

DECODING MEANING IN ED'S HEINZ ADVERTISEMENT: A ROLAND BARTHES' SEMIOTIC APPROACH

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Abstrak

Keywords:

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 Denotation,
 Myth.

The current research adopts Roland Barthes' interpretation of denotation, connotation, and myth to study the semiotic elements in Ed's Heinz advertisement. Researchers seek to reveal the ways visual and linguistic signs work together to create sophisticated meanings which go past basic promotion content. The research investigates Ed's Heinz Ad using qualitative descriptive analysis to examine the cultural values and social ideologies alongside lifestyle narratives it broadcasts. The results show the ad operates as both a marketing solution and a cultural expression which tactfully shapes and mirrors public perceptions of health practices as well as contemporary self-image and modern way of living. This research study demonstrates why critical literacy development through language education supports students to decode multimodal signs efficiently. The study demonstrates the significance of semiotic methods for teaching students to interpret the cultural and communicative practices which exist within common media.

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INTRODUCTION

These days, people communicate with one another through technology. As a mass communication, advertising has a big impact on how people perceive culture, values, and beliefs (Nedim Bal & Murat, 2020). Advertising is an effective platform for the creation and sharing of meaning, even beyond its business goals. Clear details make an advertisement engaging and easy to comprehend. Advertisements employ words, visuals, and symbols to do more than just market a product; they also encode and perpetuate cultural narratives and ideologies that viewers frequently acquire without realizing it. Semiotics, the study of signs and symbols, provides a thorough analytical instrument to unlock multiple levels of meaning. Roland Barthes' semiotic theory, in particular, offers a strong foundation for investigating the complex aspects



of meaning-making in media texts, particularly ads.

The Ed's Heinz Ad, a commercial partnership between singer-songwriter Ed Sheeran and the Heinz ketchup brand, is the subject of this study. What at first glance can seem like a strange celebrity endorsement is actually a sophisticated language full of symbols that serve both literal and symbolic purposes. In the commercial, Sheeran describes his intense love for Heinz ketchup as he walks into a fancy restaurant and uses it in a formal dining environment, evoking a variety of responses from shocked waiters to perplexed chefs. The ad is great for semiotic analysis because of its comedy, narrative structure, and symbolic aspects. (Barthes, 1967) triadic lens of denotation, connotation, and cultural myth will be used to undertake the investigation.

According to Barthes' theory, meaning functions on several levels. Denotation, or a sign's literal, surface-level meaning, is at the first level. Visual components like the ketchup bottle, the fancy restaurant, the food, and the voice-over narrative are examples of denotative indicators in the context of the Heinz commercial. These cues allude to concrete things or behaviors, but they also invite connotative interpretations, which are secondary meanings shaped by personal experience and cultural background. Connotation is defined by Barthes (1967) as the emotional and sociocultural meanings associated with a sign. Pouring ketchup over expensive meals, for example, can suggest defiance, simplicity, or even a subliminal critique of highbrow society.

What Barthes refers to as myth a prevailing ideological narrative that normalizes particular worldviews—is the last and most abstract level of meaning. In (Barthes, 1967), myth is a second-order semiological system in which connotative meanings are converted into unquestionable facts. Cultural myths maintain social norms and beliefs, frequently while hiding the message's ideological content. The mythic interpretation of Ed's Heinz advertisement could center on the exaltation of uniqueness in a consumerist society, the democratization of taste, or the elevation of consumer identity. These mythic overtones are further amplified by the appearance of Ed Sheeran, a worldwide celebrity who is well-known for his "everyman" persona and who suggests that individual desire and authenticity take precedence over social norms.

Given his focus on the ideological mechanisms underlying popular culture, the application of Barthes' theory is especially fitting. Even though Barthes first used his theories in French advertisement, wrestling, and fashion, his theoretical framework is still extensively relevant in the internet age, when spoken and visual cues are shared more quickly and internationally than ever. With its widespread appeal and ability to transcend cultural boundaries, the Heinz commercial is a perfect example of how modern myths are created and ingested. The power of semiotics, as (Abd-el-Kader, 2014) points out, is in its capacity to expose the presumptions and implicit codes that underlie media texts—codes that the untrained eye might otherwise miss..

