

A COMPARATIVE STUDY OF THE CONCEPT OF RELIGIOUS TOLERANCE IN INDONESIAN COMMERCIAL ADVERTISEMENTS USING CHARLES SANDERS PEIRCE'S SEMIOTIC ANALYSIS

Abi Senoprabowo*

Universitas Dian Nuswantoro, Kota Semarang, Jawa Tengah, Indonesia
abiseno.p@gmail.com

Noor Hasyim

Universitas Dian Nuswantoro, Kota Semarang, Jawa Tengah, Indonesia
noor.hasyim@dsn.dinus.ac.id

Ali Muqoddas

Universitas Dian Nuswantoro, Kota Semarang, Jawa Tengah, Indonesia
alimuqoddas@dsn.dinus.ac.id

Eszter Tari

University of Pécs, Pécs, Hungaria
tari.eszter@pte.hu

Abstract

*This study examines the representation of religious tolerance in Indonesian commercial advertisements using Peirce's semiotic analysis. In a multicultural and multi-religious society such as Indonesia, tolerance is essential for sustaining social harmony and preventing conflict. Advertisements, as cultural texts, function not only as marketing instruments but also as media that reflect and shape social values. The research focuses on three advertisements: BNI's *Ini Waktunya Toleransi*, Bukalapak's *Bu Linda*, and Matahari's *Perbedaan Bukan Halangan untuk Saling Menjaga*. Employing a descriptive qualitative method, the analysis identifies signs, objects, and interpretants in these advertisements to uncover the underlying messages of tolerance. The findings indicate that the BNI advertisement comprehensively conveys the three principles of tolerance: mutual recognition, mutual assistance and cooperation. The Bukalapak advertisement highlights only two aspects, mutual aid and collaboration, while the Matahari advertisement successfully represents all three. These results suggest that even within the time constraints of short advertising formats, complex social values can be communicated effectively when messages are carefully conceptualized. This study contributes to the discourse on media and multiculturalism in Indonesia by demonstrating the role of commercial advertising in promoting religious tolerance. It also underscores the value of semiotic analysis for uncovering deeper meanings embedded in visual and narrative structures, reaffirming advertisements as cultural artifacts that carry significance beyond their economic purpose.*

Keywords: *advertising, Indonesia, semiotics analysis, tolerance*

Abstrak

Penelitian ini mengkaji bagaimana toleransi beragama direpresentasikan dalam iklan komersial dengan menerapkan analisis semiotika Charles Sanders Peirce. Dalam masyarakat dan multi-religius seperti Indonesia, toleransi merupakan elemen penting dalam menjaga keharmonisan sosial dan mencegah konflik. Iklan, sebagai teks budaya, tidak hanya berfungsi sebagai alat pemasaran tetapi juga sebagai media yang merefleksikan dan membentuk nilai-nilai sosial. Penelitian ini berfokus pada tiga iklan: iklan BNI "Ini Waktunya Toleransi", iklan Indosat "Ini Lada", dan iklan Matahari "Perbedaan Bukan Halangan untuk Saling Menjaga". Dengan menggunakan metode kualitatif deskriptif, penelitian ini menganalisis tanda, objek, dan interpretan yang muncul dalam iklan-iklan tersebut untuk mengungkap pesan-pesan toleransi yang mendasarinya. Hasil temuan menunjukkan bahwa iklan BNI secara komprehensif merepresentasikan tiga prinsip toleransi: saling pengakuan, saling keberadaan, dan kerja sama. Iklan Indosat hanya menekankan dua aspek—saling membantu dan kolaborasi—sementara iklan Matahari berhasil menggambarkan ketiganya. Hasil ini menyoroti bahwa, bahkan dalam batasan waktu format iklan yang singkat, adalah mungkin untuk secara efektif mengkomunikasikan nilai-nilai sosial yang kompleks ketika pesan-pesan disusun dengan baik. Studi ini memberikan kontribusi pada wacana yang lebih luas tentang media dan multikulturalisme di Indonesia dengan menunjukkan bagaimana iklan komersial dapat berperan dalam mempromosikan toleransi beragama. Lebih lanjut, penelitian ini menunjukkan potensi analisis semiotika untuk mengungkap makna-makna yang lebih dalam yang tertanam dalam struktur visual dan naratif iklan, memperkuat signifikansinya sebagai artefak budaya di luar tujuan ekonominya.

Kata kunci: analisis semiotika, iklan, Indonesia, toleransi

INTRODUCTION

Tolerance is a human attitude and behavior expressed through adherence to rules and respect for others (Bakar et al., 2016). Cultivating tolerance in daily life is essential for fostering harmony within a nation, particularly in Indonesia. Yet, tolerance has not been fully realized in practice, and a lack of it has contributed to social and religious conflicts (Greene-Colozzi et al., 2023). As a Muslim-majority country with significant Christian, Hindu, Buddhist, and Confucian populations, Indonesia upholds religious tolerance as a fundamental value in Pancasila and the national constitution. This principle extends beyond respecting religious freedom to promoting harmonious coexistence amidst diversity (Majid et al., 2023). To strengthen this value, the Ministry of Religious Affairs of the Republic of Indonesia introduced three guiding principles of tolerance tailored to the national context: (1) mutual recognition of differences in race, ethnicity, culture, and religion; (2) mutual assistance in good deeds across these differences; and (3) cooperation in advancing communities, the nation, and the state (Aulia & Nisa, 2021).

Indonesia's diversity in ethnicity, religion, and culture is often described as a national asset but can also be a potential source of conflict if not properly managed (Siagian & Yuliarti, 2021; Yi et al., 2025). In this context, tolerance is a vital condition for national unity (Mäder & Soto-Sanfiel, 2019). Advertising, as a form of mass communication, plays an influential role in shaping public opinion and collective values (Hadi et al., 2020). Through persuasive visual and audio messages, advertisements can embed and normalize tolerance in public

consciousness. Historically, Indonesian tolerance-themed advertisements emphasized general unity; however, as social dynamics evolved, these messages became more contextual, addressing interfaith relationships and cultural pluralism. Examples include BNI's *Ini Waktunya Toleransi* (This is the Time for Tolerance), Bukalapak's *Bu Linda*, and Matahari's *Perbedaan Bukan Halangan untuk Saling Menjaga* (Differences Are Not Barriers to Caring for Each Other).

These three advertisements illustrate how tolerance is symbolically embedded in narratives of everyday life. Bukalapak's *Bu Linda*, released in January 2017 for Chinese New Year, highlights ethnic and religious diversity through the story of a landlady and her tenants of various backgrounds. Matahari's 2018 Ramadan advertisement presents children of different faiths caring for one another, symbolizing interfaith empathy. BNI's 2023 Ramadan campaign depicts workplace cooperation across religious differences, emphasizing collective responsibility. Collectively, these ads function as symbolic media that visualize pluralism and normalize values of mutual understanding, assistance, and cooperation. They align with broader efforts in Indonesia to promote *moderasi beragama* (religious moderation) as a means of countering intolerance and extremism (Junaedi, 2022), and reflect practices of interfaith harmony evident in local communities such as Sidodadi Village, Malang (Sutrisno et al., 2024).

Advertising thus carries potential not only as a commercial instrument but also as a cultural agent for reinforcing pluralism. By consistently displaying symbolic acts of togetherness—such as preparing for iftar, caring across faith boundaries, or sharing rituals—advertisements contribute to the internalization of tolerant norms in society. They also provide strategic opportunities for collaboration between policymakers, religious institutions, and the advertising industry to embed values of tolerance and religious moderation in mainstream media. Such collaboration is particularly important in multicultural contexts like Indonesia, where advertisements can reach broad audiences and strengthen national unity.

