

Semiotic Analysis Of Coca-Cola Advertisement "Retro Grocery Store" Based On Charles Sanders Peirce's Theory Of Sign

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Abstract

This aim for analyse meaning the signs contained in Coca-Cola themed advertisement Retro Grocery Store use approach Charles Sanders Peirce's semiotics. Advertisement the display life every day at a grocery store small with nostalgic nuances, combined with Coca-Cola's visual identity as global brands. Research use method study qualitative with approach descriptive and technical analysis Peirce's semiotics which includes representamen, objects, interpretants, and classification sign in the form of icons, indexes, and symbols. Research data in the form of visual scenes, expressions characters, layout, lighting, colour, properties, and audio-visual elements that appear in advertisement. Research results show that every visual element in advertisement no only functioning as marker products, but also build meaning cultural, social, emotional, and ideological. Representations include a grocery store, a retro- style Coca-Cola poster, a red lantern, a piggy bank, and lighting warm form object in the form of life public class medium, value family, culture local, as well as identity Coca-Cola brand. The resulting interpretation leading to meaning about nostalgia, warmth connection social, simplicity life, and closeness emotional between consumer with brand. The use of icons, indexes, and symbols strengthen Coca-Cola's image as part from experience daily public cross culture. Research show that Coca-Cola's visual communication strategy was successful integrate mark culture local with global identity through construction systematic signs so that capable create easy meaning accepted by the audience.

Keywords: Semiotics, Charles Sanders Peirce, Representamen, Interpretant, Coca-Cola, Advertisement Television, Visual Communication.



INTRODUCTION

Advertisement is one of the forms of marketing communication that has the ability to convey information at a time to build an image of a product through the use of various visual and verbal signs. In development, advertising only functions as a promotional media, but also as a media representation of culture, lifestyle, social identity, even certain ideologies. Through a combination of image, color, expression characters, music, lighting, and narrative, an advertisement is capable of building deeper meaning complex compared to just offering product benefits. The study of semiotics becomes one of the relevant approaches to understand how meaning is constructed and accepted by society. According to Chandler (2022), semiotics studies how signs are produced, organized, and interpreted in various forms of visual communication so that they are capable of certain forms of understanding in the audience's mind. Danesi (2021) every sign in mass media contains cultural dimensions that influence the public's method of interpreting social reality.

The development of the global advertising industry shows that multinational companies use an emotional branding approach to build connections between products and consumers. The strategy puts emotion as the center of communication so that consumers not only buy products, but also experiences, values, and memories that are constructed through advertisements. Implements the strategy is Coca-Cola. Since the beginning of the 20th century, Coca-Cola was known as one of the successful global brands maintaining visual identity through the use of color red, distinctive logo, bottle contour, as well as various stories that highlight togetherness, happiness, and nostalgia. According to Kotler et.al. (2021), the success of a global brand is not only determined by product quality, but also by the capability to build emotional connections through effective marketing communications. Keller (2022) brand visual identity is an important asset in forming consumer loyalty.

Coca-Cola advertisements for review are advertisements that display the atmosphere of a small grocery store, retro style with nuances of Asian culture. Scenes beginning show a Woman young man sitting behind table cashier while playing handheld telephone with bored expression. Around the shop there are various merchandise goods such as food light, candy, lollipop, piggy bank, fan wind, red lanterns, and stylish Coca-Cola posters classic. All elements are arranged in warm lighting that brings a nostalgic impression. Although no there is a long dialogue, a series of visual signs capable of conveying a story about small public life, routine work, hopes, and the presence of Coca-Cola as part of the experience of everyday life. According to Hall (2021), visual representation in media is not just describing reality, but in a way actively builds social reality through a system of signs understood together by the community.





In the visual communication perspective, every object that appears in the advertisement itself functions as a sign. The red color of Coca-Cola not only shows brand identity, but also symbolizes enthusiasm, energy, and celebration. The retro-style Coca-Cola poster represents the brand's long history at a time brings nostalgia to the past. The piggy bank on top table indicates mark economy simple and customary save in life of small public. The red lantern hints at an identity blend of Asian cultures with Coca-Cola's global image. The combination of various elements shows that advertisement no just sells drink light, but also sells experience close emotional to consumers' lives. According to Danesi (2021), the meaning an advertisement is formed through connection between mutual signs complete so that produce interpretation complex culture.