LITERATURE REVIEW

Semiotic

As a field of study, semiotics examines how sign systems function and analyzes

signs. (Hardy, 2015) accepting that the sign system has a big influence is quite simple, but realizing that studying the sign system is necessary is a comparatively recent development. Meanwhile, (*Thomas A. Sebeok*,) claims that although semiotics is a branch of semiotics, linguistics is the theoretical basis for semiotics. (Fadilah et al., 2023) consequently, semiotics is seen as a field of linguistics that studies signs and includes all aspects of signs and their meanings.

According to (Yakin & Totu, 2014) the scientific study of signs and the epistemology of their actuality or existence in people's lives is known as semiotics. It has to do with the stories we tell about the world, both to ourselves and to one another. It is a human endeavor. Humans are capable of both verbal and nonverbal communication. They communicate by sounds, signs, symbols, or paralinguistic techniques. (Ulfa, 2021) states that semiotics is the study of meaning construction and interpretation. This is the fundamental concept that controls the intent of objects and activities that are carried out with the assistance of additional signs. The complex semantic relationships that exist between two signs are known as sign systems. (Prior, 2014) Semiotics is a broad and diverse study that studies the various forms of signs present in various media and channels, socially constructed and structured sign systems, and how the context of a sign or process takes on meaning. According to (Eriana, 2015) The study of signs and symbols and the operation of signaling systems is known as semiotics. Meanwhile, semiotics, as stated by (Faturahman, 2015) is the study human of signs. From the aforementioned perspectives, it can be concluded that semiotics is the study of signs in human existence and how to interpret them.

Barthes' Semiotic

One of the structuralist philosophers who applied Saussure's linguistic and semiological frameworks was Roland Barthes. According to him, language is a system of signs that expresses the beliefs of a particular civilization at a certain point in time (Joseph & Joseph, 2017). The three conceptual pillars that form the basis of Roland Barthes' analysis—the meaning of Denotative, Connotative, and Mythic—are given top priority in his Semiotic Theory.

Because he thought that things and events always had meanings beyond their own physical existence, Barthes was interested in using the semiotic approach to analyze ordinary phenomena, particularly popular culture; “they are always trapped in a system of representation that adds to their meaning” (Abd-el-Kader, 2014). Barthes went beyond Saussure's definition of semiology to describe the potential of semiotics, viewing it as having the following purposes: “take in any system of signs, whatever their substance and limits; images, gestures, musical sounds, objects, and the complex associations of all of these, which form the content of ritual, convention or public entertainment: these constitute, if not languages, at least systems of signification.” (Barthes, 1967).

Denotation

The direct or straight relationship between a sign and its reference at the first level of signification is known as denotation. According to Barthes (1967), each sign consists of a signifier and a signified. Both denotation and connotation are part of the meaning idea. “enotation” is frequently characterized as a sign's precise, literal, understandable, or logical meaning. Denotative meaning is the initial level of significance in the context of linguistic signs and is typically provided by a dictionary. It explains a sign's literal or apparent meaning without offering a subjective

assessment. Denotation in visual imagery refers to what is visible to all people regardless of their culture, ideology, or social standing. A key component of the signification process, according to Barthes, is the comparable nature of the message that is conveyed through denotation.

Connotation

The first level of signification in every system should be followed by the second level, or connotation, which consists of markers, signals, and the processes that connect both of them (Barthes 1967). Connotation, according to (Barthes, 1967) is a sign that follows from a denotative sign marker, meaning that the denotation initiates the chain of connotations. Barthes emphasizes the importance of connotation and observes that it is difficult to distinguish between the marked and the marker. Meanwhile (Bouzida, 2017) states that a sign's sociocultural and personal (ideological, emotional, etc.) associations are referred to as its "connotation." For Wilden, connotation is the underlying meaning of these interpersonal and sociocultural connections. To fully comprehend the signals that disclose these hidden meanings, we must determine the first degree of significance.