This study analyzes the concept of tolerance represented in Indonesian advertisements through a semiotic approach. Semiotics examines how visual and symbolic signs convey meaning in human communication (Limov, 2023). Specifically, the research adopts Charles Sanders Peirce's triadic model—comprising sign, object, and interpretant—to analyze the symbolic construction of tolerance. Unlike Saussure's dyadic model, Peirce's triadic framework highlights the interpretive process, making it particularly suitable for studying advertisements where meaning is shaped by cultural, religious, and social contexts. By applying this model to the three advertisements, the study seeks to uncover how commercial media shape collective perceptions of tolerance and contribute to interfaith harmony in Indonesia.

Advertisements play a critical role in shaping collective awareness of religious harmony, as they communicate social values in widely accessible forms. For instance, Matahari's 2018 Chinese New Year advertisement portrays intercultural celebrations to highlight the spirit of togetherness (Juniarti & Wahjudi, 2018). Similarly, semiotic analyses of animated and televised media demonstrate how inclusive dialogue, cultural symbols, and visual framing foster ideologies of tolerance (Santoso & Winingsih, 2022). By emphasizing cooperation and mutual care, tolerance-themed advertisements can strengthen social norms and expand acceptance of pluralism in Indonesia (Sugiantoro et al., 2022). This study therefore offers not only a semiotic interpretation of advertising but also insights into how commercial media can reinforce religious moderation, pluralism, and tolerance in contemporary Indonesian society.

METHOD

This research employed a descriptive qualitative approach, using Charles Sanders Peirce's semiotic analysis as the theoretical framework. Qualitative research enables the analysis of texts, videos, and audio to uncover ideas, perspectives, and experiences (Mulyana et al., 2024). Specifically, descriptive qualitative research seeks to describe and illustrate the phenomena present in the advertisements under review (Roosinda et al., 2021). Data collection and analysis followed stages of simplification, coding, and categorization to identify recurring patterns and themes (Soewardikoen, 2013).

The data were obtained from three advertisements available on YouTube: BNI's *Ini Waktunya Toleransi* (This is the Time for Tolerance), Bukalapak's *Bu Linda*, and Matahari's *Perbedaan Bukan Halangan untuk Saling Peduli* (Differences Are Not Barriers to Caring for Each Other). Visual documentation of scenes relevant to religious tolerance was conducted, followed by semiotic analysis to interpret their meanings. A literature review complemented this analysis, enriching the theoretical understanding of semiotics and the representation of tolerance principles in interreligious contexts.

Data analysis applied Peirce's triadic model by identifying signs, objects, and interpretants in the advertisement clips. A sign represents or symbolizes something—whether through words, images, gestures, or abstract concepts—but is distinct from the object it refers to (Mustika et al., 2021). The object is the reality signified, which may include physical entities, events, or ideas (Puspitasari, 2021). The interpretant is the meaning attributed to the sign, functioning as the link between sign and object (Wibowo, 2013).

The adoption of Peirce's model was intentional, as it offers a more dynamic and process-oriented understanding of meaning-making compared to Saussure's dyadic model. Whereas Saussure emphasizes the relation between signifier and

signified, Peirce's triadic approach highlights the interpretive process and the evolving relationship between representation and meaning. This makes it particularly suitable for advertising studies, where meaning is negotiated by audiences within cultural, religious, and social contexts. Moreover, Peirce's framework allows for the analysis of both linguistic and visual elements, as well as the interpretive chains linking signs to collective values—an especially useful lens for examining religious tolerance in advertising.

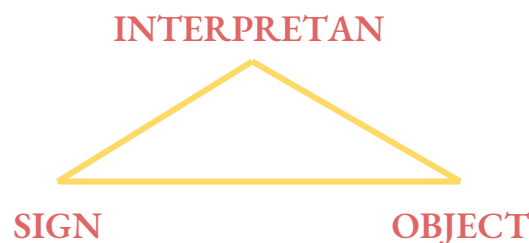


Figure 1. Peirce's Semiotic Model

The criteria for evaluating tolerance in these advertisements were based on the principles of tolerance established by the Ministry of Religious Affairs of the Republic of Indonesia (Kemenag). Kemenag identifies three principles adapted to the Indonesian religious context: mutual recognition, mutual assistance, and cooperation (Aulia & Nisa, 2021). Mutual recognition refers to acknowledging differences across race, ethnicity, culture, and religion. Mutual assistance involves helping others in acts of goodwill regardless of difference. Cooperation entails working together to advance collective progress at the community, national, and state levels.

RESULTS AND DISCUSSION

Semiotics of BNI's advertisement "Ini Waktunya Toleransi" from the perspective of the Ministry of Religion's tolerance.

1. Advertisement overview

Advertisements like BNI's "Ini Waktunya Toleransi" (It is Time for Tolerance), which promote the values of tolerance and diversity, play a crucial role in shaping collective awareness of religious harmony. In Indonesia's diverse context, visual messages depicting interactions between individuals from diverse ethnic and religious backgrounds serve not merely as entertainment but as a means of constructing a shared narrative that tolerance is a social norm applicable in everyday life. Research on media framing shows that mass media actively shape social reality; when media consistently present narratives of tolerance, they

contribute to the construction of a collective discourse of harmony (Halwati & Alfi, 2022). Studies on the value of multicultural education also emphasize that cultivating the value of tolerance can strengthen shared awareness in society (Setiawan et al., 2024). Therefore, BNI's advertisements convey more than just moral messages but also incorporate symbolic elements that reinforce the values of mutual respect and interfaith cooperation, which are essential for fostering collective awareness of harmony in Indonesia.

2. Semiotic analysis of advertisement



Figure 2. a woman with long hair inviting a woman wearing a headscarf.

The image above depicts a scene from seconds 29-38 of an advertisement showing a long-haired woman speaking enthusiastically to her colleague, who is wearing a headscarf and staring at a computer screen. The colleague appears to have been daydreaming about looking at family photos. In this scene, the sign manifests through the facial expressions, body language, and posture of the veiled woman, which indicate an inner state of longing or emotional reflection. Her colleague's verbal invitation signifies a shift in the atmosphere. The focus of this sign is the transitional moment leading up to the breaking of the fast, often marked by the activities of seeking takjil and enjoying shared moments as part of Muslim cultural and spiritual practices. The interpretation suggests that, within a professional setting, social and religious values remain significant as part of everyday life. The invitation to break the fast together transcends mere culinary activity; it symbolizes solidarity, emotional support, and appreciation for religious traditions amid the routines of work.



Figure 3. a woman wearing a headscarf is surprised by the invitation of a woman with long hair.

The image above is an advertisement scene from seconds 31-38, featuring the expression of a veiled woman. She displays a look of astonishment mixed with a slight smile as she gazes at her conversation partner at work. This expression conveys a blend of confusion and amusement in response to words or actions from her conversation partner, which are not shown in the scene. However, from the previous context, it is understood that these actions are an invitation from a colleague who is not fasting to break the fast together. The image illustrates a social phenomenon where solidarity across religious identities emerges spontaneously in the workplace, fostering a sense of togetherness during the moments leading up to breaking the fast. It highlights themes of empathy and interculturality; even though the individuals do not share the same spiritual obligations, one can still offer moral support and symbolic participation in the religious practices of others. This interaction helps strengthen social relationships in a diverse context.