The study of semiotics provides a conceptual framework for describing the relationship between signs, objects, and meanings that appear in visual texts. Semiotic theory widely used in communication studies is Charles Sanders Peirce's theory of signs. Unlike Ferdinand de Saussure, who emphasized the relationship between the signifier and the signified, Peirce developed a triadic model consisting of the representamen, the object, and the interpretant. According to Peirce, a sign acquires meaning through the dynamic relationship between the sign's physical form, the object it refers to, and the interpretation constructed by the recipient. Peirce categorizes signs into icons, indexes, and symbols based on the relationship between the sign and its object. According to Short (2021), Peirce's triadic model provides greater flexibility in analyzing visual communication because it explains the logical and cultural relationships inherent in visual representations.

The representamen is the physical form of a sign that can be directly observed by the audience. In a Coca-Cola advertisement, the representamen appear through a small grocery store, a young woman, a Coca-Cola poster, a red lantern, a piggy bank, a light on a food shelf, a fan, and warm lighting. These elements form the starting point for the formation of meaning. The object refers to the reality or concept referenced by the representamen, for example, working-class public life, Asian culture, nostalgia, simple economics, and daily consumption activities. The interpretant is the meaning that emerges in the viewer's mind after connecting the representamen with the object. Interpretations can include feelings of warmth, emotional closeness, simplicity, and the perception that Coca-Cola is part of public life across generations. According to Merrell (2021), interpretant is a mental process that allows a sign to develop deeper and broader meanings according to the recipient's social experience.

The triadic concept, the classification of icons, indices, and symbols is also an important instrument in Peirce's semiotics studies. An icon is a sign that bears a direct resemblance to an





object, such as the shape of a Coca-Cola bottle that visually resembles the original product. An index is a sign that has a causal relationship or existential closeness to an object, for example, dew on a Coca-Cola bottle indicates a cool and refreshing drink. A symbol is a sign whose meaning is acquired through cultural conventions, such as the color red and the Coca-Cola logo, which have become universally recognized as corporate identities. According to Cobley et.al., (2022), the combination of icons, indices, and symbols enables advertising to convey messages effectively because it operates simultaneously at the levels of perception, experience, and culture.

Many previous researchers have conducted studies on advertising semiotics. Dewi and Pratiwi (2024), found that visual elements in Indonesian film posters function not only as decorative images but also as cultural identity through a complex system of signs. The research shows that color, lighting, typography, and figurative expressions contribute significantly to the formation of cultural meaning. Rahman et.al., (2023), research on digital advertising found that modern visual strategies utilize local symbolic culture to enhance emotional closeness between brands and audiences. Putri et.al., (2022), concluded that the use of nostalgic elements in advertising can enhance consumer brand recall by triggering greater emotional engagement.

Although numerous studies on advertising semiotics have been conducted, in-depth studies specifically on Coca-Cola's retro-themed grocery store advertisement using Charles Sanders Peirce's semiotic approach are relatively limited. Most previous studies have focused on analyzing brand identity, marketing strategy, or cultural representation without comprehensively explaining the triadic relationship between representamen, object, and interpretant. However, the visual structure of the advertisement demonstrates a rich use of signs, warranting deeper analysis to understand how Coca-Cola constructs a global image through local cultural contexts. According to Creswell (2022), qualitative research allows researchers to explore the hidden meanings behind visual phenomena, yielding a deeper understanding than descriptive analysis alone.