In (*A Semiotic Study of Roland Barthes' Order of Signification in Gravity Falls Season 1 Animated Series* by Alex Hirsch | *Journal of English on Language and Literature*, n.d.) the signifier, which refers to the linguistic or physical aspect of a word or sign; the referred meaning (signified), which is a connotative meaning or connected to the signifier; and the process of unifying the two (signification) are the three components that Barthes views as making up the system of connotation. These components work together to generate a connotator, a connotative marker made up of one or more signals connected to a single connotative meaning, inside the framework of the connotation system (Barthes, 1967).

Myth

According to (Barthes, 1967) "ideology" or "myth" involves the placement of signs for the purpose of expressing and justifying the dominant values of a particular class of society or historical period. Signs not only reveal "themselves", but also represent the various value systems that surround them. As a myth, signs tend to look "natural" and are thought to come from obvious facts (although they are actually always made up and encoded), which indirectly conceals the operation of ideology".

Furthermore, he clarifies that myth is a mode or form of meaning, which needs to be examined and evaluated as a form before being assigned historical contexts and limitations and connected to the civilization that produced and utilized the story. In this instance, Barthes characterizes myth as a symbolic system that incorporates certain linguistic, pictorial, and other symbol standards to create a message or mode of signification that operates inside a specific civilization.

RESEARCH METHOD

This research uses a descriptive qualitative methods to analyze the meanings contained within Ed's Heinz Ad. The goal of analyzing the advertisement's verbal and visual clues is in line with the qualitative character of the study, which focuses on the deeper levels of meaning denotative, connotative, and mythological based on Roland Barthes' semiotic theory.

Data sources of this research is taken from Ed's Heinz Ads which Heinz and British singer-songwriter Ed Sheeran collaborated on the production. In addition to other digital channels including social media and TV advertising, this commercial was

formally released in 2019 and is available on the Heinz Ketchup UK YouTube account.

Documentary analysis of the video advertising will be used to gather the data. To make sure they fully comprehend and identify the important signifiers, the researcher will view the commercial several times. Important frames will be screenshotted, and the textual and visual elements will be transcribed for further analysis. Although they won't be examined as primary data, supporting resources including audience responses, media discussion, and marketing discourse about the campaign may be used to enhance the cultural interpretation.

FINDINGS AND DISCUSSION

Findings

Signifier:	 Duration: 0:02/1:19
Signified:	The phrase "BASED ON A REAL DM FROM Ed Sheeran" situated upon a tastefully decorated interior space.
Denotative:	A genuine direct message (DM) from Ed Sheeran is the motivation for this promotional content according to the text. White text against an image of an upscale hotel restaurant area with tables having individuals consuming food. Text "BASED ON A REAL DM FROM" in smaller letters just below "Ed Sheeran" in a big and noticeable font in order to call attention to the celebrity's name.
Connotative:	The copy turns an ordinary digital message (DM) into valuable content material that is worth translating into content. The forceful mention of Ed Sheeran's name validates cultural status as well as celebrity influence status. Customers can get authentic and close-down revelations from famous celebrities because of the "BASED ON A REAL DM" label. A high-level setting works in contrast to that of informal tone of internet messages to show just how popular, apparently ordinary messages of celebrities are worth enough to deserve such high presentation venues.

Myth:

Through this picture the impression comes that Western star power remains robust and ordinary meetings with renowned celebrities have gained cultural prominence. Western pop culture figures are hugely significant in Indonesia's youth culture and therefore the myth simply simple messages into sophisticated material that is worth delivering. The high status accorded to common communications with celebrities reflects how conventional Indonesian virtues overlap with global pop culture forces that people are negotiating. The myth creates that current Indonesian society celebrates Western celebrity relationships and their social media interactions to be of immense social value.



Duration: 0:06/1:19

Signified:

The center region holds Ed Sheeran in his plaid/checkered shirt. The plaid shirt stands out in the neutral-colored background due to its clear-cut design.

Denotative:

Ed Sheeran wears a blue and white plaid button-down shirt with a dark t-shirt and a vest-like accessory. The casual shirt design fits the subject who stands in what looks like an upscale room with white walls decorated by moldings and white orchids placed on side tables. The shirt's relaxed style creates an obvious difference against the elegant environment.

