signs are tools we use to find our way in the world, among people, and with humans (Zakaria, et al., 2021). Semiotics, or in Barthes’ terms, semiology, basically wants to study how

humans interpret things. Meaning (to signify) in this case cannot be equated with communicating (to communication) (Sukmawaty, et al., 2022). Meaning means that the object not only carries information, in this case the object to be communicated, but is also a structured sign system (Barthes, 1988; 179). Signs are the basis of all communication. A sign signifies something other than itself, and meaning is the relationship between an object or idea and a sign.

Meanwhile, (Pradopo, 1999) sees signification as a process that total with a structured arrangement. The significance is not limited to language, but there are also things that are not language. In the end, Barthes considered social life itself to be a form of signification.

The meaning of denotation is the meaning in accordance with the original meaning, without any shift in meaning or change in meaning (Barthes, 2011; Antika, et al., 2020). While the connotative meaning is the opposite of the denotative meaning, the connotative meaning is a figurative meaning or an untrue meaning. And myth is a message, a marker for play certain messages that may be completely different from the original meaning.

Previous research aims to determine the authenticity of research conducted by previous researchers.

Mardianah's research (2010) "Comparison of the Meaning of News Photos of Terrorist Attacks by *Densus 88 in Temanggung - Central Java in Koran Republika and Seputar Indonesia (August 9 - August 13 2009 Edition, Semiotic Analysis of Roland Barthes)*". This National University student researched using Roland Barthes' Semiotics theory, and his research subjects were news photos in newspapers and television mass media news.

Septian Deny's research (2010) "*Representation of Human Rights Violations in the Gie Film Story (Analysis of Semiotics of Roland Barthes)*". This National University student researched and explained in more detail the meaning in films through denotative and connotative meanings using Roland Barthes' Semiotics theory.

Research by Ajeng Deasy Wulandari (2012) "*Representation of Culture and Natural Wealth in the Wonderful Indonesia Advertisement of Indonesian Heritage Version on the Internet (Roland Barthes Semiotics Analysis)*". This National University student studied signs and meanings in advertisements on the internet, which were initially in the form of advertisements which were later, associated with signs in Roland Barthes' Semiotics approach.

III. METHODOLOGY

Research Design

The method used in this study is a qualitative descriptive method, meaning that the data analyzed and the results of the analysis are in the form of descriptions and not in the form of numbers. This study seeks to reveal various qualitative information by describing what is being studied and describing it carefully. Moleong (2007:3) argues that qualitative research is a research procedure that produces descriptive data in the form of written or spoken words from people and behaviors that can be observed and then directed as a whole and view it as part of the whole.

IV. RESULTS AND DISCUSSION

This chapter presents the data collected in the study and reports the findings from the statistical analysis for each of the research questions. The results of the quantitative study using questionnaire are presented here. Data were collected from sixty participants.

1. Discussion of the meaning of connotation and denotation as well as messages in the XL television advertisement version of "HotRod 3G+"

There are several scenes in the "HotRod 3G+" version of the XL television commercial, in analyzing the "HotRod 3G+" version of the XL television commercial, the author divides it into two scenes, because both scenes have semiotic meanings that allow them to be studied. The location settings are: 1) the view on the front porch of the house, 2) the scene in the public bath. From each scene, the researcher will analyze the signs that appear, using Roland Barthes' semiotic analysis approach to find out the denotative and connotative meanings associated with myths.

a. The view on the front porch of the house

Here is the meaning of the denotation and connotation of the scene:

- The meaning of the denotation and connotation of the first scene (XL001) Meaning of Denotation

The time setting for this scene is in the morning, marked by the sound of cocks crowing and the sound of birds chirping, and is marked by the residents' activities which are usually carried out in the morning, such as shopping, bathing, going to school, and washing vehicles.

The denotative level of meaning in this scene includes, among others, a 25-year-old man who has not yet been able to work named Oji, who has aspirations to become a singer but his voice is very mediocre. Oji is described as a figure with a fat body, long hair, and lazy behavior. While Oji's mother, who is known as Oji's biological mother, has physical characteristics, namely a middle-aged mother with a *Betawi* accent, and talks a lot.

The male actor known as Oji in the shooting of the scene was wearing a male singlet/shirt and shorts. Even though Oji looks like he wants to take a shower, but in this scene he can't be shirtless, because if this is done, then there will be pornographic elements that will reap contra from the audience, the audience will feel unappreciated, especially for women. . The middle-aged female actor who is known to play Oji's mother wore a long-sleeved dress.