Figure 4. a woman with short hair comes to invite a woman with long hair and a woman wearing a headscarf

The image above depicts a scene from the advertisement between seconds 43 and 55. In this scene, a woman with short hair approaches two colleagues: one wearing a headscarf and the other with long hair. She has a cheerful expression and an inviting open-hand gesture, encouraging them to break their fast together. Her broad smile and body language convey good intentions and a friendly invitation to connect. The focus of this interaction is the act of offering takjil treats before breaking the fast, which holds significant social meaning in Indonesian culture. It represents solidarity, togetherness, and respect for religious values. This scene illustrates that, despite the diversity of backgrounds and personal identities, the practice of sharing is a powerful symbol of social interaction. It strengthens interpersonal relationships in the workplace and promotes inclusivity and awareness across cultural boundaries.



Figure 5. a woman with short hair, a woman with long hair, and a woman wearing a hijab walking together while chatting.

The image above is a scene from the advertisement captured between 1:05 and 1:12. It features three women: one with long hair, one wearing a headscarf, and one with short hair. In this context, the visual of the three women—dressed neatly, smiling, and walking with a relaxed attitude in an office space—symbolizes a specific social action. The focus of the image is their collective activity of visiting a takjil stall, which is part of the tradition of breaking the fast together during Ramadan. This represents togetherness, solidarity, and religious practice within a modern social framework. The interpretation arising from the relationship between the visual elements and this activity conveys a message of social harmony amid the diverse identities of modern Indonesian women. It highlights the connection between those who wear hijabs and those who do not, as they unite in both spiritual and social moments. Furthermore, it reflects a shift in work culture that is increasingly open to religious expression.



Figure 6. a woman with short hair carrying food with a woman with long hair and a woman wearing a headscarf inviting other employees to eat together.

The image above captures a scene from the advertisement between 1:35 and 1:41. It features a short-haired woman who enthusiastically carries a bag of food, inviting her coworkers to join the iftar (the breaking of the fast). Her cheerful facial expression, combined with her hand gestures—either pointing or waving—along with the bag of food, signals a warm invitation to participate. This scene underscores the tradition of sharing meals, a social and religious practice during Ramadan that serves not only as an act of worship but also as a means to strengthen social bonds in the workplace. The interpretation derived from this scene illustrates a spirit of collectivity and adaptive religious practices within a professional environment. It shows that the workplace is not solely a space for productivity; it also serves as a venue for social interaction that embraces values of togetherness and cultural diversity.



Figure 7. a woman with short hair, a woman with long hair, and a woman wearing a headscarf together preparing food

The image above is a scene from the advertisement occurring between minutes 1:47 and 1:55. It features three women: one with short hair, one with long hair, and one wearing a headscarf. They are arranging food for breaking the fast in an office setting with a backdrop of city buildings. The scene reflects a caring atmosphere of togetherness, symbolizing the act of preparing to break the fast. This ritual represents not only the importance of communal bonding but also the respect for sacred time in Islam and participation in meaningful social practices. The relationship between the visual elements and the act of breaking the fast conveys a message of solidarity, emphasizing the importance of respecting diverse women's identities in the modern workplace while incorporating religious culture into a professional environment.



Figure 8. a woman with short hair, a woman with long hair, and a woman wearing a headscarf together preparing food

The image above, taken from an advertisement, spans the time between 1:59 and 2:06. It features three women demonstrating various prayer gestures before eating, with several blurred figures in the background. The visual includes different hand positions, such as clasped hands in front of the chest, hands facing upward, and solemn facial expressions that convey the act of prayer. This scene reflects the practice of prayer according to each person's spiritual beliefs or traditions before breaking their fast, which is interpreted both socially and religiously as a form of gratitude and respect for sacred moments. The image represents the diversity of religious expressions in an inclusive social space and highlights the importance of tolerance in a multicultural society. Thus, it constructs

a semiotic representation of collective spiritual awareness framed within the diversity of faiths and the equality of social spaces in a professional setting.



Figure 9. Everyone eating together in a warm and cheerful atmosphere

The image above is a scene from the advertisement, captured between minutes 2:12 and 2:28. It features three women from different faiths enjoying a meal together with their coworkers in a warm and cheerful atmosphere. The joyful expressions on their faces, the gestures of serving food to one another, and their harmonious interactions around the dining table all contribute to the scene's inviting ambiance. The focus of the image is on the practice of sharing a meal across different faiths, symbolizing social interaction and respect for diversity in the workplace. This connection between the visual elements and the act of communal eating conveys a message of interfaith solidarity reflected in everyday actions. It also embodies the values of openness and universal humanity within professional interactions. This representation creates a visual narrative that underscores the idea that the workplace is not just a site of productivity, but also a social space where diverse identities can coexist peacefully and enrich one another.

Semiotics of Bukalapak's "Bu Linda" advertisement from the perspective of tolerance at the Ministry of Religion

1. Advertisement overview

Bukalapak's "Bu Linda" advertisement conveys a moral and tolerance message through an emotional narrative lasting over six minutes, depicting cross-cultural and religious interactions between its characters. Social values such as compassion, responsibility, and harmony in life can be seen through the characters' actions, such as sharing, social concern, and submitting to moral obligations across religious backgrounds (Hammad, 2020). Other research analyzing cross-cultural Employee Performance in Bukalapak advertisements confirms that the advertisement explicitly uses Chinese cultural symbols as a way to build an appreciation for diversity and form a collective understanding of inter-ethnic harmony (Tianata & Widayatmoko, 2017). Using a semiotic approach, the Bu Linda advertisement conveys the narrative that family relationships can be built not only

by blood but also by the values of love and respect, thus demonstrating how visual media can shape collective awareness of religious and cultural harmony.

2. Semiotic analysis of advertisement



Figure 10. Mrs. Linda is waking up and advising Ari harshly.

The image above shows a scene from the advertisement, specifically from seconds 19 to 28. It features Mrs. Linda, who is dressed in home clothes with hair rollers in her hair, scolding Ari for waking up late. Her stern facial expression, the movement of her lips as she reprimands, and her body leaning forward all convey the emotional intensity of the scene. This moment reflects the act of parenting within the context of Indonesian culture, where Mrs. Linda, as a landlady, embodies the role of a mother responsible for upholding the family's morals and discipline. The interaction between the signs—her expression and gestures—and the object of parenting reveals the values of discipline and responsibility that are instilled in the parent-child relationship. Furthermore, it portrays the image of the mother as an authoritative figure who helps facilitate the transition from laziness to a strong work ethic.



Figure 11. Mrs. Linda is advising her two boarding house children.

The image above depicts a scene from an advertisement between 0:54 and 1:00 minutes, featuring Mrs. Linda reprimanding two of her boarding students with a serious expression. Her distinctive appearance, complete with hair rollers, combined with a serious yet friendly facial expression, conveys an informal authority. This is highlighted by her verbal message: "Remember the semester, do

not keep dating!" which serves as a direct reminder. The focus of this scene revolves around academic responsibility and social control within a shared living environment. Mrs. Linda acts not only as a moral guardian but also as a reminder of the students' primary goals. The interpretation of this setup suggests that her role extends beyond mere administration; she embodies care and educational guidance, reflecting the social relationship between residents and managers. This dynamic reinforces the cultural significance of discipline and the need for focus on education amidst the distractions of teenage life.



Figure 12. Mrs. Linda scolding her two boarding house children for coming home late.

The image above is a scene from the advertisement, specifically from 1:13 to 1:32, where Mrs. Linda scolds her two boarding house children for coming home late. The sign of her disapproval is evident through her body language—she leans forward, displays a firm facial expression, and uses an intense intonation when asking, "Hey! Where are you guys coming home at this hour?" This combination serves as a visual and verbal marker of reprimand. The underlying message represents the social values of discipline, responsibility, and moral boundaries in social life, particularly in the relationship between a landlord and tenants. Interpreting this configuration of signs suggests that coming home late is not merely a matter of time; it also constitutes a breach of social norms and expectations that exist in communal living spaces like boarding houses.



