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Advertisement and Spirit of Nationality

Roland Barthes Semiotic Analysis of Nippon Paint Ad

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Abstract

*Ads have long been believed to be able to influence people's minds, attitudes and even behavior in making decisions regarding the product or service to be used. Utilizing the momentum to raise the issue of nationalism was also crowded by the creators of television advertisements in the country at the moment of the Independence Day commemoration on August 17, 2017, including what Nippon Paint did in an ad titled Color that Unites. There are many symbols, both in the form of images and languages that appear in the advertising material. The use of symbols that appear as the advertising material in Roland Barthes's view has three meanings i.e: denotation, connotation and myth. The writers intend to reveal the myth behind the signs displayed in the ad. This study used qualitative methods and semiotic approach as tool to dissect or examine the meaning of the object presented by the researchers is the commercial advertisement "Colors that Unites". Based on the results of the research related to Advertising and National Spirit with the Roland Barthes Semiotic Analysis approach on this Nippon Paint Advertisement, namely as follows: **firstly**, through an advertisement titled Color that Unites Nippon Paint utilizing the momentum of the 72nd Independence Day of the Republic of Indonesia by associating their paint products, in this case colorful, as the connotation meaning of existing plurality. By showing ads titled Color that Unites Nippon Paint wraps their destination, in this case selling paints, through various symbols connotative, **secondly**, connotations meaning appeared in commercials (TVC) Nippon Paint entitled Colors that Unites dominated by two things, the issue of plurality and unity. The connotation meaning is derived from the symbolization of the diversity of colors and human profiles (ad models) which are displayed in several ad scenes with duration 01.01 (one minute one second), **thirdly**, in the perspective of Roland Barthes, Nippon Paint displays connotative signs that give birth to myths as a form of "justification" for the red and white myths as a color of unity or color that unites the plurality of the Indonesian people who are currently being confronted with symptoms of intolerance due to*

differences in practical political views even though there are actually many other colors in the community symbolized by the colorful paint produced by Nippon Paint.

Keywords: *advertising, nationality, semiotics and myths.*

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1. Introduction: The advancement of information technology has now made advertising not only enjoyed in public spaces, but also infiltrated the private spaces of the public through smart devices. The reach of advertising has become increasingly widespread, not limited by geopolitics and territorial boundaries of the country. While there is electricity and waves of advertisements can target anyone who is connected to these two things. Advertisements often come to us through terrestrial and paid television to the smart phones we have. In the other words, advertising has become a part of modern human life today.

Television advertising (audio-visual) is an effective communication medium in delivering messages to audiences, even influencing them. Television advertising (audio-visual) has advantages compared to print ads, because television advertisements have both visual and audio elements. From the visual side, television advertising has graphic, color and cinematographic elements. While in terms of visual television advertising has elements of sound effect, voice over and back sound. The audio-visual elements possessed by television advertisements are easier to display a certain image in the minds of the audience. It is not surprising then that Prof. Dr. Burhan Bungin said that television advertising is a magical world that can turn commodities into sparkling, charming and charming into a system that comes out of imagination and emerges into the world through the media (Bungin, 2015: 107).

Development in information technology has also made ideas and creativity unlimited. The multimedia era spoils creators in the advertising world pouring their creative ideas in wrapping messages through the advertisements they make. Not only commercial messages according to the product or service they are advertising, but creators in the advertising world are beginning to incorporate moral, socio-cultural and religious messages. Not infrequently they also use certain momentum to intensify actual issues that occur in the community.

Utilizing the momentum to raise certain issues is also crowded by the creators of advertisements in the country on the momentum of the Independence Day commemoration on 17 August 2017. They are busy entering nationalism messages behind the commercial messages of the products they are advertising. These advertisements generally raise the issue of unity in the midst of diversity (*bhineka tunggal ika*) of the Indonesia. Almost all the advertisements aired by national private television, both terrestrial and paid, show advertisements by slipping national messages, in this case there is the issue of unity in the midst of unity in diversity.