Oji sings a song popularized by singer Ayu Ting-ting entitled "*Dimana, dimana*". Then, Oji refused his parents' orders to take a shower and find a job by saying "*Oji gak mau cari kerja Mak, Oji mau jadi penyanyi!*".

Connotation Meaning

Setting the time in this scene, when viewers watch the advertisement through audio and visual, which is marked by the sound of a rooster crowing, the sound of birds chirping, and the activities of residents who usually do in the morning, and then viewers can catch if it happened in the morning after the sun rise.

The connotation that appears in this scene is that Oji doesn't

seem to care about his obligations to earn a living and help the family's economy by working. He thinks he just wants to be a singer, even though in reality he has a mediocre voice. From these actions, it is not balanced with abilities, such as the level of productive age status, which should already have a job and be able to earn money. From the discussion, the level that appears in the male youth actors is that of today's society who is lazy in trying to find work, because they are more concerned with his hobby, namely singing.

When Oji's mother wears a long-sleeved dress gown, viewers can then judge that if Oji's mother wears modest clothing, it will not provoke viewers' controversy about pornography.

The atmosphere of this scene is in the morning, marked by the sound of a rooster crowing. Oji sings Ayu Ting-ting's song "*Dimana, dimana*", when Oji sings the song, viewers generally know that what Oji sings is a song that is currently circulating, and is heard everywhere.

- The meaning of denotation and connotation of scene two (XL002)

Denotation Meaning

Oji's mother rolls up her sleeves showing emotional feelings for Oji, and finally ignites the mother's emotions when Oji's parents tell her to take a shower and find a job. Mother Oji's loud scream made everyone around her house stop their activities for a moment and turn towards the source of the sound. "Nyanyi mulu, cari kerja sono!" continued Oji's mother, and Oji replied casually "Iye iye Mak", while walking slowly, wrapping a yellow towel around his neck, and carrying a blue dipper while scratching his head.

Oji's mother, who is known as Oji's biological mother, has physical characteristics, namely a middle-aged mother with a Betawi accent, and a lot of dialogue.

Connotation meaning

From the level of connotative meaning related to myth, the audience judged that when Oji's mother had a dialogue, the audience could tell that the woman was Oji's biological mother, namely Oji's mother with the physical appearance of a middle-aged woman, and Oji called her "*Emak*". The audience then saw that the woman was chatty and quite fierce, seen when the woman scolded Oji, forcing Oji to take a shower immediately and find a job. Oji's mother uses *Betawi* language dialogue, generally used by the *Betawi* tribe who mostly live in Jakarta. When the audience watches the advertisement, they could immediately judge that Oji and his mother were from the *Betawi* tribe.

When Oji's mother rolled up her sleeves, the audience could see Oji's mother was angry and annoyed with Oji's lazy look for work. Coupled with the dialogue and high tone of voice addressed to Oji, as well as serious facial expressions add to the impression that Oji's mother became emotional when Oji replied with the words "*Oji gak mau cari kerja Mak, Oji mau jadi penyanyi!*".

b. Table 01, Storyboard. The View on the Front Terrace of the House

The story board is in the form of a table but not in the form of numbers, the table contains 3 columns which are divided into Frame, Visual (can be seen by the senses of sight), and Audio

(can be heard) to make it easier for researchers to sort and examine the signs contained in advertisements. The scene on the front porch of the house includes scene XL001, and scene XL002.

2. The scene in the public bath

Here is the meaning of the denotation and connotation of the scene:

- The meaning of denotation and connotation of scene three (XL003)

Denotation Meaning

The denotative meaning in this scene is, Oji goes to the bathroom, and then dances using a blue dipper.

In this scene, Oji leaves the terrace of the house and walks towards the public bath, he walks slowly and it can be seen from the look on his face that he is lazy and has to do it. Then, when he arrived at the public bath, he did not go straight to the bathroom, but stood for a moment in front of the bathroom and again showed his passion by singing while dancing.

Connotation meaning

The level of connotation related to the myth that appears is that the main play is a fat man, long hair, and his behavior is lazy to move, all of which affect the audience, even they judge the figure as lazy, sluggish, and only cares about him. But then, the audience doesn't question it, there's no protest or contra. Because advertisers serve these ads with humorous elements to distract viewers, but the main goal is to promote the product so that it is easy to display and consumers are interested in buying.

As for what happened next, Oji didn't go straight to the bathroom. When Oji ways in front of the bathroom, viewers judge.

