

**The Construction of Success and Power Myths in Red Bull
Animated Advertisements on YouTube: A Semiotic Analysis
Using Barthes' Theory**

THESIS

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**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG**

2025

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THESIS

Presented to:

Universitas Islam Negeri Maulana Malik Ibrahim Malang in Partial Fulfillment of
Requirements for the Degree of Sarjana Sastra (S.S.)

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2025

STATEMENT OF AUTHORSHIP

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I state that the thesis entitled **“The Construction of Success and Power Myths in Red Bull Animated Advertisements on YouTube: A Semiotic Analysis Using Barthes’ Theory”** is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

Malang, 12 December
2025

The Researcher

A red circular stamp with the text "REPUBLIK INDONESIA" and "10000" is visible. Below it, the text "METERAI TEMPAK" and the number "062ALX009766350" are printed. A handwritten signature in black ink is written over the stamp.

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APPROVAL SHEET

APPROVAL SHEET


This to certify that Muhammad Rizky Nurdiansyah's thesis entitled **"The Construction of Success and Power Myths in Red Bull Animated Advertisements on YouTube: A Semiotic Analysis Using Barthes' Theory"** has been approved for thesis examination at Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of Sarjana Sastra (S.S.).

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LEGITIMATION SHEET

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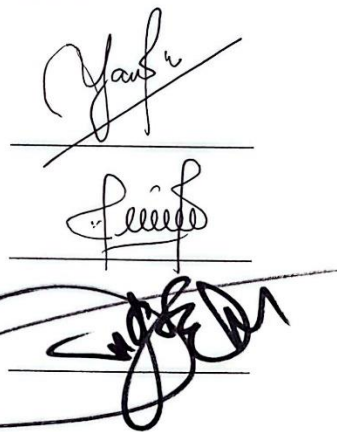
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MOTTO

“jikalau kau keluhkan dengan sumbang yang mengganggu, buka lagi visimu kau tahu mana urutan satu”

33x - Perunggu

[10/14, 20:58] ibu negara: Mugo2 anak q rezeki e akeh luber2 ben iso mbudalno ayah ibuk adik umroh 🙏

DEDICATION

“I fully dedicated this thesis to two greats in my life, my parents, Didik Nuryasin and Mutrikah, whose unconditional love, unwavering support, and endless prayers have guided me throughout every step of my journey. I also dedicated this work to my dear siblings, Aisyah Septia Nurbaity and Muhammad Hamzah Nurkhair, whose presence and encouragement have been a constant source of strength and motivation. May this work stand as a modest expression of my deepest gratitude and love.

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Sholawat and greetings are always poured out to the great Prophet Muhammad SAW, who has brought humanity from the dark ages to the bright light of science, as well as being an example in all aspects of life.

On this occasion, the author would like to express her deepest gratitude to various parties who have provided support, guidance, and assistance during the process of preparing this thesis, including:

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knowledge, insight, and motivation during the lecture period.

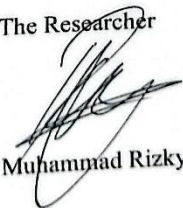
5. To my beloved parents, Didik Nuryasin and Mutrikah, for their endless love, prayers, and moral and material support.
6. For my siblings, Aisyah Septia Nurbaity and Muhammad Hamzah Nurkhair, for their constant support and encouragement.
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The author realizes that this thesis is still far from perfection. Therefore, constructive criticism and suggestions are highly expected for future improvements.

Finally, the author hopes that this thesis can provide benefits and contributions to the development of science, especially in linguistic studies.

Malang, 12 December 2025

The Researcher



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ABSTRACT

Nurdiansyah, Rizky 2025 *The Construction of Success and Power Myths in Red Bull Animated Advertisements on YouTube: A Semiotic Analysis Using Barthes' Theory*. Undergraduate Thesis. Departement of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Dr. Lina Hanifiyah, M.Pd.