The national issue became interesting not only to coincide with the 72nd anniversary of the independence of the Republic of Indonesia, but also to return to the popularity of identity politics as the remnants of the 2017 Jakarta Election. The emergence of identity politics embodied through sectarianism and intolerant behavior in some communities has worried the harmony of the life of the nation and state. This condition is feared to further erode the spirit of nationalism, and even shift the basic values of the Indonesian people embodied in the *Pancasila*.

And the momentum of August 17 is the right moment to re-energize the spirit of nationalism, as a nation, one homeland and one language; Indonesia. Not only through the appeal of political figures to national figures, but also conveyed by various layers of society, including industry through commercial advertisements that were played on national private television which contained messages of national spirit.

Monique defines nationalism as a political movement that seeks to achieve and maintain a goal called national integrate (1967: 25). In line with Monique, Mas'oed (2000), gives the definition of nationalism as a political movement that seeks to obtain and apply state power and justify these actions with arguments for national interests.

Referring to the description above, this study aims to reveal how the ad titled *Color that Unites* from Nippon Paint displays the message of national politics in this case there is the issue of unity in diversity through audio-visualization of ideas into one-minute-one-second advertisements (01.01). As an audio-visual media television advertisements convey messages through images and sounds. There are many symbols, both in the form of images and languages that appear in the advertising material. The use of symbols that appear as the advertising material in Roland Barther's view has three meanings, i.e. denotation, connotation and myth. For this reason, the writers chose the semiotic method in this case the Roland Barthes semiotic theory to reveal the meaning behind the use of symbols in Japanese paint advertising material.

Interpretation process is also known as the science of semiotics, where the pragmatic level of its results depends on the use of signs by the translator. With this background, the correspondence between semiotics and the quality of information can be clarified and the application of semiotics can be formally recognized as information that has quality. (Price and Shank. 2005: 88). Then the essence of the semiotic process is a relationship that involves signs, interpreters, and objects. In the mind of the translator the sign produces an interpreter of the object. The object in Peirce's view is not concrete, but it is not a "kind of idea". (Golden and Gerber. 1990: 205).

Signs are the basis of all communication, where humans by means of signs, can communicate with each other. Semiotics is a science or method of analysis to examine signs. Signs are devices that we use in an effort to try to find a way in this world, in the midst of humans and with humans. Semiotics, or in term Barthes, semiology, basically want

to learn how humanity to make sense of things. To sniffy in this case cannot be mixed with communicating (to communicate). Meaning means that objects do not only carry information, in terms of where the objects want to communicate, but also constitute a structured system of signs.

With its many ads that ineffective in the campaign process, the advertiser should be concerned with how the ads affect consumers, how it works, and be able to formulate a more effective advertising strategies. (Strong 1925, p. 76). For this reason, the writers are interested in conducting research with the title *Advertisement and Spirit of Nationality* (Roland Barthes Semiotic Analysis of Nippon Paint Ad). From here, the writers want to formulate questions to find out. The aims of the study are to find out: the representation symbol will be used as the message of national politics in the ad. And the second is to find out the construction of myths displayed through the message of national politics in the advertisement.

2. Literature Review

2.1 Advertisements: Advertising can be defined as a form of non-personal presentation and promotion of ideas, goods and services carried out by a sponsor who can be identified and who provide benefits for that purpose. Regarding the definition of advertising Klepper (as quoted by Liliweri, 1992: 17) said that "Advertising comes from the Latin language "Avere" which means passing thoughts and ideas to other parties". Wright (as quoted by Liliweri, 1992 : 20) "Advertising is a communication process that has very important strength as a marketing tool that helps sell goods, provide services, and ideas or ideas through certain channels in the form of persuasive information".