- The meaning of denotation and connotation of scene four (XL004)

Denotation Meaning

The denotative meaning in this scene is, Oji dances and sings in front of the bathroom. Oji didn't know and realized that if his neighbors saw him washing his motorbike, when he saw Oji's unique wobble he felt interested and then recorded it using a sophisticated cellphone and immediately uploaded it to cyberspace on social networking sites, such as YouTube and Facebook. When the video recording of Oji's wobble has been seen by many viewers (observers), immediately many people idolize Oji because of his phenomenal and unique way.

Connotation meaning

The level of connotation meaning that appears, Oji just sings and sways in front of the bathroom, then looks when Oji is known to many people in just a few minutes, namely when Oji is taking a shower. That seems exaggerating.

Meanwhile, when viewers watched the process of becoming famous because of Oji, viewers caught the main message from advertisers, namely *XL*'s fast internet access.

- The meaning of denotation and connotation of scene five (XL005)

Denotation Meaning

Meaning Denotation in this scene, Oji comes out of the bathroom, he is greeted by many people and reporters from various mass media waiting for Oji to come out of the bathroom. Then Oji showed a confused face while scratching

his head, Oji was even more confused because it was blocked by many microphones from various media, and Oji's news entered the newspaper with the title "Oji is famous for his *XL HotRod 3G+*".

Connotation meaning

The level of connotation meaning that appears, with the facial expressions played by Oji, the public thinks Oji is confused, because he suddenly became famous without knowing the reason. People think Oji is unconscious, thanks to his sway and his hobby he became famous in a short time, namely while bathing.

- The meaning of the denotation and connotation of the scene (XL006)

Denotation Meaning

Meaning Denotation in this scene, Oji's mother praises Oji, with a glamorous appearance with accessories and jewelry, bags and of course more glamorous clothes, namely modern women's clothes, no longer wearing long-sleeved dresses. Then reporters can be seen approaching Oji and holding out microphones.

Connotation meaning

Oji's mother is encouraging her son, the level of connotation that appears related to the myth, with the facial expressions displayed by Oji's mother, viewers can easily judge that Oji's mother is happy and proud because of her son, Oji. The characters played in this scene are very different from the previous characters, namely in the scene on the front porch of the house. In the scene on the front porch of the house, Oji's mother plays a character with a serious face, an ordinary appearance in a negligee, chatty and quite fierce. Meanwhile, in the public bath scene, the character transforms completely into a modern female character, with clothes and jewelry and a happy face.

Another level of connotation is, journalists take out microphones, the audience judges that Oji will be interviewed by journalists because Oji's dance moves are widely circulated in cyberspace, thanks to *XL*'s fast internet access.

Without resolving what happened to Oji, the advertiser has conveyed the message, namely *XL HotRod 3G+* superfast internet access. The audience did not question the next event that would happen to Oji, because the audience had already caught the main message from the *XL* advertisement.

c. *Table 01, Storyboard. Scene in the public bath*

The story board is in the form of a table but not in the form of numbers, the table contains 3 columns which are divided into Frame, Visual (can be seen by the senses of sight), and Audio (can be heard) to make it easier for researchers to sort out, and examine the signs contained in advertisements. Scenes on the front porch of the house include scene *XL003*, scene *0XL04*, scene *XL005*, and scene *XL006*.

3. *Discussion of the public class image in the XL television advertisement version of "HotRod 3G+"*

In the following, the author states that in the advertisement there is a description of the social class of the community in the neighborhood where the male character lives in the *XL* Television Advertisement version of "*HotRod 3G+*". The researcher uses a table that aims to sort out advertisements, but

the following table is not in the form of numbers, which is divided into: scenes, pictures, words/dialogues, and signs.

TABLE 1. The *XL* Television Advertisement version of "*HotRod 3G+*".

Word	Picture	Scene/ Dialogue	Sign
In front of the Terrace	Residential environment with a morning atmosphere, seen some active residents, such as shopping, trading, going to school, washing motorbikes	<i>Oji mandi.. cari kerja!</i> <i>Oji ga mau cari kerja Ma'..Oji mau jadi penyanyi!</i> <i>Mandiiii!</i> <i>Nyanyi mulu.. nyari kerja sono!</i> <i>Iye iye Ma' Iye iye..</i>	The atmosphere of community activity in the morning, Truck, Motorcycle, Handphone
Public Bath	Residential neighborhood with a morning atmosphere, seen Oji's mother and several people were cheering Oji, then several journalists interviewed Oji.	<i>Oji..Oji.. aa</i> <i>Emak tau deh lo bakal sukses!</i> <i>XL selangkah lebih maju!</i>	The atmosphere in front of a public bath that was crowded by several Oji fans, dresses, Necklace, car, microphone, glasses.