This study aims to analyze the meaning of the signs in the Coca-Cola advertisement using Charles Sanders Peirce's semiotic theory. The analysis focuses on three main components: representamen, object, and interpretant, as well as the classification of signs into icons, indices, and symbols. The results of this study are expected to contribute to the development of visual communication semiotics studies, particularly in understanding the cultural representation strategies used by global brands in building emotional closeness with local audiences. This study is expected to serve as a reference for academics, communication practitioners, and creative industry players in designing advertisements that are not only visually appealing but also have





deep cultural and social meaning. This study confirms that the success of an advertisement is not only determined by its visual quality, but also by the ability to build a sign system that can produce positive and sustainable interpretations in the minds of the audience.

METHOD

This study uses a qualitative research method with a semiotic analysis approach by Charles Sanders Peirce to examine the meaning of signs contained in a Coca-Cola Retro Grocery Store advertisement uploaded to YouTube (<https://www.youtube.com/watch?v=wmSPKN392Dw>). A qualitative approach was chosen because this study does not aim to measure relationships between variables or statistically test hypotheses, but rather to understand and interpret the meanings constructed through the various visual elements in the advertisement. According to Creswell (2022), qualitative research is an approach used to explore and understand the meanings individuals or groups attach to a social phenomenon through an in-depth analysis of the context under study. Aspers et.al., (2021), qualitative research is oriented toward the interpretation of social phenomena, thus revealing meanings that cannot be explained through quantitative approaches. Advertisements are viewed as visual texts containing various sign systems, requiring a comprehensive interpretation process to understand the cultural, social, emotional, and ideological messages intended by the advertiser.

The object of this study is a Coca-Cola advertisement depicting a small, retro-style grocery store with an Asian cultural background. The advertisement was chosen because it features various visual elements, such as figures of young women and men manning the store, a stylish classic Coca-Cola poster, red lanterns, piggy banks, shelves filled with lit food, fans, warm lighting, and the figures' expressions, all of which form a series of interconnected visual signs. These elements serve as primary data sources for this study. Primary data was obtained through direct observation of each scene in the advertisement. This method involved repeatedly watching online videos, pausing at key points, and then documenting the scenes in the form of screenshots to facilitate the identification of signs. In addition to primary data, this study also utilized secondary data from books, national and international journal articles, scientific proceedings, and various references on semiotics, visual communication, branding, and previously published research between 2021 and 2026. According to Flick (2022), the use of multiple data sources in qualitative studies aims to strengthen interpretations, thereby increasing the credibility of the study results.





The data collection technique consisted of three main stages: observation, documentation, and bibliographic study. Observations were conducted intensively, paying attention to all visual elements appearing in the advertisement, such as color, image composition, character facial expressions, body language, camera movement, lighting, product layout, the Coca-Cola logo, and various props used to support the story. After the observation process was completed, the researcher documented key scenes to simplify the classification process. A literature review was conducted by collecting various relevant theories on Charles Sanders Peirce's semiotics, visual communication, representational culture, and previous studies on advertising analysis. According to Bowen (2021), documentation is an effective data collection technique in qualitative studies because it allows researchers to repeatedly analyze the same object without losing important information contained within.

Data analysis was conducted using Charles Sanders Peirce's semiotic model, which consists of three main components: representamen, object, and interpretant. It also classifies signs into icons, indices, and symbols. The first stage begins by identifying all representations or visual signs directly visible in each advertisement scene, such as characters, colors, logos, posters, lighting, and various other properties. The second stage is to determine the object referred to by each sign so that the relationship between the visual form and specific social, cultural, and conceptual realities can be systematically explained. The third stage is to analyze the interpretant, namely the meaning that arises in the audience's mind after connecting the representation with the object. Next, each sign is classified into the category of icon, index, or symbol based on the relationship between the sign and its object. According to Short (2021), Peirce's triadic model allows researchers to understand the process of meaning formation more comprehensively because it not only considers the physical form of the sign but also considers the cultural context and experiences of social factors that influence the interpretation process. To maintain data validity, this study applies triangulation theory, namely comparing the interpretation of the results with various literature on semiotics, visual communication, and branding, as well as conducting repeated observations on the research object so that each meaning generated has a strong interpretative basis. Thus, this research methodology is expected to be able to produce a systematic, in-depth, and scientifically reliable analysis in explaining how Coca-Cola advertisements construct meaning through a complex system of signs.