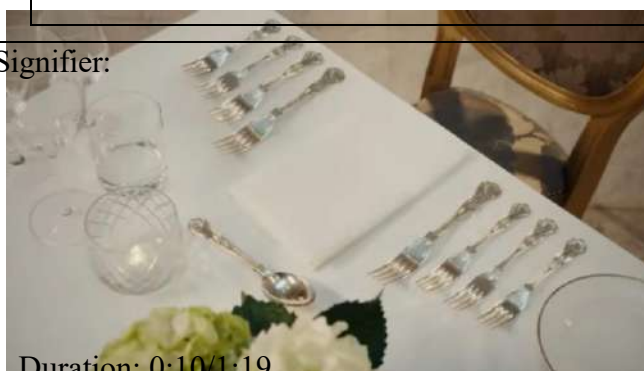
Connotative:

Ed Sheeran wears a blue and white plaid button-down shirt over a black t-shirt and a vest-like top. The plaid design features overlapping blue and white lines which form various square dimensions. The casual shirt design fits the subject who stands in what looks like an upscale room with white walls decorated by moldings and white orchids placed on side tables. The shirt's relaxed style creates an obvious difference against the elegant environment.

Myth:

This supports the stereotype of Western casual informality as more genuine than formal presentation. Western casual fashion is identified by many Indonesians with creative freedom, progressiveness, and honest self-expression, particularly if worn by celebrity icons from the West. The casualness of Western celebrities is seen as a sign of confidence and success that transcends the need for formal wear to signify status. This contrasts with mainstream Indonesian values, where correct, formal dressing in high-status settings is the norm and expresses deference to social occasions and spaces. The myth naturalizes the idea that Western casualness reflects a more "authentic" mode of self-expression and conditions Indonesian youth to adopt the same fashions as symbols of modernity and creative freedom.

Signifier:



Signified:

A quite classy table setting with many forks, glasses, one spoon, a napkin, and a flower.

Denotative:

A white table with eight silver forks, one small silver spoon, three glasses, one large plate, one napkin, and a few flowers. The forks are neatly placed on two sides of the napkin. The glasses are standing by to be used to drink from. The spoon is standing by itself, and the flower is soft and new. The chair is gold and has a gentle pattern. Everything looks super clean, shiny, and perfect. Their meal setup. It's a table set for individuals to eat in a very courteous way. Nothing more is provided by our imagination now. We just describe what we see with our eyes plainly, like a baby learning to label things: fork, glass, spoon, napkin, flower, chair.

Connotative:

This table is not homely like dining at home. It is too formal and high-end. Having so many forks and glasses gives the impression of seriousness, as if it's a VIP party. The immaculate white color expresses purity and tidiness. The gold chair and flowers give the impression of luxury and wealth. The single spoon next to the flowers shows that each tool has its own place. When the researcher sees this setting, will might say to himself, "I have to be polite, careful, and mannered." The table is not just for eating anymore; it talks about being part of a

rich and formal world. It says, "You have to behave very well here." And so the table is now an icon of rich manners and stringent social rules.

Myth:

It is a myth that to eat with many forks, glasses, and to eat very properly means that you are in touch, educated, and prosperous. It is what many Indonesians believe that if you can eat from a table like this without making any mistakes, you are orang pintar (clever person) or orang sukses (prosperous person). While in the past most Indonesians eat plain food with their hands, this kind of fancy manner of eating is generally considered to be "lebih keren" (cool) and "lebih maju" (more advanced). The myth makes others think that eating in this manner using forks and glasses means you are better or of superior status. In reality, hand-eating is filled with respect and tradition too, but the legend spreads the myth that Western dining is elitist. And therefore when people get to see this table, they might not just notice food but have visions of status, respect, and being part of the modern, global society.



Duration : 0:12/1:19

Signified:

A tuxedo-clad man playing the piano at a fancy restaurant.