In the scene on the front porch of the house, the advertiser uses a place setting in the form of a residential environment with a morning atmosphere, this can be seen from a number of residents who carry out activities around, such as shopping, peddling merchandise, some children going to school, a resident washing clothes, motorbikes and other residents going back and forth. There's also a boxcar parked next to Oji's house, and Oji's neighbors are using smart phones. From there, the writer sees that advertisers want to convey the message that this is the era of modernization, and that the middle and lower classes of society cannot be separated from the need for communication, such as mobile phones and internet networks.

Advertisers not only want to convey the message, namely that the purpose of making this advertisement is to market their products, but also to provide a clear picture of the social class life of modern society today which requires the support of internet access in all circles, both young and old. As long as information needs are needed, then the need to use communication access from telecommunications operators is absolutely necessary.

The image of society's social class can be seen clearly from people's lives depicted by advertisers, including someone who uses a smartphone (smart phone), several vehicles such as motorbikes and cars, and children who go to school. All of that illustrates the image of social class, namely as citizens of society to be able to live in accordance with the demands of the present.

In the words/dialogues, it can be seen that the characters communicate using the Jakarta regional language which is generally used by the *Betawi* people from Jakarta. As we know, Jakarta is the center of the state government which has elements

of advanced and modern life, and from that we can see that this advertisement uses the image of the social class of society.

When Oji came out of the bathroom, there were already many people, including journalists from various media, complete with vehicles to support journalists' work, microphones were also seen as interview tools, and most importantly, cameras to take audio visuals. All of that is used by advertisers to show the social class of society.

With one minute advertisement duration, *XL* wants to convey to customers, target markets and competitors if *XL* is one step ahead, with fast internet access speeds, *XL* is able to enter all levels of society.

On the one hand, this excessive behavior can provoke a sense of humor where the audience/advertiser will laugh at the funny scene. Where value humor is part of the advertiser's strategy bait in an effort to provide information, persuade, remind buyers, add value, and assist other activities carried out by *XL* in developing its steps to expand its marketing network.

The excessive behavior that is humorously described in the main message of this ad is "fast internet access". In addition to humor, the advertiser's strategy in making the "*HotRod 3G+*" version of the *XL* advertisement is so that someone can become famous by using superfast internet access, namely by using the *XL HotRod 3G+* service.

As for the use of male actors who aspire to become singers who are lazy and prioritize their own desires and hobbies, namely singing, this is related to the myth of the current social class image of society in need, which is needed to get money and work. This is indicated by signs of social class in today's society, which requires many necessities of life but still requires advanced technology such as the internet and cell phones. This is where the reality of social class developed by advertisers in delivering their products is broken down into funny stories which are then presented as a construction medium for television advertisements to the public, including judgments or views, and interest in the stories presented in these television advertisements.

The results of the discussion of the scene on the front porch of the house

This scene is the first scene in the "*HotRod 3G+*" version of the *XL* commercial, which takes a rural setting. This can be seen through signs in the form of the atmosphere of a residential area. Moreover, the setting of the scene was taken on the front porch of the house. In addition, there is also a sign in the form of a towel that is wrapped around Oji's neck indicating he is going to take a shower, a blue dipper because *XL* is very distinctive in blue. The blue color also dominates the *XL HotRoad 3G+* advertisements, such as a vegetable seller's cart, the window of a male actor's house, a truck parked next to Oji's house, and Oji's shorts.

From this, *XL* wants to tell us that without us realizing it, *XL*'s signature blue color is in every little item we see every day and *XL* wants us to remember blue, so we will remember *XL*, even though we remember dipper, maybe will remember *XL*.

Advertisers use youth figures, because the main target is to give a message that *XL* is targeting adult and productive age consumers, who need internet facilities, then targeting people who can and are able to use *XL HotRod 3G+* services with

internet needs, to surf the internet. in cyberspace using a cell phone or computer.

The results of the discussion of the scene in the public bath

When advertisers bring up Oji's character who suddenly becomes famous in a short time, it is seen if the advertiser wants to convey that by using *XL HotRod 3G+*, anyone becomes famous quickly and can change characters, for example by using *XL HotRod 3G+* consumers will feel another sensation, namely satisfaction in surfing in cyberspace because of the speed of internet access.