RESULTS AND DISCUSSION

The research findings show that the Coca-Cola-themed advertisement, "Retro Grocery Store," utilizes a variety of interconnected visual signs to construct meaning about everyday life,





nostalgia, emotional closeness, and brand identity. Based on Charles Sanders Peirce's semiotic analysis, it was found that each scene in the advertisement contains representational, object, and interpretive elements that work simultaneously to generate meaning. These signs can be classified into three main categories: icons, indices, and symbols, so that the advertising message is not only understood literally but also has a cultural and emotional connotation. These findings suggest that Coca-Cola's visual communication strategy focuses not only on product promotion but also on building affective connections with audiences through visual narratives that relate to people's everyday experiences. Danesi's (2021) modern advertising utilizes sign systems to construct social meaning beyond the informative function of products.

The advertisement depicts a small grocery store with a retro-style interior filled with various merchandise, classic Coca-Cola posters, red lanterns, fans, piggy banks, and yellowish lighting. A young woman is seen manning a shop, looking at her mobile phone with a bored expression. The sequence depicts the daily routine of a small to medium-sized business with calm customers. Coca-Cola's presence in the space is not presented aggressively as a sales object, but rather as part of the store's environmental experience. This strategy demonstrates Coca-Cola's desire to build an image as a product that has become integrated into people's lives. According to Hall (2021), visual representation in media works through a process of constructing meaning that makes commercial objects appear as part of social reality.

Representativeness Analysis

In Charles Sanders Peirce's theory, representation is a form of physical sign that can be directly observed by the audience. Analysis of the advertisement shows that representation extends beyond the Coca-Cola product and encompasses all the visual elements present in each scene. Every object, colour, expression, lighting, and spatial arrangement serve as initial cues that guide the viewer in constructing a specific meaning. According to Short (2021), representation is the starting point of the semiotic process because it serves as the medium of communication and the audience's interpretation.

The first, most dominant representation is a young woman behind the grocery store counter. Her slightly hunched posture, her eyes fixed on her cell phone, and her bored facial expression are all directly observable visual cues. Her body language depicts the calm atmosphere of the store, as the main figure is engaged in no other activity than waiting for customers to arrive. This representation creates a calm atmosphere while depicting the everyday lives of small business owners. According to Chandler (2022), facial expressions and body language in visual communication are nonverbal cues that play a crucial role in constructing





an emotional narrative.

Various merchandise, such as snacks, candy, lollipops, and other products requiring a structured daily routine, are neatly arranged on store shelves. The presence of these items signifies that the location is a traditional grocery store serving the needs of the local community. The colourful product packaging creates a lively feel, while the simple layout reinforces the description of a small business that still maintains its local character. This element, at the time, demonstrates how Coca-Cola is positioned as part of the environment for everyday consumption, rather than as a stand-alone object. According to Danesi (2021), objects in a visual composition can function as cultural signs that represent a community's consumption habits.

Another representative example is the retro-style Coca-Cola poster displayed behind the cashier counter. The poster uses a classic illustration with the distinctive red colour of Coca-Cola, which has become globally recognized. The poster's presence not only serves as store decoration but also signifies the long history of the Coca-Cola brand, which has been embedded in public life for generations. The retro design creates a nostalgic feel, connecting the past with the present, thus strengthening the brand's visual identity. According to Keller (2022), the use of a consistent visual identity can increase brand recognition while strengthening consumer emotional attachment.

The red lanterns, wall fans, piggy banks, and warm lighting are also important representations in the advertisement. The red lanterns serve as visual cues that convey Asian cultural identity, while the wall fans represent the shop's simple and welcoming atmosphere, with its enthusiastic lower-class workers. The piggy bank on the table reflects the practice of saving, synonymous with a simple lifestyle. The yellowish lighting creates a nostalgic atmosphere, making the entire scene feel warm, familiar, and nostalgic. The combination of all these representations forms a visual unity that reinforces the narrative of simplicity, togetherness, and everyday life. This aligns with Cobley et.al., (2022), visual meaning is constructed through the interconnectedness of various reciprocal signs that support each other in a single communication context.