Elements of Ads Rossiter and Percy in an advertising creative concept there are elements that support each other. The elements contained in the television advertisement consist of: a. Elements of heard words, which are words that are heard in advertisements that are displayed that make viewers understand more about the purpose of the message advertisements that are displayed. b. The color element, namely the composition or harmony of the color of the image and the arrangement of light contained in the display of ad impressions. c. Elements of music, namely music or audio contained in ad impressions, including accompaniment of the song that was aired. d. Picture elements, namely images or ad impressions that include the object used, the model used, and the scene displayed. e. Elements of seen words, namely words that are seen in ad impressions that can affect the product image in the minds of viewers. f. Elements of movement, namely movements that exist or are seen in ad impressions that can affect one's emotions to dissolve in it. (Aditia: 2016)

In this study the creative concepts used are elements of words, picture elements, color elements, and movement elements, because these elements are visual elements while other elements are elements of music or audio are not part of the research.

2.2 Visualization of Television Ads: These channels are then realized through the use of a media, one of which is the television media. The persuasive communication technique of advertising must be very carefully designed. The maturity of designing a product persuasion concept in television advertisements will confront ideas in the preproduction process. The research process in the community is needed to calculate the competitors of the same product, and find out the language idioms in the community that are targeted by the consumers. The duration of television advertising should not be too long because television advertising is a visual language, every picture and sound usually contains invitations and persuasion. Compilation of ad images is so fast moving, constantly changing in composition, beautiful frames.

Color is a very important visual element in an advertisement. The following is a description of the color and psychological response. Here are the potential colors that can give someone an impression (Wijanarko, 2010).

Table-2.3 Color Potential

COLOR	PSYCHOLOGICAL RESPONSE
White	As the brightest color, symbolizing light, purity.
Yellow	Expressions of things or objects that are light, momentum and impress something, bright, intellectual.
Black	As the oldest color (dark) becomes a symbol for the nature of darkness (also in terms of emotions).
Green	It has balance and harmony, to awaken calm and a place to gather new powers.
Blue	Impresses of something, an infinite trait, besides that has the nature of a challenge.
Chocolate	This color is representative of land or earth, trust, comfort, endurance, stability, weight, and elegance.
Gray	It is the most neutral color with no specific nature or life.
Red	Conquer, expansive (widespread), dominant (powerful), active and vital (life).
Orange	Warm, energy and balance.
Purple	Spiritual, noble, transformation, arrogance, friendly, romantic, and independent.
Purplish Red	Having a noble, great, rich, proud (arrogant) meaning.

A Shot in a Movie (*Mise-En-Scene*)

David Borwell and Kristin Thomson in *Film Art: An Introduction*. Mc Graw-Hill: 2004 The *Seventh edition* is explained in terms of building the structure of a film's story starting with creating a *shot*, and what is recorded in a full *shot* is called *mise-en-scene*, which literally means in the *shot*. *Mise-en-scene* if combined with cinematography and good editing will provide a dramatic impact on the story of the film that will be presented, in this case the aspects contained in the *mise-en-scene* include: 1) Setting is the space where the scene is played, the ability to create settings will make the film emotionally and logically felt. So that the depiction of social, psychological, emotional, economic and cultural meaning can be clearly seen, 2) Lighting. In photography, it is also known as light painting. And motion picture or cinematographic light becomes a very important element to be the audience can identify the time, texture, shape, spacing, and the atmosphere so as to affect audiences' understanding to a movie, 3) Performance (staging): Movement and Acting. In cinema, the expression of the actor will have an emotional impact on the audience, in terms of the concept of acting in a realistic manner the story produced by the film will be logical so the audience will be able to enjoy the story from the film show.

From the explanation above, it is clear that *mise-en-scene* is everything that is seen in the frame shot, and the shot consists of various types of shots , namely: 1) **Extreme Wide Shot** where the shot is often used to build up the atmosphere of a scene, the subject of the film is sometimes almost invisible in the visual for use extreme wide viewing angle, 2) **Very Wide Shot** i.e. this type still very it is possible to take a lot of subject in a frame, 3) **Wide Shot** i.e. the subject can be clearly identified because it has filled the picture frame even though there is a distance above the head and under the foot. Using the distance above and below the subject is used for "safe space" to make it more comfortable to see, 4) **Medium Shot** often referred to as Mid Shot is type shot that shows some parts of the subject in more detail, on this type of shot human subject will displays as far as waist to head, 5) **Medium Close Up**. Medium Close Up is a type of shot to show the face of the subject to be clearer with the size of the chest shot to the head. Facial expression of this type of shot can be captured through the camera frame, 7) **Close Up**. The type of Close Up shot is often used to emphasize the emotional state of the subject. This type of shot usually takes only human subjects to the head. Close up also useful for displaying details and can be used as cut-ins , 8) **Extreme Close Up** ECU (also known as XCU) is a shot type display details of objects, such as eyes, nose, or ears. Take pictures with Extreme Close Up needs special consideration, this is rarely done if there is no strong reason.