Denotative:

A black tuxedo man, a white shirt, and a bow tie. Seated on a highly polished black grand piano. His eyes are slightly closed, and he has a gentle smile, as if he's feeling the music. His hair is well-combed, his demeanor is relaxed but proud. His tuxedo is neat and immaculate. He is not fidgeting, just playing the piano slowly. He is a young and clean-cut man.

Connotative:

The man begins to represent more than a man. The tuxedo symbolizes that he is special or important, as tuxedos are not everyday wear. His calm, smiling face shows that he is not only making music, but that he feels proud, like he is aware that he is doing something beautiful. His closed eyes give the impression of extreme concentration and dedication. The glamorous piano and his formal outfit together express this man is classy, refined, and from a high-society world. The smile makes him look successful and confident but not arrogant. He seems to be from a high-class establishment, such as a high-class hotel or an upscale restaurant.

Myth:

There is a myth that if a man is able to play the piano in a tuxedo, he is "pria idaman" (dream man). He is also seen as rich, gifted, romantic, and "berkelas" (classy). In the majority of Indonesian folktales, a man who plays piano is thought to possess a soft heart but firm fate. Girls learn that this kind of man is perfect, he is serious, smart, and loving. Though in the real world many people love dangdut, pop, or traditional music, the image of the piano is still magical



Duration : 0:20/1:19

Signified:

A lady wearing a black dress, Ed Sheeran wearing a plaid shirt, an elegantly decorated room with white walls, aesthetic flowers and plants, a wooden rostrum with the inscription "SUPER POSH," and white flowers.

Denotative:

Two people talking in what appears to be a reception area or hotel lobby. A black-clad woman who could possibly be an employee talking to someone wearing a black and white striped shirt and carrying what appears to be a backpack. They are in a classy interior room with white walls and interior decor. Between them is a small table with white orchids. There is a wooden reception stand or stand upon which "SUPER POSH" has been scribbled to the left. There is a background with intricate railings on what appears to be a staircase and ornamental foliage.

It is softly and warmly lit. The woman is smiling while conversing with the other individual, which suggests a convivial interaction.

Connotative:

The woman's strict black attire radiates professionalism and service orientation, and the smile radiates friendliness and hospitality. These are Indonesian values of service where the guests are shown respect. The backpacked person with a plaid shirt symbolizes the casual Western tourist, embodying mobility and privilege. The "SUPER POSH" label openly indicates luxury and elitism, and it reinforces class differences between the service staff and guests. The elegant white interior and orchids evoke sophistication, tidiness, and fussy detail values commensurate with Indonesian hospitality standards for international visitors. Positioning in space, whereby the staff member remains at the side of the reception counter and the shopper remains in front of them, reaffirms unobtrusively the customer-service dynamic.

Myth:

This is the crux of the "tamu adalah raja" (the guest is king) myth that infuses the service sector. This cultural presumption positions service providers as subservient hosts who must maintain impeccable calm and warmth regardless.



Duration : 0:26/1:19

Signified:

Waiters in black and white formal clothes, a lavish dining space with classical furnishing, crystal glasses, white tablecloths, a chandelier, and what appears to be table service being served.

Denotative:

An upscale restaurant with sophisticated furnishings and professional waiters. Two wait staff workers in the background, both in black vests and white shirts, are serving a table, one of them appearing to set or adjust something on the table. There are crystal wine glasses on a white tablecloth. In the distance is elaborately detailed white architecture with moldings, soft wall sconce light, and a huge round chandelier hanging from the ceiling. There are other diners in the distance at other tables with the waiters attending to them. The interior of the restaurant is typically European with high ceilings and classy interior design touches. The staff are in high alert while serving, with ceremonial rituals of formal service in what is essentially a luxurious dining experience.

Connotative:

It signifies social stratification and power relations inherent in luxury hospitality services. Classical European-style structures symbolize colonial heritage and Western luxury standards that have come to represent "high-class" experience globally. The white tie and exact service movements of the waiters are the commodification of deference and care, where human touch is a choreographed exhibition of servitude. The extreme attention to detail in table perfection is the exact level of excellence demanded in elite space, where anything less than perfection will not be tolerated. The white and gold color scheme represents purity and wealth, reaffirming the space as privileged and exclusive.