Analysis Object

In Peirce's triadic model, an object is the reality, concept, or idea referenced by a representation. Based on the analysis, each visual sign in the advertisement points to an object related to specific aspects of social, cultural, economic, and brand identity. The relationship between representation and object suggests that Coca-Cola is not simply promoting a beverage product but also presenting a representation of life in a community filled with signs of



togetherness and nostalgia. According to Merrell (2021), objects connect referential signs to reality, enabling the audience to understand the broader context.

The first object that appears is a small grocery store, representing a family business and a local public economic space. The store's presence refers to the lives of the middle and working classes who rely on small businesses for income. The store serves not only as a place for economic transactions but also as a space for social interaction within the community. By choosing a grocery store as a backdrop rather than a modern supermarket, Coca-Cola constructs an image more closely related to consumers' everyday lives. This strategy demonstrates how global brands strive to adapt to local cultures through the representation of spaces familiar to the public.

The second object is a piggy bank, which refers to the concept of saving, careful financial management, and a simple economic life. The piggy bank is not only a visual prop but also conveys meaning about family values and the community's habits in managing income. Its presence reinforces the narrative that the shop is run by a family living a simple yet hopeful life. This meaning demonstrates how everyday objects can function as representations that signify a broader social context.

The next object is a retro-style Coca-Cola poster, which refers to the Coca-Cola brand's long history as a globally popular cultural icon. The poster connects the brand's identity with the public's collective memory of the past. The nostalgia built through the classic design allows the audience to feel the continuity between childhood experiences, family life, and Coca-Cola consumption. Thus, Coca-Cola is positioned not only as a soft drink but also as part of a cross-generational cultural journey.

The red lantern refers to Asian cultural identity, particularly Chinese culture, which is synonymous with togetherness, good fortune, and celebration. The combination of local cultural elements with Coca-Cola's global identity demonstrates a process of cultural hybridization, namely the combination of local and global elements in a single visual space. According to Hall (2021), cultural representations in the media often demonstrate a process of identity negotiation between local and global cultures. Thus, the objects appearing in the advertisement not only explain the function of each sign but also demonstrate how Coca-Cola builds its image as a global brand capable of adapting to the cultural context of the local public.

Analysis Interpreter

In Charles Sanders Peirce's semiotic theory, interpretant is the meaning formed in the audience's mind after connecting the representamen with the object referred to by the sign.



Interpretants are not fixed, but develop according to the audience's experience, knowledge, cultural background, and social context. Thus, meaning is generated not only from the sign itself but also from the audience's interpretation process. According to Short (2021), the most important element in the semiotic process because it determines how a sign is understood and generates new meaning. In the Coca-Cola Retro Grocery Store advertisement, the interpretant is formed through a combination of various visual elements that simultaneously present emotional, cultural, social, and commercial experiences.

The first interpretant that emerges is situational meaning. The scene depicting a woman and a young man sitting behind a cashier counter, looking at their phones with bored expressions, leads the audience to understand the daily routine of a small shop owner or clerk waiting for customers. This situation is easily recognizable to the public because many small businesses experience a lull before customers arrive. The audience then connects the scene to real-life experiences of hard work that require patience, perseverance, and consistency. Coca-Cola's presence in the space isn't perceived as an object forced to sell, but as part of everyday business activities. According to Hall (2021), visual representations that are close to everyday experiences can create a stronger emotional connection between the media and the audience because meaning is constructed through familiar social experiences.

The retro-style Coca-Cola poster, red lanterns, traditional shop design, and various merchandise create an atmosphere steeped in nostalgia and values of Asian cultural identity. Audiences not only see the store but also connect the space to family life, local traditions, and childhood memories often associated with their neighborhood grocery stores. The presence of classic Coca-Cola posters reinforces the sense that the brand has been around for years and is part of the community's history. In this context, Coca-Cola builds an image as a global brand capable of integrating with local cultures without losing its own identity. According to Danesi (2021), nostalgia is an effective semiotic strategy because it connects collective public memory with a brand's identity, generating a deeper emotional connection.