Figure 13. a boarding house mother is scolding and advising her boarding house child because an injection was found.

The image above depicts a scene from an advertisement that occurs between 1:45 and 1:53 minutes. In this scene, Mrs. Linda is reprimanding a child from her

boarding house after discovering a syringe. Her gesture of raising her finger while holding the syringe, along with her worried and angry facial expression, emphasizes her message. She firmly states, "Do not mess around! Once you use this, your future will be ruined!" This statement clearly conveys threats and warnings. The syringe symbolizes the prohibition of narcotics and the abuse of addictive substances, serving as a visual and verbal warning about future destruction and moral decay. This configuration of signs highlights Mrs. Linda's deep concern regarding illicit activities and health risks, as well as the potential betrayal of hopes and trust within her close social environment. Ultimately, it illustrates the dangers of drugs in the context of everyday life.



Figure 14. a boarding house mother is picking up her boarding house children's clothes for drying when the rain comes

The image above is a scene from an advertisement that occurs between 2:08 and 2:11 minutes. It shows Mrs. Linda taking the clothes belonging to the children in her boarding house off the drying line as it begins to rain. The key elements in this image include the action of the landlady reaching out to gather the clothes and her body language, which conveys her focus on the sky and the laundry. This scene reflects her care and social responsibility towards the children in her boarding house. Although the action may seem simple, it symbolizes much more. Mrs. Linda's role extends beyond that of merely providing housing; she also acts as a parental figure who looks after and protects the well-being of her residents, even in small ways, such as ensuring their clothes are safe from the rain.



Figure 15. a boarding house mother is giving advice and ordering two of her boarding house children while carrying a rice cooker to eat rice.

In the advertisement scene from minutes 2:20 to 2:28, Mrs. Linda is shown advising her two boarding house residents while holding a rice cooker. Her expressive body language and words, "If you are hungry, how can you study? Eat!" are directed at the seated boarding house residents. This scene highlights her concern for their well-being, particularly regarding their basic need for food. The act of providing food reflects Mrs. Linda's attention and care as a landlady, especially in the daily lives of students or young people living away from home. This relationship between her actions and the significance of food suggests that Mrs. Linda fulfills more than just the role of a landlord; she also serves as a motherly figure who ensures her boarding house children's nutritional needs and emotional comfort are met, enabling them to study effectively.



Figure 16. Mrs. Linda tells Ari, who is sick, to take the medicine she brought.

The image above captures a scene from the advertisement between 2:34 and 2:49 minutes, where Mrs. Linda is handing Ari a glass of medicine while saying, "Here, drink it!" She is sitting weakly on the bed. The sign element is evident in her action of handing him the glass and her attentive facial expression, enhanced by her body position as she leans forward, demonstrating concern. The object of this sign is the care and compassion displayed by the landlady, symbolizing a motherly role within the social context of the boarding house. The relationship between the sign and the object reveals that the landlady's involvement in the lives of her boarding house children goes beyond administrative duties; she also plays emotional and physical roles as a protector of their well-being. Therefore, the act of giving medicine is not simply seen as a medical necessity but also as a symbol of affection and a sense of responsibility that fosters an emotional bond between the landlady and the boarding house children, creating a familial atmosphere within the social structure.



Figure 16. Ari and Mario received Chinese New Year Angpao gifts from Mrs. Linda.

The image above depicts a scene from the advertisement occurring between 2:58 and 3:22 minutes. In this scene, Ari and Mario are shown opening a bright red envelope in the living room. The significance of this scene lies in the physical form of the envelope itself and its contents: money and a piece of paper with a motivational message. The envelope symbolizes a traditional gift that represents good wishes, good luck, and personal attention from Mrs. Linda to her boarders. This interpretation highlights that the envelope is not merely a material gift; it also serves as a symbol of appreciation and moral support, reflecting the emotional and cultural relationship between the landlady and her tenants. In this context, Mrs. Linda's act of giving the envelope illustrates her role as a figure who embodies traditional Chinese values while also fulfilling a motherly role within the boarding house environment.



Figure 17. Ari and Mario look happy and cheerful because they heard that Mrs. Linda wanted to come to the graduation ceremony to represent their parents.

The image above depicts a scene from an advertisement at minute 3:28-3:37, showcasing Ari and Mario's cheerful expressions upon learning that Mrs. Linda will represent their parents at their graduation ceremony. The key elements of this scene are their smiling faces, relaxed body language, and the graduation attire, including a sash or toga held by Mario. The deeper meaning conveyed through these visual cues reflects their happiness and emotional relief at having a substitute figure for their parents during this significant moment in their lives—graduation. This portrayal suggests that Mrs. Linda transcends her role as simply a landlady;

she has become a symbol of affection, moral support, and the parental presence that has been missing in Ari and Mario's lives.



Figure 18. Ari and Mario look happy in their graduation photo with Mrs. Linda.

The image above features a scene from the advertisement at minutes 3:38-3:42. In the image, Ari and Mario are smiling broadly while wearing graduation gowns, standing beside Mrs. Linda, who is also expressing happiness. The visual elements, such as the gowns, medals, rolled diplomas, and their embracing gestures, contribute to the overall message. These objects symbolize academic success, representing not only personal achievement but also a collective accomplishment. Mrs. Linda plays an emotional and social role as a substitute parent figure, highlighting the bond between the three of them. The relationship between the signs and the objects conveys a profound meaning of affection resembling an alternative family dynamic, with Mrs. Linda being symbolically recognized as an essential part of Ari and Mario's success.



Figure 19. Mrs. Linda waiting for Ari and Mario's phone call on Chinese New Year.

The image above is a scene from the advertisement between minutes 3:54 and 4:19, featuring Mrs. Linda sitting in a red cheongsam. She gazes outside with a flat expression, next to a landline telephone. This scene is conveyed through visual symbols, including traditional Chinese New Year clothing, a classic landline telephone, and a warm yet quiet home setting, all of which imply a sense of waiting. The objects depicted represent the longing for emotional connection and communication from the boarding house children, Ari and Mario, who have symbolically embraced Mrs. Linda as a mother figure. The interpretation that arises

highlights the emotional significance of a surrogate mother's love, illustrating how she continues to hold on to hope and affection, even when communication and physical closeness are hindered by distance and time.



Figure 20. Ari with his children and wife visiting Mrs. Linda during Chinese New Year.

The image above is a scene from the advertisement that takes place from 4:40 to 4:49 minutes. It depicts Ari, his wife, and their child visiting Mrs. Linda to wish her a Happy Chinese New Year. This scene is characterized by warm body language, broad smiles, and the words "Gong Xi Fa Cai," spoken in unison, which convey a sense of celebration and respect. This moment represents the values of family across different cultures and generations, highlighting that these values can persist even in relationships that are not based on blood ties. The interpretation of this scene conveys the idea that respect for a maternal figure is not confined to biological connections but can also be formed through emotional experiences and a rich history of caregiving.



Figure 21. Mario and his wife and children also came to visit Mrs. Linda at that time.

The image above is a scene from the advertisement that occurs between minutes 4:57 and 5:14. It features Mario, his wife, and their children visiting Mrs. Linda and wishing her "Gong Xi Fa Cai." The cheerful facial expressions, open body language, and the congratulatory words spoken by the children to Mrs. Linda all reflect the celebratory atmosphere. This scene symbolizes cross-ethnic and cultural friendship during the Chinese New Year, a time rich in family values. The underlying interpretation emphasizes the importance of togetherness and respect

for Mrs. Linda, who is portrayed as a central figure of emotional connection and attachment, even without any blood relationship.