Myth:

This is a semiotics of the "pelayanan bintang lima" (five-star service) myth which has prevailed in post-colonial Indonesian society. The formality of service exhibited attests that Western-style luxury service embodies the epitome of hospitality perfection, one which was instilled during Dutch colonial times and

continued in contemporary Indonesian luxury hotels. This myth positions good service in a formally hierarchical place, visually coded by means of some uniforms and manners that distinguish server from served.



Duration : 0:46/1:19

Signified:

Ed Sheeran's cast-down eyes, soft frown, slouched shoulders, and casual plaid shirt in a high-end restaurant setting.

Denotative:

This shows Ed Sheeran gazing down at what appears to be a small portion of food on a plate. Their face conveys concentration with cast-down eyes, slightly elevated eyebrows, and pursed lips in a neutral to slightly downwards direction. Ed Sheeran sit by themselves at a fine dining table dressed in white tablecloth, wine glasses, and fine furnishings. Ed Sheeran's demeanor and facial expressions show that they are reading or judging the food rather than savoring it, with a presence around them that emits an atmosphere of criticism rather than delight.

Connotative:

This action is a symbol of hope against reality in the consumption experience, particularly in elite or luxury settings encoded as such. The gazing down at the modest quantity is disappointment at the disparity between desired value and real value a common experience in upscale restaurants where ascetic presentation often violates standard comprehension of satisfaction. The facial tension micro-expression indicates an internal conflict between whether the experience is worth its presumptive cost, the consumer's momentary universal disillusionment wherein reality fails to meet marketing hyperbole. This facial tension is the internal judgement mechanism that is being conducted in public spaces of consumption where social courtesy prohibits overt criticism.

Myth:

This expression reflects the myth of "kurang srenga" (that the other is unhappy or something is not quite right), a myth which frames Indonesian consumption of food and valuation.

	Duration : 0:50/1:19
Signified: Ed Sheeran standing over formal dining food with a red ketchup bottle, a plaid shirt in an expensive restaurant, downward focused eyes, and the contrast of casual condiment and fancy setting.	
Denotative: Ed Sheeran is grasping a bottle of ketchup, that is to say, what appears to be Heinz brand, and is determined to place it on the food on their plate. The table consists of white tablecloths, crystal wine glass, and water glass, indicating a quality dining venue. The plate itself appears to be a small, well-plated serving of food to which the person is adding ketchup.	
Connotative: This is a deliberate transgression of culinary social codes and class boundaries. The application of commercial ketchup to fine dining cuisine is a metaphor for the flouting of culinary elitism and the imposition of individual taste over institutionalized norms of "proper" consumption. The ketchup bottle is a potent disruptive symbol an everyday, mass-produced object invading a realm defined by exclusivity and refinement. This contrast makes a visual commentary regarding authenticity over pretense in consumption behavior. The Ed Sheeran's intense look during this act implies not shame but deliberate reclaiming of personal taste in an environment that usually prescribes taste.	
Myth: This is related to the myth of "mantap di lidah sendiri" (good in one's own mouth), which underlies Indonesian food authenticities and cultural adaptations. Indonesian food culture has long valued kejujuran selera (honesty of taste) above prestige or display the Ed Sheeran's movement of adding in familiar ketchup to in unfamiliar high-end eating is in line with Indonesian cultural ethos of staying loyal to one's original tastes in preference to complying with other folks' external standards of quality.	



Duration : 0:53/1:19

Signified:
Shocked expression from two women.

Denotative:
Two women at a formally laid table with white tablecloth, fine china, and flowers, appearing surprised or shocked. The woman at the right is wearing white and carrying a little white chihuahua with a decorative collar, while the woman at the left is wearing a gray patterned dress with pearl accessories. Both women raise their eyebrows, open their eyes wide, and pucker their lips slightly in similar expressions of surprise. Their face reads that they are reacting to the unexpected or startling happening of something within their field of vision.