The figures of young women and men running their own shops indicate a lack of responsibility, independence, and participation among the younger generation in helping the family business. The piggy bank on the table further emphasizes the importance of saving and the habit of saving as part of life for the small community. Furthermore, the simple grocery store represents a social space where people interact, shop, and build relationships with neighbours. Thus, the advertisement not only conveys a message about the beverage product but also displays social values such as hard work, simplicity, and solidarity in everyday life. According to Copley et.al., (2022), visual signs in media often contain social meanings that reflect cultural





values prevalent in society. The final interpretation is emotional meaning. The use of golden yellow lighting, characters with calm expressions, a classic store interior, and simple visual composition create a warm and comfortable atmosphere. Viewers can feel the calm, familiarity, and nostalgia that are built throughout the scene. When Coca-Cola appears in the scene, the product is understood not only as a soft drink but also as part of a moment of togetherness, rest, and comfort. This strategy demonstrates that Coca-Cola utilizes an emotional branding approach to build psychological connections with consumers. According to Keller (2022), the emotional connection between a brand and a consumer is one of the main factors in building long-term brand loyalty.

Icon Analysis

Based on Peirce's classification of signs, an icon is a sign that has a direct similarity to the object it represents. In the Coca-Cola advertisement, the shape of the Coca-Cola bottle with its distinctive silhouette, red label, and white lettering is an icon that directly resembles the actual product sold on the market. Viewers can recognize the product without further explanation because its visual form is identical to the actual object. This similarity strengthens brand recognition while increasing the effectiveness of visual communication. According to Chandler (2022), icons make it easier for audiences to understand the message because the relationship between the sign and the object is easily recognized based on similarity.

Another icon that appears is the grocery store environment filled with shelves, brightly lit food, fans, and various store equipment. These elements resemble a real grocery store found in everyday life, creating a realistic impression. The young woman's bored facial expression is also an icon because it visually resembles the expression of someone waiting for a long time. The similarity between the sign and reality allows audiences to immediately understand the current situation. Thus, icons in advertisements serve to build credibility in the story, making the narrative feel natural and close to everyday experience.

Analysis Index

An index is a sign that has a cause-and-effect relationship or an existential relationship with an object. In a Coca-Cola advertisement, the woman's constant checking of her cell phone indicates that the store is empty. The audience understands this boredom not through dialogue, but through actions that directly indicate a lack of purchasing activity. The relationship between action and condition logically constructs meaning, allowing the audience to grasp the situation without verbal explanation. According to Short (2021), an index is a sign connecting cause and



effect through observable, factual relationships.

Another index is seen in the Coca-Cola poster placed behind the cashier's counter. This position indicates that Coca-Cola is a product that has long been marketed in the store. Furthermore, the warm lighting that pervades the entire room indicates a comfortable and nostalgic atmosphere. In a marketing context, this type of lighting directly creates an emotional connection with the store environment and the products displayed. Thus, the index not only clarifies the relationship between objects but also reinforces the emotional message conveyed by the advertisement.

Analysis Symbol

A symbol is a sign whose meaning is shaped through social and cultural conventions. The most dominant symbol in this advertisement is the colour red Coca-Cola. Red has long been Coca-Cola's visual identity and is associated with enthusiasm, happiness, energy, and celebration. This means that the colour appears not because of its similarity to a specific object, but because it has been developed through years of brand communication. Therefore, when viewers see Coca-Cola's distinctive red, they automatically associate it with the brand's identity. According to Keller (2022), the consistent use of visual symbols is a crucial factor in strengthening brand recognition and brand equity.

The next symbol is the Coca-Cola logo, which uses white cursive typography on a red background. This logo has become a global symbol understood by people in various countries as a representation of quality, the brand's long history, and popular culture worldwide. Furthermore, the red lantern also serves as a symbol of Asian culture, conveying good luck, togetherness, and celebration. The presence of local cultural symbols alongside global brand symbols demonstrates Coca-Cola's cross-cultural communication strategy. The brand not only maintains its global identity but also demonstrates an appreciation for local culture, creating a closer impression with consumers. According to Hall (2021), symbolic culture in media plays a crucial role in constructing identity and reinforcing the representation of social processes.