Figure 22. Mario and his wife and children also came to visit Mrs. Linda at that time.

The image above is a scene from the advertisement at minutes 5:28 to 5:38. It shows Ari and Mario's family sitting together and enjoying a meal with Mrs. Linda, all while wearing traditional Chinese clothing and displaying joyful facial expressions. The visuals feature red, oriental-patterned clothing, a background decorated for Chinese New Year, and interactive gestures among the individuals that create a friendly and relaxed atmosphere. This scene reflects a deep respect for Chinese culture in the context of Chinese New Year celebrations, symbolizing harmony across different ethnic identities within a shared social space. It conveys a message of togetherness that transcends cultural barriers, highlighting the values of family and acceptance through visual symbols that represent cultural acculturation.

Semiotics of the Matahari advertisement: "Perbedaan Bukan Halangan Untuk Saling Menjaga" from the perspective of tolerance at the Ministry of Religion

1. Advertisement overview

Matahari Department Store's "Perbedaan Bukan Halangan Untuk Saling Menjaga" advertisement, which aired during Ramadan 2018, visually reinforced the themes of tolerance and diversity. The advertisement featured harmonious interactions between children from different religious and cultural backgrounds, demonstrating how differences can be a strength for caring for and supporting each other. Research on Matahari Department Store's Bully version of the advertisement revealed the construction of a discourse of pluralism and a representation of tolerance through the representation of the identities of two children of different religions, reflecting the values of inclusivity and symbolic democracy in the advertisement. Furthermore, a study of cultural acculturation in Matahari's 2018 Chinese New Year advertisement explained that the process of cultural contact and visual adaptation resulted in symbols of inter-ethnic and intercultural tolerance, which strengthened mutual respect and interculturalism (Olivia & Hati, 2021). This combined insight suggests that the advertisement not only strengthened the

company's image but also shaped collective awareness of religious harmony and pluralistic values in Indonesian society.

2. Semiotic analysis of advertisement



Figure 23. a child in a blue shirt is snatching bread from a child in a red shir

The image above, which appears in the advertisement from seconds 1 to 10, depicts a scene where a child dressed in a blue shirt is snatching bread from a child wearing a red shirt. The expression on the older child's face is serious, and their body language indicates a sense of control as they grip the food. In contrast, the younger child displays a surprised and passive expression. This image represents a struggle for dominance in the context of children's interactions, highlighting how competition over resources, like food, is a common occurrence among them. The interpretation of this scene goes beyond just the desire to possess; it conveys a broader social commentary on the absence of values like sharing and empathy. The audience viewing this advertisement may interpret the situation as a symbolic representation of the imbalanced social relations that can emerge from childhood interactions.



Figure 24. a child in a blue shirt is grabbing a drinking bottle from a child in a red shirt.

The image above depicts an advertisement scene from seconds 11 to 17, featuring a child in a blue shirt snatching a drinking bottle from a child in a red shirt. In this scene, the child in the blue shirt holds a red drinking bottle in a dominant position, facing the surprised child in the red shirt. The focus of the image is on the act of taking the bottle, which symbolically illustrates the dynamics of dominance among children, particularly concerning ownership and control over

items—in this case, the drinking bottle. The interaction between the sign (the act of snatching) and the object (the drinking bottle) conveys a meaning: the action of the child in the blue shirt reflects an unbalanced form of dominance and signifies a lack of empathy.



Figure 25. a child in a blue shirt is taking the ball from a child in a red shirt.

The image above depicts a scene from an advertisement between seconds 18 and 23, featuring a child in a blue shirt grabbing a ball from a child in a red shirt. In the image, the child in the blue shirt holds the ball with a body gesture directed at the child in the red shirt, accompanied by an intense and expressive facial expression. Meanwhile, the child in the red shirt looks back with a confused or surprised expression. This interaction centers on the struggle for the ball, symbolizing the contest for ownership or rights to an object in the social dynamics among children. The interpretation of this image suggests an imbalance of dominance between the two individuals involved.



Figure 26. The child in the red shirt meets his father.

The image above, taken from an advertisement at seconds 24-29, depicts a boy in a red shirt meeting his father. In this scene, the boy holds his father's hand with one hand while using the other to point in a specific direction. His facial expression is serious and intentional. The central focus of the image is the child's act of expressing a complaint about an event or behavior that has upset him, likely reflecting a sense of injustice he has just encountered. The interaction between the boy's gesture and the situation conveys that he is seeking justice, protection, and validation from his father, an authority figure. This illustrates the child's capacity to recognize and respond to social experiences deemed unfair.



Figure 27. The child in the red shirt and his father are buying toys.

The image above, captured between seconds 30 and 33, depicts a scene from an advertisement featuring a child in a red shirt and his father purchasing toys. In this image, the boy is lifting and handing a large toy box to the adult, who is his father. This action symbolizes the child's attempt to express his desire for a toy in a shopping environment, like a store or shopping center. The relationship between the sign (the child's gesture) and the object (the act of requesting a toy) conveys the message that the child hopes to have his desires fulfilled through his father's authority. This scenario reflects broader themes of socialization regarding material values and the dynamics of communication between generations in the context of family consumption.



Figure 28. The child in the red shirt and his father meet the child in the blue shirt.

The image above is a scene from the advertisement that occurs between seconds 34 and 39. It shows a child in a red shirt meeting another child in a blue shirt, accompanied by his father. In this scene, signs of interaction are conveyed through the body positions, facial expressions, and eye contact between the two children, as well as the child's hand in the red shirt that is held by his father. This image illustrates early social interactions, reflecting the dynamics between an independent child and one who still relies on an adult. The interpretation of the image highlights the contrast between the independence represented by the child standing alone and the emotional dependence on parents, symbolized by the child holding his father's hand.



Figure 29. a child in a red shirt gives a toy to a child in a blue shirt.

The image above captures a moment from seconds 39-43, showing a child in a red shirt giving a toy to another child wearing a blue shirt. The child in the red shirt lifts a large bag filled with gifts, displaying a facial expression full of anticipation. An adult man in orange clothing stands beside them, indicating emotional involvement and parental support. This gesture represents the act of giving a toy, which serves as a form of social communication and symbolizes affection towards friends. The interpretation highlights the importance of empathy and care, as well as the child's learning process in building social relationships. It also emphasizes the active role of parents as facilitators and guides in these prosocial actions, marking a shift in the child's role from recipient to giver in social interactions.



Figure 30. The child in the blue shirt returns the bread and drinking bottle to the child in the red shirt.

The image above depicts a scene from the advertisement during seconds 43-46, where a child wearing a blue shirt is handing back bread and a drink to another child in a red shirt. This action is symbolically significant, as it shows the child in the blue shirt returning the items with a smile. This visual moment highlights a social and emotional connection between the two children. The bread and drink represent the return of items that were previously taken, which conveys a concrete meaning. The act of returning these items signifies appreciation and acknowledges the ownership of the bread and drink by the child in the red shirt. Therefore, this

scene illustrates the importance of respecting and nurturing interpersonal connections among children.



Figure 31. a child in a red shirt and a child in a blue shirt are sitting together.