Researchers see that the image in television advertisements is adjusted to the type of object being advertised. The author captures the relationship between advertising concepts and strategies in promoting, such as the concept that is made to have a "quick famous" character played by an unemployed youth who likes to sing. Meanwhile, in relation to advertising promotion strategies, there is a sign "*XL* is one step ahead", and includes dominant signs such as "*XL HotRod 3G+*" and handphone (cellphone) by advertisers as promotional messages, related to men. A character who wants to become a singer and be famous, all of which are reflected in the advertisement for the "*HotRod 3G+*" version of *XL* on television.

V. CONCLUSION

The researchers came at the following conclusions based on their findings:

Based on the results of research on *XL* television commercials for the "*HotRod 3G+*" version, *PT XL Axiata Tbk* uses television as a means to promote its new product.

In this *XL* advertisement, the company *PT Axiata Tbk* expressed their hope, they hope that people will get the latest internet services at *XL*. It is very clear in the advertisement that all walks of life are caught up in the new trend (style) created by *XL* which is symbolized by the phenomenal Oji and his dance. That's *XL*'s hope, getting a good response from the community, at least the public pays attention and knows that *XL* has a new product in the form of *XL HotRod 3G+*.

PT Axiata Tbk is smart to take advantage of things that are currently rife, the song "*Alamat Palsu*" which was popularized by singer Ayu Ting Ting is used as the soundtrack, Oji's famous process, imitating the phenomenon of Brigadier General Norman Kamaru who is currently famous for his videos spread on YouTube and handshakes above his head which was adapted from the handshake of *Sule* who is a phenomenal comedian, it is clear that the *XL HotRod 3G+* advertisement immediately became a topic of conversation and made people interested in buying and use it.

Researchers look at the level of denotative meaning, this advertisement refers to the behavior of using internet access in modern society users of internet access. It is clear that the advertiser wants to convey his message that *XL HotRod 3G+* has fast internet access, which is symbolized by the behavior of the main character, namely being famous quickly when using *XL HotRoad 3G+* internet access.

At the connotation level, the researcher sees that the main male character is a young man who should have a job or business that generates money for his daily needs, not by selling his dream of becoming famous by singing as a hobby. The signs

that emerged were his singing and swaying his dipper which made him famous thanks to the actions of neighbors who recorded their actions and uploaded them using *XL HotRod 3G+* internet access.

From discussing the meaning of denotation and connotation in each scene, the writer sees the sign “*HotRod 3G+* internet access is very fast”, which is used as the main message for the *XL* version of the “*HotRod 3G+*” advertisement, which is depicted in a hyperbole or exaggeration. That is the scene where the male actors just sing and sway in front of the bathroom, then seen when Oji is known to many people only for a few moments, namely when Oji is taking a shower.

The myth that the researchers found in the advertisement is that the male lead is described as an unemployed young man who dreams of becoming a famous singer, by channeling his hobby he can be famous only by singing even though it is not supported by a melodious voice. , actually his voice is not pleasant to hear in general. In addition, the use of male characters as singers who are lazy and prioritize their own desires and hobbies, namely singing, is related to the myth of social class image that today's society needs clothing, food and shelter, and is then required to get money and work. This is indicated by the signs of social class in today's society, which requires many necessities of life, and still requires advanced technology such as the internet and cell phones.

Based on the behavioral background and character of the male lead in the “*HotRod 3G+*” version of the *XL* advertisement, according to the researcher, the advertisement was created to provide information and awareness that *XL* cellular provider products are suitable for use among modern society. The message conveyed by advertisers is the use of the image of social class in society, which is more dominant in need of communication networks and internet access on the basis of the need for communication networks and fast internet access, which can be obtained from *XL HotRoad 3G+*.

On the one hand, the behavior and character of the male characters are able to provoke a sense of humor for the audience or audience. Humorous value itself, is part of the advertiser's strategy feed in an effort to inform, persuade, remind buyers, add value, and is designed as various forms of achievement in achieving the initiator or advertiser's goals: instant sales, brand recognition, preference (right to precedence).

This is where the advertiser tries to ignore the positive traits that are reflected in the male lead, because the advertiser wants a message or creative strategy that is continuous between the audience's assessments of the ad.

The author concludes from the discussion, the question of the author's purpose has been answered, namely wanting to know the use of denotative and connotative meanings, as well as messages and signs that appear in the “*HotRod 3G+*” version of the *XL* advertisement in the image of social class, using Barthes' semiotic analysis related to the “*HotRod*” version of the *XL* advertisement “*3G+*” on television.

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