Dewi et.al., (2024), that visual elements in media function not only as aesthetic elements but also construct cultural identity through a complex system of signs. In that study, colour, lighting, and expression proved to be crucial elements in shaping cultural meaning. The results of this study reinforce these findings by showing that the retro-style Coca-Cola poster, red lanterns, and warm lighting function as representations that generate interpretations of nostalgia, cultural identity, and emotional closeness.

This study aligns with the findings of Rahman and Hidayat (2023), who stated that



modern advertising utilizes local cultural symbols to enhance emotional attachment between brands and consumers. This study makes a more specific contribution by comprehensively utilizing Charles Sanders Peirce's triadic model through an integrated analysis of representations, objects, interpretants, icons, indices, and symbols. Thus, this research not only explains visual meaning, but also reveals the process of meaning formation through the relationship between signs that form a complete narrative visual communication.

Implications

This research contributes to the development of semiotic studies, particularly the application of Charles Sanders Peirce's theory to the analysis of visual communication. The results show that Peirce's triadic model, consisting of representamen, object, and interpretant, is able to explain the process of meaning formation more comprehensively than semiotic approaches that focus solely on the relationship between the signifier and the signified. Through this approach, meaning is not understood as something fixed, but as the result of a dynamic interaction between signs, cultural context, and audience experience. Short's (2021), argument that Peirce's theory remains highly relevant for analysing various forms of contemporary visual communication because it accommodates social, cultural, emotional, and ideological dimensions within a single analytical framework.

Strengthening semiotic theory, this research also has implications for the development of marketing communications and branding studies. The results suggest that advertising success is determined not only by the intensity of product exposure but also by the brand's ability to build emotional connections through cultural representations that are close to people's lives. Coca-Cola uses visual elements such as grocery stores, retro posters, red lanterns, warm lighting, and expressive figures to construct a narrative of togetherness, simplicity, and nostalgia. This strategy demonstrates that global brand identities can be accepted by local communities if communicated through cultural symbols familiar to the audience. This research broadens understanding of the relationship between semiotics, cultural representation, and marketing communications and can serve as a foundation for further studies on the construction of meaning in digital advertising, social media, and visual cross-cultural communication.

CONCLUSION

This study aims to uncover the meaning contained in the Coca-Cola Retro Grocery Store advertisement through Charles Sanders Peirce's semiotic approach. Based on the analysis of representational elements, objects, and interpretants, as well as the classification of signs into





icons, indices, and symbols, it can be concluded that the advertisement functions not only as a product promotion medium but also as a visual communication medium representing cultural, social, emotional, and ideological values. Various visual elements such as the traditional grocery store, the young woman and man manning the store, the retro-style Coca-Cola poster, the red lantern, the piggy bank, and the warm lighting form a narrative depicting everyday life, simplicity, togetherness, and nostalgia that are close to the public's experience.

The analysis shows that each representation directs the audience to objects that represent social realities, such as family business life, Asian culture, and Coca-Cola's history as a global brand. The interpretation process then produces an understanding of hard work, patience, family warmth, and the emotional closeness between consumers and the brand. Meanwhile, the analysis of icons, indices, and symbols shows that Coca-Cola utilizes product shape, character expressions, the color red, the logo, and local cultural elements to strengthen its brand identity while creating an emotional connection with the audience.

The results of this study reinforce the findings of previous studies that advertising is a meaningful construction process involving cultural experiences and social audiences. However, this research provides a more comprehensive contribution by implementing all components of Peirce's semiotic theory in analyzing the visual communication of advertisements. Theoretically, this study confirms that Charles Sanders Peirce's theory remains relevant in examining contemporary visual media. Practically, the results are expected to serve as a reference for advertising and marketing communications practitioners in designing advertisements that are not only visually appealing but also capable of building emotional connection through cultural representations and narratives of everyday life.

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