Connotative:
These looks perform the social act of class-based taste distinctions and policing of cultural boundary. Their synchronized looks of disapproval are the stereotypical female promotion of unspoken social norms that distinguish "refined" from "common" behavior in elite circles. The chihuahua is a status symbol—a living accessory that validates female-owned status in a social hierarchy where useless extravagance represents membership. Their expressions of face portray not only personal dislike but performative defense of social margins—visual productions of what Barthes would see as the "naturalization" of culturally specific tastes available as universal good taste.

Myth:
These facial expressions are connected to the myth of "gengsi" (social face or prestige), which heavily governs Indonesian social intercourse between classes.



Duration : 0:58/1:19

Signified:
Chef's expression of surprise.
Denotative:
The chef with an expression of surprise or disapproval as he sees Ed Sheeran holding ketchup. The rendering of the chef, wearing a white coat, is symbolic of culinary knowledge and authority.
Connotative:
The chef's furrowed brow and crossed arms also imply disapproval of ketchup in a fine dining setting. The term conveys not only personal disapproval but also cultural disapproval about high-class cuisine expectations and snobbery. Cultures across much of the globe, such as Indonesian culture, highly regard food traditions, and the chef's role may symbolize indignation at the depreciation of haute cuisine by mass standards that seem to be contemptuous of past gastronomy.
Myth:
In Indonesia, food is locally embedded, and there is a myth that traditional foods must be prepared with respect and tradition. The reaction of the chef reflects this myth, as though the use of ketchup is disrespectful to culinary tradition. The myth sustains the belief that food, just like culture, should not be compromised or watered down by so-called modern trends, sustaining a narrative that traditional experiences need to be preserved as such within the context of modernization.

S		Duration 1:11/1:19
Signified:	Ed Sheeran glared at the waiters after he had poured the ketchup.	
Denotative:	Ed Sheeran sits in a fancy restaurant, with the ketchup bottle poised on the top of his plate. He is showing a mixture of shock and confusion after the addition of the ketchup on his plate.	
Connotative:	Ed Sheeran's face is an internal conflict. Putting ketchup in a fancy restaurant can symbolize reckless disregard for the rules of society. The act shows defiance against norms and perhaps humor, symbolizing that he cares about personal taste	

more than about being conventional in the gourmet world, showing authenticity and genuineness in the face of refinement.

Myth:
There is a very strong cultural belief in Indonesian food culture regarding food etiquette and presentation. Indonesian cultural myth "makanan adalah lambang kehormatan" (food is a symbol of honor) describes that the kind of food one consumes explains who he is and his status.

	Duration : 1:13/1:19
Signified: The waiter looks unconcerned and walks away.	
Denotative: A formally attired waiter, looking a bit perplexed or surprised. His face shows doubt or disapproval as he watches Ed Sheeran drizzling ketchup on his food. The image portrays the common action of a waiter reacting to the unusual step of a celebrity in food pairing.	
Connotative: The waiter's expression speaks volumes more than surprise. It implies the opposition of gastronomic perfection and individual taste. The waiter, in this moment, represents the expectations of haute cuisine, and Ed Sheeran's casual order is a divergence from tradition. The struggle may represent other struggles in life, such as the struggle between form and honesty.	
Myth: Indonesian cuisine is full of deep symbolic meanings and food embodies social norms and hospitality traditions. "Masakan warisan" or "cuisine heritage" mythology prescribes that the act of selecting food can mirror cultural identity and status.	

	Duration : 1:15/1:19
Signified: Ed Sheeran enjoying dinner.	
Denotative: Ed Sheeran smiling and with knife and fork in hand, ready to eat a plate of colorful vegetables. It shows that everything is considered okay and enjoyable with what he had imagined. There is a conspicuous bottle of Heinz tomato ketchup on the table, counterbalancing the luxurious atmosphere of the restaurant.	
Connotative: In an affluent dining scene, Ed Sheeran sits at a white-tableclothed table, around fine glass and flower decorations. He wears a checkered shirt and a white apron with a smile as he is ready to eat his meal, having colorful vegetables neatly laid out on a plate. A Heinz tomato ketchup bottle is put prominently in front of him, juxtaposed to the restaurant's formal atmosphere, with other customers dining in the background, creating a blend of casual enjoyment in a formal setting.	
Myth: The legend demonstrates how dining on whatever pleasures you indicates a great deal of emotional gratification and total pleasure, representing just how inculcated people are within a culture linking eating, culture, and joy here in Indonesia.	