Keywords: *Semiotics, Roland Barthes, Red Bull, Myth, Animated Advertisement*

This research aims to analyze how Red Bull animated advertisements construct myths of success and power through the interplay of visual and textual signs. Using Roland Barthes' semiotic framework—denotation, connotation, and myth—the study examines ten selected animated videos from the Red Bull Gives You Wings playlist on the Flying Planet YouTube channel. This descriptive qualitative research employs textual analysis to interpret symbolic representations contained within the advertisements. The findings reveal that Red Bull consistently constructs the myth of instant energy, productivity, and extraordinary ability by transforming ordinary situations into exaggerated successes through the consumption of the product. Visual elements such as wings, speed, exaggerated movements, and character transformations work together with textual elements such as slogans and dialogue to normalize capitalist values that associate success, individual power, and modern heroism with product consumption. The advertisements naturalize the idea that energy, creativity, and achievement are easily obtained through instant solutions, thus positioning Red Bull not only as an energy drink but also as an ideological symbol of empowerment in modern consumer culture. Overall, this study demonstrates that Red Bull advertisements function as cultural texts that reinforce myths of productivity and power, shaping audience perception through humor, exaggeration, and symbolic visual storytelling.

مستخلص البحث

نوردين شاه، ريزكي 2025 بناء أساطير النجاح والسلطة في إعلانات ريد بول المتحركة على يوتيوب: تحليل سيميائي باستخدام نظرية بارت. أطروحة بكالوريوس. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية، مالانج. المشرف: د. لينا حنيفة، م.ب.د.

الكلمات المفتاحية: السيميائية، رولان بارت، ريد بول، الأسطورة، الإعلان المتحرك

تهدف هذه الدراسة إلى تحليل كيفية قيام إعلانات Red Bull المتحركة ببناء أساطير النجاح والقوة من خلال التفاعل بين العلامات البصرية والنص. باستخدام إطار عمل رولان بارت السيميائي - الدلالة، والمعنى، والأسطورة - تحلل هذه الدراسة عشرة مقاطع فيديو متحركة مختارة من قائمة تشغيل Red Bull Gives You Wings على قناة Flying Planet على YouTube. تستخدم هذه الدراسة الوصفية النوعية تحليل النص لتفسير التمثيلات الرمزية الواردة في هذه الإعلانات. تظهر النتائج أن ريد بول تبني باستمرار أساطير الطاقة الفورية والإنتاجية والقدرات الاستثنائية من خلال تحويل المواقف العادية إلى نجاحات مبالغ فيها من خلال استهلاك المنتج. تعمل العناصر البصرية مثل الأجنحة والسرعة والحركات المبالغ فيها وتحويلات الشخصيات مع العناصر النصية مثل الشعارات والحوار لتطبيع القيم الرأسمالية التي تربط النجاح والقوة الفردية والبطولة الحديثة باستهلاك المنتج. تعمل هذه الإعلانات على تطبيع فكرة أن الطاقة والإبداع والإنجاز يمكن الحصول عليها بسهولة من خلال حلول فورية، مما يضع ريد بول ليس فقط كمشروب طاقة، ولكن أيضًا كرمز أيديولوجي للتمكين في الثقافة الاستهلاكية الحديثة. بشكل عام، تظهر هذه الدراسة أن إعلانات ريد بول تعمل كنصوص ثقافية تعزز أساطير الإنتاجية والقوة، وتشكل تصورات الجمهور من خلال الفكاهة والمبالغة والروايات البصرية الرمز

ABSTRAK

Nurdiansyah, Rizky 2025 *Konstruksi Mitos Kesuksesan dan Kekuatan dalam Iklan Animasi Red Bull di YouTube: Analisis Semiotik Menggunakan Teori Barthes*. Skripsi Sarjana. Departemen Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Dr. Lina Hanifiyah, M.Pd.