The image above captures a scene from seconds 47 to 48, featuring a child in a red shirt and another in a blue shirt sitting together and laughing. This moment expresses happiness and playful interaction, evident through their body language, eye contact, and smiles. The presence of toys and food further enhances the scene. This depiction signifies a sense of harmonious togetherness, with these elements symbolizing positive and inclusive social relations in the context of children's friendship. The interpretation that arises from this scene is that playing together and sharing reflects genuine emotional bonds. It illustrates the understanding that childhood happiness can flourish easily, even after previous misunderstandings.



Figure 32. a child in a blue shirt gives a gift to a child in a red shirt.

The image above shows a scene from seconds 49 to 50, featuring a child in a blue shirt giving a gift to a child in a red shirt. This act of giving is symbolic and is accompanied by the cheerful facial expressions and enthusiastic body movements of both children, indicating strong non-verbal communication. The gift itself represents appreciation, friendship, or the celebration of a special moment, carrying both emotional and social significance. This action highlights the meaning of interpersonal interactions based on genuine giving, reinforcing cultural values regarding reciprocal relationships.



Figure 33. a child in a red shirt claps the hand of a child in a blue shirt.

The image above is a scene from an advertisement, specifically between seconds 51 and 52. It shows a child in a red shirt gently patting the shoulder of a child in a blue shirt to prompt them to stop eating. This gesture, represented by the clapping hands, conveys a non-verbal message of prohibition or warning. The action depicted is considered inappropriate or hasty in a social context, particularly when eating together, suggesting that certain norms and ethics should be upheld. The interaction between the gesture and the action leads to the understanding that, in communal settings—especially during meals—values such as patience, politeness, and awareness of others must be respected. This reinforces the significance of good manners in social interactions.



Figure 34. Children in red shirts and children in blue shirts praying before eating

The image above captures a moment from seconds 53 to 56, featuring a child in a red shirt and another in a blue shirt, both praying according to their respective religions before eating. Their prayer gesture is performed solemnly, symbolizing the spiritual or religious ritual they follow. This action expresses gratitude and respect for the food and acknowledges the importance of spiritual values in daily life. The scene conveys a powerful message: despite their differences in cultural or religious backgrounds, both children engage in the same practice of praying before meals. This shared action highlights values of equality and mutual respect, reinforcing the idea that religious differences should not hinder the formation of harmonious relationships.

Comparison of tolerance-themed advertisements in Indonesia

No	Principle of Tolerance	BNI Advertisement	Bukalapak Advertisement	Matahari Advertisement
1.	Understanding each other	Seconds 1:59-2:06: Employees of different religions get to know each other's prayer procedures.	There isn't any	Seconds 34–39: The children in red get to know each other spiritually. Seconds 53–56: They get to know each other's prayer procedures.
2.	Helping each other	Seconds 29-38 help to divert longing by inviting people to break the fast together even though they have different religions. Seconds 43-55 help by buying food to break the fast together even though they have different religions.	Seconds 19-28 help to wake up immediately, because it is already midday even though we have different religions. Seconds 0:54-1:00 helps to always focus on the main goal even though they have different religions. Seconds 1:13-1:32 help to avoid activities until late at night even if you have different religions. Seconds 2:08-2:11 helping to lift the clothesline because it was raining even though they had different religions. Seconds 2:20-2:28, Helping to provide nutritious food even though we have different religions. Seconds 2:58 - 3:22, helping by giving red envelopes even though they have different religions. Seconds 3:38 - 3:42, helping by coming and being willing to	Seconds 1–10 help you avoid eating while fasting. Seconds 11–17 help you avoid drinking while fasting. Seconds 18–23 help you avoid getting tired while fasting. Seconds 51–52 remind you to pray before eating.

			represent parents at the graduation ceremony even though they have different religions.	
3.	Cooperation	Seconds 1:05-1:12 The activity of buying food together to break the fast together even though we have different religions. Seconds 1:35-1:41 Participatory invitation to all coworkers to break the fast together even if they have different religions. Seconds 1:47-1:55 activity of preparing food together even though they have different religions.	Seconds 2:34 - 2:49, working together to cure a sick friend even though they have different religions.	Seconds 53–56 cooperation to look after each other to pray according to each person's religion.
	Conclusion	The BNI advertisement effectively illustrates the three principles of tolerance. Getting to know each other is shown through the character's understanding of differing prayer practices. Mutual assistance appears when they invite others to break fast together by buying food for families of different religions. Cooperation is depicted in collective activities such as jointly buying and preparing food for iftar, regardless of religious background (Manan et al., 2023). Prior studies using Peircean semiotic analysis in social media ads have similarly	The Bukalapak advertisement only illustrates two principles of tolerance: mutual assistance and cooperation, without showing the principle of mutual recognition. Mutual assistance is demonstrated through various supportive actions despite religious differences, such as helping someone wake up at noon, maintain focus, prevent fatigue, pick up rain-soaked clothes, provide nutritious meals, give red envelopes, and represent parents at graduation ceremonies. Cooperation is depicted in the scene where they work together to care for	The Matahari advertisement illustrates the three principles of tolerance vividly. For mutual understanding, it depicts two children acknowledging the spirituality of the child in red despite religious differences and introducing each other's prayer methods. Mutual assistance is evident when the child in blue supports the child in red during fasting, reminding them not to eat or drink, avoiding fatigue, and encouraging prayer before eating. Cooperation surfaces in scenes of caring and supporting each other in practicing their

demonstrated how symbol, object, and interpretant structures can reveal embedded values like cooperation and assistance in everyday visual narratives(Musliadi et al., 2025).	a sick friend. Similar studies have found that commercial advertisements in Indonesia often depict values such as cooperation and assistance effectively, even in brief formats(Maghfirah, 2020; Sutarya, 2025).	respective religions. This aligns with findings from studies on Ramadan-themed media symbolism, which show that narrative symbols like shared fasting and ritual guidance function as communicative tools to promote inter-religious understanding and cooperation(Issa Fathony et al., 2023; Salam-Salmaoui et al., 2025).
---	--	---

The comparison of these three advertisements reveals not only narrative strategies but also deeper cultural implications within the Indonesian context. Indonesia’s diverse religious landscape continues to present challenges in sustaining social harmony. By embedding values such as mutual recognition, assistance, and cooperation across religious boundaries, these advertisements extend beyond product promotion to actively reinforce ideals of interfaith understanding. The BNI and Matahari campaigns, for instance, suggest that tolerance is not merely a matter of coexistence but involves shared practices of empathy and respect in everyday life. This reflects a broader social expectation that citizens participate in building harmony rather than regarding it as an abstract principle.

Globally, tolerance-themed advertisements have become a common strategy for brands seeking to engage multicultural audiences and demonstrate corporate social responsibility. Campaigns such as Coca-Cola’s Ramadan series in Egypt illustrate how media can be leveraged to promote inclusivity (Keenan & Yeni, 2003). Yet the Indonesian case presents a distinctive emphasis on religious rituals and interfaith interactions, underscoring the country’s unique sociocultural fabric. Unlike Western campaigns that often highlight diversity in terms of race, gender, or lifestyle, Indonesian advertisements position religious plurality as a central dimension of tolerance.

These findings underscore the potential of advertisements as cultural agents that shape public perceptions of religious harmony. In a multicultural and multi-religious society such as Indonesia, such representations can complement broader policy initiatives on interfaith dialogue and national unity, including programs like *Moderasi Beragama* (Sulfikar et al., 2023). By normalizing depictions of cooperation and mutual care across religious groups, advertisements can influence attitudes at

the grassroots level, fostering empathy and reducing prejudice. Thus, advertisements should be regarded not only as commercial instruments but also as active contributors to public discourse on religious tolerance.