2.3 Roland Barthes's Semiotic Theory:

Semiotics comes from the Greek word: *semeion*, which means sign. In Piliang's view, the exploration of semiotics as a method of study into various scientific branches is

possible because there is a tendency to view various social discourses as language phenomena. In other words, language can be used as a basis in a variety of social discourses. "Based on the view of semiotics, if all social practices can be regarded as language phenomena, then everything can also be seen as a sign. This is possible because of the extent of the meaning of the sign itself "(Piliang, 1998: 262). Roland Barthes developed the semiotic theory formed by Ferdinand De Saussure. As a linguist Ferdinand De Saussure applies the concept of semiotics only at the denotative level. According to Ferdinand De Saussure, sign in producing meaning broken down into markers (*signified*) and markers (*signifier*). At the denotative level the production of meaning only stops at the order that describes the relationship between the marker and the sign in the sign and between the sign and the referent in external reality.

Significance through Barthes's semiotic approach emphasizes the concept of connotation and denotation as a key analysis. Barthes defines the sign as a system consisting of (E) an expression or signifier in relation (R) with content or signified (C): ERC. Thus the method of Barthes does not only stop in observing the meaning of the sign by dissecting markers and markers. For Barthes the meaning is the meaning of the first layer namely the level of denotation. So that it needs a knife of in-depth analysis to pay attention to the meaning of the second layer, namely the level of connotation and finally the sign in the first level is carried back and raises a second sign that is myth in society. The connotation according to Barthes actually denotes something he claims to be a myth, and this myth has a connotation of certain ideologies.

This significance model occurs in two stages as shown in the picture below:

1. Signifier	2. Signified
3. Denotative Sign	
4. Connotative Signifier	5. Connotative Signified
6. Connotative Sign	

Table 2.4 The Process of Mythical Formation Roland Barthes.

From the picture above it can be seen that the denotative sign (3) consists of a signifier (1) and a signified (2). But at the same time, denotative signs are also connotative markers (4). The first stage of significance is the relationship between the signifier and (expression) and signified (*content*) in the sign of the external reality. This is called denotation, which is the most obvious meaning of a sign. This connotation is what Barthes used to show the significance of the second stage. This illustrates the interactions that occur when signs meet with feeling or emotions from readers and cultural values. Can also be called denotation is what is described as a sign of an object, while the meaning of connotation is how to describe it. Significance of the second stage related to content, the sign of working through

myths. Myth is how culture explains or understands several aspects of reality or natural phenomena. Barthes then read the type of reader to the myth. In this reading Barthes sees three types of individuals who respond to the myths in front of them, they are the type of producer, type of consumer and type of critical consumer. This type of reading will affect how individuals respond to a myth itself.

Figure 2.5 Table of Reading Type of Myth

Type of Reading Myth	Information
Producer	Focus on empty tagging. Readers can fill the meaning of the object of the myth. Readers are not trapped in the myth that has been attached to the form given by other parties
Consumer	Focus on full marking. So that the reader follows the meaning that others have introduced to the object of the myth
Critical Consumer	Focus on reading on mystical markers as something that consists entirely of meaning and form, means that the reader accepts ambiguous markings. In other words, read markers with existing meanings, but give a critical assessment

Source: Mythology of Roland Barthes (*Kreasi Wacana* 2015)

2.4 National Unity

The national value is essentially moral principles that emit the goodness and attitude of every citizen as a reflection of the Indonesia. Nationalism is inseparable from national culture and needs to strengthen national values through socialization (society), understanding (internalization) and institutionalization to be very important to further strengthen national awareness as a major factor in building national resilience so as not to be swept away by globalization. (Purwaningsih: 2012).