Keywords: *Semiotika, Roland Barthes, Red Bull, Mitos, Iklan Animasi*

Penelitian ini bertujuan untuk menganalisis bagaimana iklan animasi Red Bull membangun mitos kesuksesan dan kekuatan melalui interaksi antara tanda-tanda visual dan teks. Menggunakan kerangka semiotik Roland Barthes—denotasi, konotasi, dan mitos—studi ini menganalisis sepuluh video animasi terpilih dari playlist Red Bull Gives You Wings di saluran YouTube Flying Planet. Penelitian kualitatif deskriptif ini menggunakan analisis teks untuk menafsirkan representasi simbolik yang terkandung dalam iklan-iklan tersebut. Temuan menunjukkan bahwa Red Bull secara konsisten membangun mitos energi instan, produktivitas, dan kemampuan luar biasa dengan mengubah situasi biasa menjadi kesuksesan yang berlebihan melalui konsumsi produk. Elemen visual seperti sayap, kecepatan, gerakan berlebihan, dan transformasi karakter bekerja sama dengan elemen teks seperti slogan dan dialog untuk menormalisasi nilai-nilai kapitalis yang mengaitkan kesuksesan, kekuasaan individu, dan heroisme modern dengan konsumsi produk. Iklan-iklan tersebut menormalkan gagasan bahwa energi, kreativitas, dan pencapaian dapat diperoleh dengan mudah melalui solusi instan, sehingga menempatkan Red Bull tidak hanya sebagai minuman energi tetapi juga sebagai simbol ideologis pemberdayaan dalam budaya konsumen modern. Secara keseluruhan, studi ini menunjukkan bahwa iklan Red Bull berfungsi sebagai teks budaya yang memperkuat mitos produktivitas dan kekuatan, membentuk persepsi audiens melalui humor, hiperbola, dan narasi visual simbolis.

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CHAPTER I

INTRODUCTION

A. Background of Study

In today's digital era, ideological messages are no longer delivered through lengthy political speeches, but through animated advertisements lasting less than a minute. These short animations have become powerful tools for conveying compelling messages in a limited timeframe (Yalavarthy, 2021). Amid the rise of digitalization and fast-paced consumer culture, the average YouTube user now spends over 23 hours per month watching videos, with short animated ads emerging as a dominant form of content (Statista, 2024). In Indonesia, where internet penetration exceeds 80%, such advertisements play a crucial role in shaping consumer behavior, particularly among the youth. Red Bull advertisements, for instance, power, energy, success, and the drive to push limits—subtly embedding capitalist values within playful and entertaining narratives. Red Bull, for example, an energy drink brand known for its association with extreme sports and high energy, actively uses animated ads on its YouTube channel “Red Bull Gives You Wiiiings” to promote its brand identity and has been viewed over X million times on YouTube, packaging the myth of superhuman strength in seemingly simple visuals. Ironically, most viewers are unaware that they are consuming ideology. These advertisements often rely on a combination of visual signs and text—such as body movements, facial expressions, moving objects, slogans, and narratives—that work together to construct symbolic meaning beyond their surface appearance

(Putra & Habibie, 2023). The layered nature of these signs requires semiotic analysis to unravel how meaning is constructed and communicated.

Due to their short duration and stylized form, these advertisements frequently employ symbols that are abstract or ambiguous. While this can make the content more intriguing, it also raises the risk of misinterpretation. When visual and textual elements carry implicit messages or culturally loaded references, audiences may construct diverse meanings that deviate from the advertiser's intended message. This phenomenon is evident in various advertising contexts, where the interplay of signs can lead to multiple interpretations (Siregar, 2022). This is where semiotics, particularly Barthes' framework, becomes relevant—as it provides tools to examine how denotation, connotation, and myth function in media to shape perception and ideology. Barthes' introduced the concept of myth as a second-order semiological system, where signs from the first order (denotation) become signifiers in a broader cultural context, leading to connotative meanings that appear natural or common sense. Such an approach is instrumental in deconstructing how advertisements convey and reinforce societal ideologies.

Semiotic analysis is crucial in understanding how advertising not only promotes products but also constructs cultural myths and social meanings. According to Barthes' (1972), myths are dominant ideologies naturalized through signs, making them appear as common sense. In the case of Red Bull, recurring themes such as empowerment, extreme achievement, and limitless power energy can be seen as modern myths that reflect and reproduce capitalist values about

productivity, individuality, and success. Exploring how these myths are embedded in animated Red Bull advertisements can reveal the ideological work behind the brand's seemingly playful visuals.

Several previous studies have employed Barthes' semiotic theory to examine visual and textual signs in various forms of advertisements and media. Sitanggang (2020) analyzed Aqua Life's advertisement and found that the brand constructs a myth of health and environmental awareness by associating nature-based visuals with purity. Faisal et al. (2025) investigated online advertisements and concluded that digital ads often manipulate consumer perception through layered signification, embedding capitalist values as natural desires. Al-Dala'ien et al. (2022), through their analysis of Arab social media cartoons about the Russia–Ukraine war, revealed how simple visual metaphors could carry ideological weight, naturalizing political stances through humor and satire. Similarly, Sharakhina et al. (2023) showed how artificial intelligence tools are increasingly used to decode semiotic patterns in modern visual advertisements, highlighting the rise of automated ideological framing in marketing. Unlike these studies, which mainly focus on the use of semiotic signs in static or non-animated media, the present research explores animated digital advertisements on YouTube, emphasizing how Red Bull constructs myths of success and power through moving visual and textual interplay.