CONCLUSION

This study examined how Indonesian commercial advertisements portray religious tolerance through semiotic analysis. The findings reveal that BNI, Bukalapak, and Matahari each highlight different aspects of tolerance, with BNI and Matahari emphasizing mutual understanding, assistance, and cooperation, while Bukalapak focuses more narrowly on everyday acts of care. Despite varied emphases, all three campaigns demonstrate how advertising can move beyond product promotion to foster awareness of harmony and pluralism in society.

The study has important implications for both scholarship and practice. Theoretically, it demonstrates how semiotic analysis can uncover the ways media embed values of tolerance and normalize interfaith solidarity in everyday life. Practically, it highlights the potential of commercial advertising as a medium for promoting pluralism, suggesting that advertisers should intentionally represent all core principles of tolerance to deliver holistic messages. Policymakers can also integrate such campaigns into broader strategies for strengthening social cohesion and reducing polarization.

Like most qualitative inquiries, the study is limited in scope, focusing on selected advertisements within a specific context. Future research could extend this work by exploring how advertising influences social behavior, including children's perceptions of diversity and corporate approaches to inclusivity. Comparative studies with campaigns in other countries would also provide valuable insights into how commercial media contribute to fostering tolerance across different cultural settings.

ACKNOWLEDGEMENT

The authors express their sincere gratitude to the Institute for Research and Community Service (LPPM) of Dian Nuswantoro University, Semarang, for the financial support that made this community service activity possible.

REFERENCES

- Al-Azami, S. (2021). Language of Islamophobia in Right-Wing British Newspapers. *Journal of Media and Religion*, 20(4), 159–172. <https://doi.org/10.1080/15348423.2021.1972667;PAGE:STRING:ARTICLE/CHAPTER>
- Aulia, S., & Nisa, Z. (2021). Konsep Toleransi dalam Keberagaman: Analisis atas Penafsiran Q 49: 13 dalam al-Qur'an dan Tafsir Kemenag versi Website. *Contemporary Quran*, 1(1), 40–50. <https://doi.org/10.14421/CQ.2021.0101-05>

- Bakar, A., Sultan, U., & Riau, S. K. (2016). Konsep Toleransi Dan Kebebasan Beragama. *Toleransi: Media Ilmiah Komunikasi Umat Beragama*, 7(2), 123–131. <https://doi.org/10.24014/TRS.V7I2.1426>
- Celikkol, Y. Y., & Kraidy, M. M. (2023). Neo-Ottoman cool west: the drama of Turkish drama in the Bulgarian public sphere. *Critical Studies in Media Communication*, 40(5), 306–320. <https://doi.org/10.1080/15295036.2023.2249079>
- Fikri, N. M. D., & Yuwita, N. (2024). Representasi Pesan Toleransi Dalam Konten Youtube Adit & Sopo Jarwo. *Jurnal Heritage*, 12(1), 105–117. <https://doi.org/10.35891/HERITAGE.V12I1.5351>
- Greene-Colozzi, E., Adamczyk, A., & Keles, S. K. (2023). Differences in Religious Framing of Muslims and Islam in American Media Coverage Before and After the Trump Campaign. *Journal of Media and Religion*, 22(1), 29–47. <https://doi.org/10.1080/15348423.2023.2174323;SUBPAGE:STRING:ACCESS>
- Hadi, I. P., Wahjudianata, M., & Indrayani, I. I. (2020). Komunikasi Massa. In *Komunikasi Massa* (Issue). CV. Penerbit Qiara Media . <https://qiaramedia.wordpress.com/>
- Halwati, U., & Alfi, I. (2022). Interfaith tolerance through the Media of Indonesian newspapers. *Jurnal Ilmu Dakwah*, 42(2), 284–307. <https://doi.org/10.21580/JID.V42.2.11819>
- Hammad, O. (2020). North American Muslim Satire on YouTube: Combatting or Reinforcing Stereotypes? *Journal of Media and Religion*, 19(4), 127–144. <https://doi.org/10.1080/15348423.2020.1843344;JOURNAL:JOURNAL:HJMR20;WGROU:STRING:PUBLICATION>
- Issa Fathony, I., Maula, I., Prasastiningtyas, W., Jasiah, J., & Fadloli, F. (2023). Analisis Simbolisme Dalam Komunikasi Selama Bulan Ramadhan Untuk Mempromosikan Toleransi Antar Umat Beragama. *Akselerasi: Jurnal Ilmiah Nasional*, 5(1), 57–67. <https://doi.org/10.54783/JIN.V5I1.678>
- Junaedi, E. (2022). Moderasi Beragama Dalam Tinjauan Kritis Kebebasan Beragama. *Harmoni*, 21(2), 330–339. <https://doi.org/10.32488/HARMONI.V21I2.641>
- Juniarti, S., & Wahjudi, S. (2018). Representasi Harmonisasi Antar Budaya Dalam Iklan (Analisis Semiotika Pada iklan Matahari Department Store Versi Imlek 2018). *Semiotika: Jurnal Komunikasi*, 12(2). <https://doi.org/10.30813/S:JK.V12I2.1718>
- Keenan, K. L., & Yeni, S. (2003). Ramadan Advertising in Egypt: A Content Analysis With Elaboration on Select Items. *Journal of Media and Religion*, 2(2), 109–117. https://doi.org/10.1207/S15328415JMR0202_04
- Limov, B. (2023). Platforming inclusion at U.S. media industry events: confronting Hollywood's lack of representational diversity. *Critical Studies in Media Communication*, 40(4), 227–241.

- <https://doi.org/10.1080/15295036.2023.2245440>;REQUESTEDJOURNAL:JOURNAL:RCSM20
- Mäder, M. T., & Soto-Sanfiel, M. T. (2019). "We Are Open-Minded, Tolerant, and Care for Other People": Comparing Audience Responses to Religion in Documentaries. *Journal of Media and Religion*, 18(3), 98–114.
<https://doi.org/10.1080/15348423.2019.1678946>
- Maghfirah, M. (2020). *Nilai dakwah tentang kemanusiaan dalam iklan Matahari Department Store edisi Ramadhan - Walisongo Repository* [Universitas Islam Negeri Walisongo]. <https://eprints.walisongo.ac.id/id/eprint/13100/>
- Majid, K. M. A., Mohammad, H. M., Sulaiman, S., Azmi, S. M., & Nasir, M. N. F. (2023). Visual Syntax: How Visual and Verbal Approach Promote Social Unity Through Thematic Television Commercials. *Jurnal Komunikasi: Malaysian Journal of Communication*, 39(4), 391–411.
<https://doi.org/10.17576/JKMJC-2023-3904-21>
- Manan, A., Fadhilah, M. A., Kamarullah, Auni, L., & Salasiyah, C. I. (2023). Masa Lalu Masalah Lu: A Semiotic Study in the Myths Hidden within Cigarette Billboard Ads in Indonesia. *Jurnal Komunikasi: Malaysian Journal of Communication*, 39(1), 182–199. <https://doi.org/10.17576/JKMJC-2023-3901-11>
- Mulyana, A., Vidiati, C., Danarahmanto, P. A., Agussalim, A., Apriani, W., Fiansi, F., Fitra, F., Aryawati, N. P. A., Ridha, N. A. N., & Milasari, L. A. (2024). *Metode penelitian kualitatif*. Penerbit Widina.
- Musliadi, M., Wahyudi, R. F., & Muhlis, M. (2025). Bahasa Visual dalam Iklan Digital: Studi Semiotika pada Platform Media Sosial. *Retorika: Jurnal Kajian Komunikasi Dan Penyiaran Islam*, 7(1), 27–39.
<https://doi.org/10.47435/RETORIKA.V7I1.3683>
- Mustika, I., Isnaini, H., Terusan Jenderal Sudirman, J., & Barat, J. (2021). Konsep Cinta Pada Puisi-Puisi Karya Sapardi Djoko Damono: Analisis Semiotika Carles Sanders Pierce. *JURNAL Al-AZHAR INDONESIA SERI HUMANIORA*, 6(1), 1–10. <https://doi.org/10.36722/SH.V6I1.436>
- Olivia, O., & Hati, G. P. (2021). Proses akulturasi dalam iklan elektronik chinese new year 2018 matahari department store. *Jurnal Komunikasi Profesional*, 5(2).
<https://doi.org/10.25139/JKP.V5I2.3635>
- Pungkasane, C., & Boer, K. M. (2024). Representasi Toleransi Keanekaragaman Budaya Dalam Iklan Bukalapak "Bu Linda" (Analisis Semiotika Charles Sanders Peirce). *Jurnal Ilmiah Komunikasi (JIKOM) STIKOM IMA*, 16(02), 41–58. <https://doi.org/10.33221/JIKOM1.V16I02.370>
- Puspitasari, D. R. (2021). Nilai Sosial Budaya Dalam Film Tilik (Kajian Semiotika Charles Sanders Pierce). *SEMIOTIKA: Jurnal Komunikasi*, 15(1), 2579–8146.
<https://doi.org/10.30813/S:JK.V15I1.2494>
- Rafkahanun, R., Indira, D., Ardiati, R. L., & Soemantri, Y. S. (2022). Representasi Budaya Ramadan di Indonesia dalam Iklan Gojek Versi Ramadan 2021:

- Kajian Semiotika Roland Barthes. *Stilistika: Jurnal Pendidikan Bahasa Dan Sastra*, 15(1), 111–121. <https://doi.org/10.30651/ST.V15I1.8797>
- Roosinda, F. W., Lestari, N. S., Utama, A. A. G. S., Anisah, H. U., Siahaan, A. L. S., Islamiati, S. H. D., Astiti, K. A., Hikmah, N., & Fasa, M. I. (2021). *Metode penelitian kualitatif*. Zahir Publishing.
- Sabri, S. A., & Abdullah, Z. (2022). News Reporting on Religious Issues: Malaysian Media Practitioners' Perspective. *Jurnal Komunikasi: Malaysian Journal of Communication*, 38(3), 291–303. <https://doi.org/10.17576/JKMJC-2022-3803-18>
- Salam-Salmaoui, R., Hassan, S., & Salam, S. (2025). Virtual Madrasas: Digital Governmentality and the Shaping of Islamic Subjectivity in Pakistan. *Journal of Media and Religion*, 24(2), 49–71. <https://doi.org/10.1080/15348423.2025.2468455>;REQUESTEDJOURNAL:JOURNAL:HJMR20;JOURNAL:JOURNAL:HJMR20;WGROU:STRING:PUBLICATION
- Santoso, B., & Winingsih, I. (2022). Representasi Nilai Toleransi dalam Animasi Keluarga Somat Episode “Hari Kartini.” *Nusa: Jurnal Ilmu Bahasa Dan Sastra*, 17(1), 50–65. <https://doi.org/10.14710/NUSA.17.1.50-65>
- Sazali, H., & Mustafa, A. (2023). New Media dan Penguatan Moderasi Beragama di Indonesia. *Jurnal Komunikasi*, 17(2), 167–184. <https://doi.org/10.20885/KOMUNIKASI.VOL17.ISS2.ART3>
- Selby, J. A., & Funk, C. (2020). Hashtagging “Good” Muslim Performances Online. *Journal of Media and Religion*, 19(2), 35–45. <https://doi.org/10.1080/15348423.2020.1770543>
- Setiawan, A., Purnomo, P., Marzuki, M., Charismana, D. S., & Zaman, A. R. B. (2024). The implementation of tolerance values through multicultural education program. *Jurnal Civics: Media Kajian Kewarganegaraan*, 21(2), 332–341. <https://doi.org/10.21831/JC.V21I2.71337>
- Siagian, M., & Yuliarti, M. S. (2021). Papua’s Internet Ban 2020: Politics, Information Democracy, and Digital Literacy. *Jurnal Komunikasi: Malaysian Journal of Communication*, 37(3), 304–316. <https://doi.org/10.17576/JKMJC-2021-3703-18>
- Soewardikoen, D. W. (2013). *Metodologi penelitian visual dari seminar ke tugas akhir*. Dinamika Komunika. [//perpus.trilogi.ac.id%2Fslims%2Findex.php%3Fp%3Dshow_detail%26id%3D10380%26keywords%3D](http://perpus.trilogi.ac.id%2Fslims%2Findex.php%3Fp%3Dshow_detail%26id%3D10380%26keywords%3D)
- Sugiantoro, S., Widodo, J., Masrukhi, M., & Priyanto, A. S. (2022). Integrating the value of local wisdom of the Sidoarjo community into social studies learning in junior high schools in Sidoarjo Regency, East Java, Indonesia. *Kasetsart*

- Journal of Social Sciences -- Formerly Kasetsart Journal (Social Sciences)*, 043(4), 815–824. <https://doi.org/10.34044/J.KJSS.2022.43.4.03>
- Sulfikar, A., Kerkhof, P., & Tanis, M. (2023). Tweeting for Religion: How Indonesian Islamic Fundamentalist Organizations Use Twitter. *Journal of Media and Religion*, 22(1), 1–16. <https://doi.org/10.1080/15348423.2023.2174324>;REQUESTEDJOURNAL:JOURNAL:HJMR20;JOURNAL:JOURNAL:HJMR20;WGROU:STRING:PUBLICATION
- Sutarya, A. M. (2025). Analisis Representasi Identitas Agama dalam Kampanye Iklan: Studi Kasus Promosi Produk Aqua di Indonesia. *Gestalt : Desain Komunikasi Visual*, 7(1), 53–66. <https://doi.org/10.33005/GESTALT.V7I1.394>
- Sutrisno, E., Marsidi, M., & Martino, M. (2024). Potret Kerukunan Antar Umat Beragama Dalam Bingkai Moderasi Beragama: Studi Kasus Di Desa Sidodadi, Malang. *Harmoni*, 23(2), 291–310. <https://doi.org/10.32488/HARMONI.V23I2.699>
- Tianata, E. M., & Widayatmoko, W. (2017). Analisis Komunikasi Keberagaman Budaya Dalam Iklan Bukalapak Versi Bu Linda. *Koneksi*, 1(2), 329–333. <https://doi.org/10.24912/KN.V1I2.1997>
- Wibowo, I. S. W. (2013). Semiotika Komunikasi : Aplikasi Praktis bagi Penelitian dan Skripsi Komunikasi. In *ICB Research Reports* (Issue 9). Mitra Wacana Media. <https://openlibrary.telkomuniversity.ac.id/home/catalog/id/17975/slug/semiotika-komunikasi-aplikasi-praktis-bagi-penelitian-dan-skripsi-komunikasi.html>
- Williams, W. (2017). Simbol – Simbol Budaya Dalam Iklan (Studi Semiotik Roland Barthes Iklan Bukalapak Versi Nego Cincai). *Prologia*, 1(1), 281–286. <https://doi.org/10.24912/PR.V1I1.1415>
- Yi, Y. X., Waheed, M., Sern, T. J., & Zawawi, J. W. M. (2025). The Dynamic Media Landscape in Malaysia's 15th General Election. *Jurnal Komunikasi: Malaysian Journal of Communication*, 41(2), 51–62. <https://doi.org/10.17576/JKMJC-2025-4102-04>