Rupert Emerson (Dault, 2005: 2) defines nationalism as a community of people who feel that they are united on the basis of the deep essential elements of a shared heritage and that they have a shared destiny towards the future. While according to Ernest Renan (Dault, 2005: 2) nationalism is the dominant element in the socio-political life of a group of people and has encouraged the formation of a nation or *nation* to unite the will to unite. Then according to Soekarno (in Dault, 2005: 3) the spirit of nationalism is the spirit of the human group who want to build an independent nation, based on one soul and great solidarity, have the will to unite and be continually improved to unite, and create justice and togetherness. The desire to live together is great solidarity.

3. Research Methodology:

This study used qualitative methods and semiotic approach as tool to dissect or examine the meaning of the object presented by the researchers is the commercial advertisement "Color that unites". The representation of the subject's description will be seen from the "other angle" which will then be interpreted as "more" by the audience. Alex

Sobur in his book *Semiotics of Communication* (2003: 11), translates semiotics from his linguistic history which means referring to the field of science that studies the meaning or meaning of a sign or symbol. Of the many existing semiotic models, the writers chose to use Roland Barthes's semiotics that are popular with meaning signs or symbols using denotations, connotations and myths. So what is implied by the object of the writers' research, which is the Nippon Paint commercial advertisement entitled "Color that unites", can be exposed to the meaning behind it.

The object of this research is the Nippon paint advertisement entitled "Color that unites". This advertisement is aired in the period of August 2017 in order to welcome and enliven the 72nd anniversary of the Republic of Indonesia. Then the analysis unit of the study entitled "*Colors that Unites*" *Nippon Paint Ads (Roland Barthes's Semiotic Analysis)* are: 1) Shot (image), Color, Text (Writing) and Voice-over. Data collection techniques in this study, based on analysis with semiotic references Roland Barthes who interpret the meaning with a multilevel. That is, the denotation level will then enter the connotation level, which in the next stage will enter into ideological meaning, namely myth. Data analysis techniques that used in this study was semiotics with Barthes's approach. In this study the data analyzed using Barthes' tagging order, namely: 1) Denotation. Is an understanding of what is in the picture, 2) connotation. The meaning behind the picture, 3) Metaphor. Analogy of an identity, 4) Metonymy. Association created by connecting something we know with something else, 5) *Sinekdoch*. Metonymy subcategories where a section is used to associate the whole part. To test data validity (trustworthiness) inspection technique is needed.


The validity technique of the data in this study is the intertextuality technique. In drawing conclusions, researchers use interactive models as stated by Miles and Hiberman (2004). The analysis process flows from the initial stage to the final stage. Components of data analysis (which includes data reduction, data presentation and conclusion) are interactively interconnected during and after data collection. The researcher will draw conclusions by staying open and skeptical. As long as the research takes place, any conclusions that are set will continue to be verified until truly valid and solid conclusions are obtained (Nora, 2018:423).

4. Discussion:

The writers analyzed one by one the *scene* that forms a commercial advertisement titled *Color that unites* as a whole. This analysis is to find the connotative sign, aka semiology, stage 2 which appears in each scene to further look for the myth behind the connotative sign of the intended ad.


The elements analyzed by the writers in each scene include: through color analysis, voice over and graphic text (super impose), image and actor (cast). The following is an explanation for some of the Scene sequences:

Scene #1


Unit of Analysis	Denotative	Connotative
Shot 	It is a picture of a hilly area (land) on the edge of a beautiful sea with abundant sunlight.	Beautiful country with abundant natural wealth. A maritime country at the same time has a rich agrarian repertoire. This scene is a complexity that can be a problem if it is not addressed properly, but at the same time is a great potential for success.
Voice Over "This is my country"	A statement or acknowledgment of one's own country.	It is a statement of pride towards one's own country. A statement of love for the homeland or nationalism.
Text "This is My Country".	A statement or acknowledgment of one's own country written in English.	It is a statement of pride towards one's own country. A statement of love for the homeland or nationalism.
Color	A collection of several colors consisting of green, hunting, brown, white and black.	Symbolizes the diversity of a country, Indonesia, which is displayed in a variety of different colors from a country rich in natural and human resources while having a high level of horizontal conflict factors.
Myth The myth that emerges from this scene is that Indonesia is a pluralist country, which has social, cultural and political diversity, including diversity of biological and other natural resources. The nuances of difference that exist in the country and nation of Indonesia basically become beauty, or even strength, alone, as reflected in the meaning of the denotation of this scene, namely the beauty of nature with a blend of maritime and agrarian countries complete with beautiful natural scenery in the span of the horizon.		

Scene #2

Unit of Analysis	Denotative	Connotative
Shot	Shows the scene of Balinese dancer girls wrapped in golden yellow costumes.	Connotative as a country that has a noble culture that is represented by dances from the island of the gods, Bali.

		
<p>Voice Over “Yellow”</p>	<p>Yellow is a bright color that can be seen in sunlight, and some colors of fruits such as bananas and oranges.</p>	<p>Yellow gives birth to a sign of the strength of certain political parties that grow and live in the midst of Indonesian society. The connotation is the strength of the <i>Golkar</i> Party.</p>
<p>Text “Yellow”</p>	<p>The word “yellow” is the translation of the language from Indonesian “yellow” into English.</p>	<p>Yellow gives birth to a sign of the strength of certain political parties that grow and live in the midst of Indonesian society. The connotation is the strength of the <i>Golkar</i> Party.</p>
<p>Color</p>	<p>Yellow is the color light that gives stimulation to conical (cone cells) red and green on the retina of the human eye, but not on the cone cell blue. Wavelength between 565-590 nm. Yellow is one of three primary color subtractive, together with magenta and cyan. Color system CMYK in color printing uses four ink colors, one of which is yellow.</p>	<p>Positive: optimism, confidence, self-esteem, strength, emotional strength and creativity. Negatives: irrationality, fear, fragility, depression, anxiety and suicide. Yellow waves are relatively long and stimulating. In emotional stimulus, yellow is the strongest color psychologically. Yellow also increases concentration.</p>
<p>Myth</p>		
<p>This scene marks Indonesia as an optimistic country reaching prosperity which is aspired as mandated in the 1945 Constitution. The myth that emerged later was Indonesia as a prosperous and secure country for all its citizens.</p>		

Scene #3

Unit of Analysis	Denotative	Connotative
Shot 	<p>The scene illustrates that Nippon Paint participated in celebrating the 72nd Independence of the Republic of Indonesia.</p>	<p>Nippon Paint is part of the diversity of the Indonesian people.</p>
Voice Over <p>“Nippont paint is accurate and consistent from Sabang to Merauke”</p>	<p>Various colors are in this scene.</p>	<p>Nippon Paint is consistent in maintaining national unity from Sabang to Merauke.</p>
Text <p>“Nippon paint and consistency in colors from Sabang to Merauke”</p>	<p>The text “Nippon paint is available and consistence in colors from Sabang to Merauke” is translated from Indonesian “Nippont paint is accurate and consistent from Sabang to Merauke”.</p>	<p>Nippon Paint is consistent in maintaining national unity from Sabang to Merauke.</p>
Color	<p>Various colors.</p>	<p>Representing various characters and strengths from various ethnic groups, races, religions and groups.</p>
Myth		
<p>The myth is that the Indonesian people maintain unity from Sabang to Merauke.</p>		

Myth

The entire one minute one second advertisement displays connotative signs concerning plurality and national unity. The selected image objects range from natural beauty consisting of land and sea, ethnic and cultural diversity, diversity of natural resources to differences in political perspectives displayed in color symbolization; blue, green, yellow, orange, black that lead to red and white. Red and white which was then formalized as the flag of the Republic of Indonesia based on Article 35 of the 1945 Constitution itself is a traditional color that has long been used by some Indonesian people as a symbol of the glory of their respective regions or kingdoms. The sacredness of red and white as a symbol of the state has long been a myth in the archipelago community.