Other studies have focused on socio-cultural constructions embedded in media narratives. AlShurafa et al. (2022) explored ideological representations in

the Masameer Saudi cartoon series, finding that dominant ideologies such as nationalism and gender roles were naturalized through repeated visual tropes. Nandana and Dhanavel (2023), in their study on the semiotics of cricket using Barthes' lens, discovered that the sport has evolved into a spectacle of national pride and identity myth, particularly in postcolonial contexts. Putri and Putri (2019) examined a Grab advertisement and identified layers of denotative and connotative meaning that promote non-cash culture through subtle symbolic cues, though they did not engage deeply with the ideological implications. In a similar vein, Tohir et al. (2023) analyzed *Tolak Angin* ads featuring Rhenald Kasali and found signs of symbolic exclusivism, where products were mythologized as essential to elite intellectual identity. Meanwhile, the study by Sjöberg et al. (2024) on Swedish police Instagram content focused on public trust and safety messaging, but leaned toward multimodal strategy rather than semiotic depth. In contrast to these studies, which emphasize broader social or institutional ideologies, this research specifically examines how commercial animated advertisements operate as ideological tools that naturalize capitalist myths of achievement and empowerment within a global consumer context.

Yuda (2021) offered a relevant contribution by applying Barthes' semiotic analysis to a public service advertisement titled "Vehicle Tax Relaxation for the Provincial Government of Bali." His findings showed that the advertisement uses visual simplicity and national symbolism to construct a myth of civic responsibility and government benevolence. The ads use of state imagery, polite language, and familial scenes worked together to naturalize the idea that paying taxes is not only

a legal duty but also a moral one—deeply tied to one’s identity as a good citizen. Unlike Yuda’s focus on state-driven civic ideology, this study explores the ideological construction of success and power in corporate advertising, particularly in Red Bull’s animated campaigns that blend humor, fantasy, and capitalist values to normalize modern myths of productivity and heroism.

Although these studies provide valuable insight into how visual and textual signs function in media, most stop at the level of denotation and connotation, and only a few extend their analysis into the realm of myth as Barthes’ conceptualized it. Moreover, there is a noticeable gap in studies that specifically address animated digital advertisements—particularly those that operate on YouTube platforms and target global audiences using humor, exaggeration, and minimalist storytelling. While some research (AlShurafa et al., 2022) has examined ideologies in animation, they focused on serial narratives rather than short-form promotional content. Thus, there is still limited research investigating how animated Red Bull advertisements construct and reinforce cultural myths of energy, power, success, and modern heroism through concise visual and textual signs. This study aims to fill that gap by analyzing selected Red Bull animated ads using Barthes’ semiotic model, with particular attention to how myths of physical strength, mental sharpness, and capitalist ideals are naturalized in entertaining yet ideologically potent media texts.

Therefore, there remains a research gap in examining how Red Bull advertisements, particularly animated ones, create and reinforce cultural myths through the interplay of visual and textual signs. This study seeks to fill that gap by

applying Barthes' semiotic theory to analyze how Red Bull constructs narratives of empowerment and exceptionalism, and how these narratives function as modern myths. Understanding this symbolic construction is essential to reveal the deeper ideological function of seemingly entertaining advertisements.

This study aims to investigate how the visual and textual elements in Red Bull's animated advertisements work together to construct implicit messages that align with ideological myths of energy, power, success, and modern heroism. Grounded in the assumption that these advertisements go beyond merely promoting a product, the research considers them as cultural texts that actively participate in shaping consumer perception. Through dynamic visual representations and seemingly playful yet ideologically loaded slogans, Red Bull constructs a modern mythology that glorifies physical strength, mental alertness, and individual achievement within the framework of capitalist values.

B. Problems of the Study

Based on the background and focus of the research, the research questions are formulated for getting a more specific purpose, the research questions are;

1. What success and power myths are produced through visual and textual elements?
2. How do they convey meaning at the levels of denotation, connotation, and myth based on Barthes' semiotic theory?