Discussion

The first signifier, "BASED ON A REAL DM FROM Ed Sheeran," immediately creates a relationship between the celebrity and the brand. This descriptor takes a clear simple message and gives it greater significance, so that even casual interaction with celebrities is given cultural significance. In the context of Indonesian youth culture, where Western pop stars are so powerful, this identification boosts Ed Sheeran's status and makes the advertisement more attractive. We can observe Barthes' notion of myth in this because the ad constructs a mythology that assumes everyday celebrity communication deserves high respect. It doesn't just advertise Heinz ketchup but emphasizes the fact that celebrity interactions are seen as huge cultural events worth engaging with emotionally, and audience members are urged to connect to the brand even more deeply.

As we continue to examine further into the findings, we observe how Ed Sheeran's casual attire a plaid shirt looks out of place against the formal background of

the advertisement. This juxtaposition against traditional Indonesian values that attempt to formalize dress in high-status environments violates. By having Sheeran dress down, the ad suggests Western informality is a badge of authenticity and self-expression. This appeals to Indonesian youth who are trying to find themselves in a globalized world. Barthes' semiotic method reminds us that Sheeran's relaxed style is not merely a fashion statement; it is a cultural statement that encourages viewers to adopt modernity and artistic liberty. The advertisement puts Sheeran on a pedestal of cultural iconography, and his relaxed attitude dares viewers to challenge their own sense of status and self-expression, so that the advertisement is less about ketchup than an overall cultural recasting.

The final implications are the use of the instance when Ed Sheeran pours ketchup over an elegant meal to describe it as a daring food revolution against the set norms. It is an act that signifies a defiance of the strict etiquette of fine dining to suit the personal taste of people over societal demands. The reactions of other characters, including disapproval from the chef and shocked glances on customers, illustrate the social boundaries within culinary practice. The scene is reminiscent of Barthes' myth of food theory in that haute cuisine is never without respect and ritual. By the presentation of Sheeran's relaxed mindset towards food, the commercial accords with Indonesian philosophy "mantap di lidah sendiri" (good in one's own mouth) where emphasis lies on personal liking. This glimpse illustrates that the advertisement is not merely promoting something, but calling individuals to accept their own sense of taste and challenge convention. Overall, 'Ed's Heinz Ad' is a compelling observation about the intersection of celebrity, convention, and self-concept, and challenging an audience to examine their own sense of identity in an ever-changing world.

CONCLUSION

This study on Ed's Heinz Ad through semiotic analysis demonstrates the complete process of how linguistic and visual signs create intricate meanings. Through the application of Roland Barthes' semiotic theory which focuses on denotation and connotation and myth the research has effectively explored every meaningful aspect in the advertisement. This advertisement delivers its product directly through simple visual elements and written information at the denotative level. An analysis of the advertisement shows that its connotative elements deliver complex meanings that connect with societal beliefs and cultural framework and emotional connections. The advertisement myth builds two distinct messages which endorse the sought-after product quality yet also convey understandings about wellness practice along with ancient customs and contemporary standards of living.

The Heinz ketchup advertisement operated beyond its marketing role as it functions as a cultural artifact which influences social perspectives on identity and social practices as well as personal well-being. This advertisement function exceeds product promotion because it serves to uphold cultural mainstream discourses along with specific societal beliefs.

The research results demonstrate how semiotic analysis presents educational value for teaching language throughout educational institutions. Educating students through the process of analyzing multimodal texts like advertisements enables them to develop

critical literacy competency which helps them interpret modern media messages effectively. Students who master the identification and analysis of meaning structures in visual and textual elements become capable of effective reflection during communication with various texts in academic studies and professional settings and social situations. The research demonstrates why semiotic approaches need to be integrated into language education for developing critical cultural understanding skills among students.

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