According to Barthes in his book entitled *Mythologies* (1972: 107), myth is a communication system, that myth is a message. So, myths cannot be objects, concepts, or ideas. Myth is a mode of tagging, a form. Barthes also believed that all objects could become or become myths. With the condition that the object or object already contains a message. Referring to Barthes's concept above about myths, the writers see that the use of color elements from commercial advertisements from Nippon paint with the title of *Color that Unites* is a form of message that reinforces the myth of red and white as the color of the union itself. The red and white colors refer to the color of the nationality flag of the Republic of Indonesia in accordance with Article 35 of the 1945 Constitution which states that the Flag of Indonesia is the Red and White.

Color selection as a sign element is in line with the mission of Nippon Paint itself as a paint manufacturer which of course offers various colors as their merchandise assets so far. The symbolization of colors in the diversity of both tribes, religions, races and intergroup is something that is very appropriate in describing pluralism that exists in Indonesian society. The selection of a unifying color theme also becomes actual in the midst of elements of division in the community due to national and regional political contestations.

Taking the unity theme in the advertisement titled *Color that Unites* is also a form of Corporate Communication from the Japanese paint company. In accordance with the company's vision and values found on the page <http://www.nipponpaint-indonesia.com>, one of the paint companies instills the value of integrity that reads: "Developing a work environment where employees can be open, voice opinions, respect diversity and be responsible".

At the same time as quoted from the book *Essentials Corporate Communication* by Cees van Riel and Charles Fombrun, Nippon Paint also produces and promotes the following: 1) Strong corporate culture, 2) Corporate identity, 3) Corporate philosophy, 4) Corporate citizenship, 5) A relationship that is appropriate and professionals of the press, including fast response and responsible especially in times of crisis, 6) Understanding the communication tools and technology, 7) Approach global communication, 7) How do organizations communicate with their employees, the press, and customers in maintaining and living the value of the company itself.

Advertising displays color idioms in the theme of national unity, namely Red-White. With the advent of this commercial, Nippon Paint reminded again of the symbol of unity as a nation, namely the Red and White flag. Red and white as an Indonesian national flag which is a symbol of the spirit of unity in the concept of Barthes's thought is nothing but the myth itself. A red and white concept naturalized as a fact which is believed to be together as a unifying color. In his book entitled *Mythology* (2015: 222) Barthes calls the characteristics of a concept to be or become a myth as follows;

1. Inoculation is a form of denial of the whole ugliness or negative nature of a particular group or subject. In relation to Red-White there is a refusal of a group of people based

on a particular religious perspective to respect the Red and White which is later called fundamentalist or extremist. Or there are community groups that form movements against the state such as *OPM*, *RMS* and (formerly) *GAM*. These groups are then refuted as individuals or separatism.

2. Privatization of History, this phenomenon refers to the denial of the historical process. History evaporates. In this advertisement, it is presented how the harmony of the community will welcome the 72nd Independence Day of the Republic of Indonesia (nationalism). This symptom according to Barthes is that we are only treated to existing objects (community harmony) without caring about the historical process until the birth of nationalism. Whereas if we look at the history of the process of nationalism, it is passed through various kinds of challenges of group separatism and ego or high regionalism which often lead to armed movements.
3. Identification, this phenomenon refers to the process of identity reduction. That identity reduction occurs as if Indonesia is only about the Red and White colors. As a country that has high pluralism, of course many identities can be displayed as characteristics of Indonesian.
4. Tautology, when referring to the notion of its value tautology is a compound statement which is always true for all possible values of the truth of its component statements. Barthes explains this term with the verbal sentence used to define something with its synonyms. In connection with the advertisement the writers discussed was in the sentence of the color of struggle, the color of independence, the color of brotherhood; red and white is a form of tautology referred to by Barthes. As if red and white is just a necessity about struggle, independence and brotherhood.
5. *Neither-Norism*. This phenomenon is explained by Barthes as a mythological figure that arises when two opposing things are expressed in a balanced manner with the intention of denying both. Or with another sentence that is simpler is not this, not that. This advertisement raises a new myth through the dual color; two colors with a single meaning. The red and white meanings are displayed as a single new meaning aka presenting a new myth between the red and white colors that were previously interpreted separately.
6. Quality Quantification, a symptom in which quality is reduced quantitatively, or quantitatively used to explain quality. Or Barthes explained it with a sentence; myths turn something intellectual into something economic; he swore and bargained for a cheaper reality. In this advertisement the quality of unity is only displayed in the form of community activities depicted from various tribes and different age ranges making a gate in order to welcome the 72nd Independence Day of the Republic of Indonesia.
7. Statement of Fact, this phenomenon is explained by Barthes that myths tend to be proverbs. Here myths are considered as a common sense or something that should be so. In terms of Color that Unite advertisement, it is shown that it should be that all Indonesian citizens must unite in the shade of the Red-White.