C. Significance of The Study

This research contribute practically to the field of linguistics, particularly in applied semiotics. Practically, this study provides insights for advertisers, media practitioners, and content creators seeking to understand how symbolic communication influences audience perception. By uncovering the cultural and ideological messages embedded in Red Bull's animated advertisements, this research highlights how myths such as empowerment, achievement, and high performance are used to naturalize capitalist values in a humorous and entertaining form. A clearer understanding of these mythological structures can help practitioners design advertisements that are more transparent, culturally sensitive, and ethically responsible. Moreover, this research offers a useful reference for students and scholars in linguistics, media studies, and visual communication by demonstrating how semiotic analysis can be critically applied to modern digital narratives that blend language, visual design, and ideology.

D. Scope and Limitation

This study focuses on the semiotic analysis of animated advertisements from the Red Bull Gives You Wings playlist available on the Flying Planet YouTube channel. The research analyzes how visual and textual elements, such as images, colors, movements, dialogues, and slogans, work together to construct the brand's message. The study applies Barthes' semiotic theory, especially the concepts of denotation, connotation, and myth, to examine how meanings are constructed in these advertisements.

This study does not analyze all the videos in the Red Bull Gives You Wings playlist, which contains more than 100 animated videos. Instead, it examines ten selected advertisements uploaded between 2022 and 2024, chosen based on their prominent use of symbolic visuals and slogans relevant to the research focus. Furthermore, this research is text-based and interpretative; it does not involve audience responses or empirical measurements such as interviews or surveys. The study does not claim to represent audience perception, as it does not use quantitative or qualitative methods like interviews or surveys.

E. Definition of Key Terms

1. **Semiotics:** This term refers to the study of signs and how meaning is constructed through them. In the context of this research, semiotics specifically draws upon the framework developed by Barthes'. Unlike the foundational models proposed by Saussure or Peirce, Barthes' focuses on the cultural and ideological dimensions of meaning through his three-tiered system of denotation, connotation, and myth. His approach is especially relevant for analyzing advertisements, where meanings are not only communicated literally but also symbolically and ideologically.
2. **Red Bull:** This term refers to a global energy drink brand widely recognized for its bold and consistent advertising strategies, particularly in animated formats. Red Bull was selected as the object of this study due to its intensive use of symbolic elements and recurring mythological themes—such as vitality, courage, and achievement—embedded within its visual campaigns, especially in the animated content published on the “Flying Planet” YouTube channel.

3. **Visual Elements:** These refer to all the visual components present in the advertisements, including imagery, color schemes, character movements, symbolic objects, and spatial composition. In Red Bull's animated ads, visual elements such as wings, speed trails, and exaggerated facial expressions often serve to symbolize heightened energy, alertness, and heroic action, all of which contribute to the brand's mythic messaging.
4. **Textual Elements:** These refer to the use of written or spoken language within the advertisements, including slogans, dialogues, and narrations. In the context of Red Bull ads, textual components like the slogan "Gives You Wings" function on multiple semiotic levels—literally referring to flight or enhanced ability, while connotatively suggesting inspiration, empowerment, and personal transformation. This multi-layered use of language supports the ideological myth of limitless human potential.
5. **Barthes' Semiotic Theory:** This theory outlines a model for analyzing media content through three levels of meaning: denotation (the literal or surface meaning of a sign), connotation (the associated or cultural meanings), and myth (deeply embedded ideological messages that are presented as natural or self-evident). In Barthes' framework, myths are not fictional stories but systems of meaning that reflect and reinforce dominant cultural values. This theory is central to the analysis in this study, as it provides a critical lens for understanding how Red Bull advertisements construct symbolic messages that resonate with broader societal ideals.

CHAPTER II

LITERATURE REVIEW

In this chapter, the researcher presents a review of relevant literature forming the basis of this research. This chapter discusses the theories and concepts used in the analysis of the Red Bull advertisement.

A. Barthes' Semiotic Theory

The primary theoretical framework used is Barthes' semiotic theory, particularly as outlined in his book *Mythologies* (1972). This chapter begins with an overview of semiotics, followed by detailed explanations of key concepts including the sign, signifier and signified, denotation and connotation, and concludes with their application to media and advertising.

The concepts analyzed have been put into different principal classes, which include the definition of semiotics, the idea about signs, the semiotic theory of Barthes', and the function of advertisements. These factors have been studied to build up a comprehensive framework regarding the analysis of the subject matter being handled.

Semiotics is a science that studies the meaning of signs that contain a short message in it. Semiotics is a science that analyzes the study of signs within the scope of scenarios, images, scenes, and texts in advertisements. Advertisements on television usually have certain meanings and these meanings or signs can be interpreted using semiotics. According to Kurniawan (2001:49) semiotics comes from the Greek, *semeion* which means sign, semiotics itself has its roots in

scholastic or classical studies in the arts of logic, rhetoric, and ethics. Semiotics is semiology and basically studies how *humanity* uses *things* (Sobur, 2013).

Semiotics has a purpose in finding a meaning contained in a sign to interpret its meaning. Thus it can be seen how communicators can construct a message from the symbol that appears, so that semiotics can become a culture as a rationale for shaping the meaning of a sign or it can be said that semiotics examines the systems, rules, conventions that give meaning to the sign (Kriyantono, 2007). There are many well-known semiotic figures, such as Barthes' semiotic concept, Charles Sanders Peirce's semiotics, Ferdinand De Saussure's semiotics, Umberto Eco's semiotics, and John Fiske's semiotics.

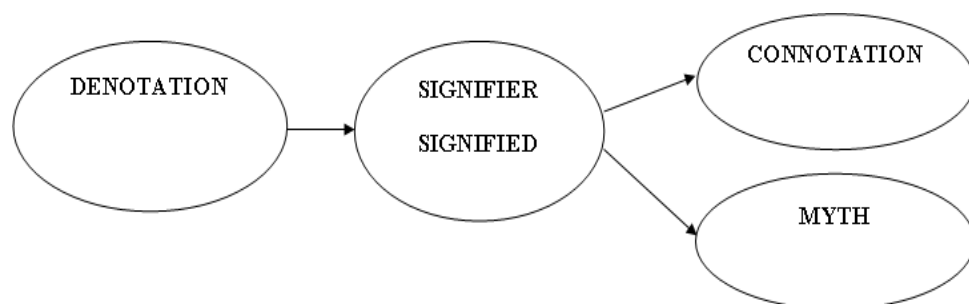
The development of semiotics, one of which is Barthes' semiotic concept, is a semiotic concept that is quite widely used in interpreting a work. Barthes' thinking focuses on a sign that represents an actual reality and the messages and meanings conveyed through the signs to be conveyed (Patriansah, et al., 2022). Barthes' himself used the concept of Saussure's semiotic theory, known as the signifier and sign, to try to describe how we live in society (Hidayati, 2021). Then the signifiers and signs are vocalized into two significations. The semiotics developed by Barthes' is commonly known as Barthesian semiotics.

Long before that, the semiotic theory that became a reference for other semiotic theories was Saussure's semiotic theory. Saussure's semiotics emphasized language as a system of signs and the internal structure of language. Saussure also introduced important concepts such as "langue" which refers to a structured

language system and can regulate how signs can be combined. Meanwhile, Barthes expanded Saussure's semiotics which not only stopped at language but referred to the analysis of signs in the context of culture, personal experience, and social life.

Barthes' semiotic theory divides signs into two levels, namely denotation and connotation signs. Denotation is the first level of a relationship of signifier and signified that refers to the external reality or real meaning of the sign, while connotation is the second level that has a general nature and is a fragment of ideology, at this level myths and ideologies operate in the text through signs (Barthes, 2017). The concept in this theory besides explaining the meaning and symbols of language into old levels, there are also other elements in the process of giving meaning, such as myths (Stokes, 2006).

Figure 2.1 Barthes' Semiotics



The first level is a relationship between *signifier* and *signified* in a sign to external reality. As explained earlier, denotation explains that the sign is an image of an object, while connotation explains that the sign is a composed image. The

second level has to do with meanings or signs that operate through myths. Myth is a cultural way of meaning some aspect of reality or natural phenomena. Myth itself is usually an artificial social class that dominates or it can be said that when a sign with connotation meaning develops into denotation meaning, the denotation meaning turns into a myth (Haq, 2023). According to Barthes' (in Vera, 2014: 30) myth is a second language that speaks of first-level language. This means that the first signification (signifier and signified) that forms denotation meaning becomes a signifier in the second order of connotation mythological meaning. In addition, myth has a function as a form of a symbol that has a certain meaning based on cultural and historical values in society.