Furthermore, the position of Nippon paint in relation to the myth of national unity behind Red and White and the commercial advertisements it produces, as explained by Barthes in the reading model of myths, can be explained as follows; 1) Producer Myth, that is if you read a myth by focusing on an empty marker. Here the meaning can be made according to interests. Usually at this level are the ruling class, owners of media networks, large corporations and middle-upper groups. This group can build myths as they wish, 2) Consumers Myth, that is, if you read a myth with a focus on a full marker, you cannot let go of the existing myths. Here the reader looks at the sign as well as its meaning, 3) Critical Consumers, that is, when reading a myth with a focus on mythic markers as something in its entirety consisting of meaning and form. Here the reader can separate the meaning and form, the markers and the markers.

Referring to the above explanation in this case Nippon Paint in relation to the Red-White is a mythical consumer, because it also sounds the myth of the Red and White as a symbol of national unity. This meaning previously existed in the community, and Nippon Paint chose to focus on full markers or symbols that had been filled with meaning by other parties. However, Nippon Paint through this advertisement also produces myths as a company that is accurate and consistent in maintaining color, of course this is analogous to the Red-White color. With this advertisement, Nippon Paint would like to say that they also maintain and are consistent in caring for national unity from Sabang to Merauke.

5. Conclusion:

Based on the results of research related to Advertising and National Spirit with the Roland Barthes Semiotic Analysis approach on the Nippon Paint Advertisements, as follows: **firstly**, through an advertisement titled Color that Unites Nippon Paint to use the momentum of the 72nd Independence Day of the Republic of Indonesia by associating their paint products, in terms of this is colorful, as a connotation meaning of existing plurality. By showing ads titled Color that Unites Nippon Paint wrap their destination, in this case selling paints, through various symbols connotative, **secondly**, connotative sign appeared in commercials (TVC) Nippon Paint entitled Color that Unites dominated by two things i.e. the issue of plurality and unity. The connotation meaning is derived from the symbolization of the diversity of colors and human profiles (ad models) which are displayed in several ad scenes with duration 01.01 (one minute one second), **thirdly**, in the thinking perspective of Roland Barthes, Nippon Paint displays connotative signs that give birth to myths as a form of “justification” for the red and white myths as a color of unity or color that unites the plurality of the Indonesian people who are currently being confronted with symptoms of intolerance due to differences in practical political views even though there are actually many other colors in the community symbolized by the colorful paint produced by Nippon Paint.

Referring to the findings, the writers specified the number of recommendations. **Firstly**, read or analyze a mark, let alone dismantle myths behind the sign, an interpretive analysis that success relies heavily on the insight and intellectual interpreter. Insights in

interpreting signs are obtained from document research or literature studies, by reading and recording from various literature sources. The ability to write is also very decisive in making the construction of arguments so that sufficient food can be accounted for, and **secondly**, the importance of increasing the presence of semiotic research so that the general public is more accustomed to seeing and reading signs. So that it does not become a consumer of the meaning lined up or given by another party. Critical efforts in dismantling the ideology behind the signs of semiotics can certainly help people get caught up in the hegemony of other parties that aim to dictate and exploit socially, economically and culturally.

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