Some people may not believe in myths but there are still many people who believe in myths and without realizing it, myths are still used in various fields such as advertising. Myths in Barthes' semiotic theory are also found in advertisements that often exist in everyday life. The myth in the advertisement has its own function or meaning to build a belief in society in order to achieve or build certain goals. The use of myths in this advertisement can build a public perception that can affect various kinds of changes in cultural values and social values, so that the meaning of myths in Barthes' semiotic theory in advertising is a sustainable element. The myths that exist around the world have existed since ancient times, so there are similarities in myths in various places from far to near. The similarity of the myths occurs because it is not caused by the spread (diffusion) but is caused by an independent discovery. Carl Jung mentions myths that are similar to each other due to a shared consciousness latent in humanity that has been biologically inherited

(Rafiek, 2010). Thus, myths are not only found in society, but myths are also found in advertisements that are often seen on various platforms.

Hjelmslev's concept of connotation is also used by Barthes' to uncover hidden meanings. The concept establishes two meanings that have promotive properties, namely denotative and connotative, at the denotative level, the sign sticks to the primary or natural meaning, while at the connotative level, it is at the secondary or ideological stage, the realm of ideology has an interrelation with the arena of meaning or where there is a sign, there is an ideology (Sobur, 2006).

The concept of Barthes' semiotic theory can be seen in the example, such as the signifier (sound image), rose has a RI relationship (relation) with the signifier (concept) "flowers that are petaled and fragrant". After this signifier and signified become one, there is a meaning in the second stage which is an expansion of meaning. The second stage of meaning can be called connotation, while the first stage of meaning can be called denotation. The expansion of meaning proposed by Barthes' also features a form called metaphor.

After describing the example above, the same process occurs but there is a difference, namely that after this signifier and signified become one, a second stage appears in the form of an expansion of the form. Then the signifier in the second stage becomes "ros". This signifier can be called a metaphor. Thus, Barthes' semiology is composed of levels of language systems in two levels of language.

B. Semiotic in Red Bull Commercial Advertising

The era of globalization and technological advances and the increasing culture of consumption make people compete in making services, whether products or services increasingly tight and quality. The products offered must have a strong image and quality in order to be able to attract market enthusiasts. One product that is sold with attention to quality, image, and marketing is Red Bull.

Red Bull is a brand of energy drink that is very popular because of its advertising form and distinctive taste. Energy drinks are energy-enhancing drinks and prevent drowsiness for someone who drinks them (Novita & Aritonang, 2017). As an energy drink, Red Bull has standards in taste and forms of marketing and Red Bull also has a unique strategy in advertising or campaigning their products, namely with extreme activities in sports and often collaborating with local and international athletes and actively participating in music and art festivals.

When viewed from the shape of the logo alone, Red Bull has a logo that features two red bulls and facing each other with horns against a yellow sun and has the words "Red Bull" under the bull. The logo as an important element that will visually characterize or identity certainly has a message or represents the identity of the brand.

Through the logo displayed by Red Bull, it can be seen that the icon of a fighting bull is an image of energy and physical strength or power that certainly characterizes sports or physical activity (Gultomi & Manuela, 2025). This logo

indicates passion and struggle in competition or life. Referring to Kevin Lane Keller's opinion that logos are an important part of visual identity that will create a strong brand perception in the market and become a medium for conveying product values. The values that Red Bull brings through its logo can be conveyed well because the delivery of this value is supported by the promotion or advertising they do.

Red Bull energy drink products are widely recognized in the market because they have a unique marketing strategy. If you look at it thoroughly and pay close attention, Red Bull's ads actually use relatively simple two-dimensional animations and display their slogan "Red Bull Gives You Wings". The visuals of the ad are simple and have a consistent narrative that makes the Red Bull ad more memorable.

Even if referring to the opinion of (Kotler & Keller, 2016) in marketing, Red Bull always provides understanding and even instills the doctrine that Red Bull is not just a drink, but is a symbol of the lifestyle of an adventurer, warrior, and a strong or tough person. Red Bull advertisements reflect this, as if people who consume their products can exceed the limits of humans in general by showing extreme activities under certain conditions and the actors of the advertisements will consume their products before carrying out these activities. Advertisements containing images, music, words, and objects can convey a deeper meaning in society and culture than what is physically and emotionally visible. The media influences the public more in taking the meaning contained in it and the meaning is

related to the myth which is assisted by the significance of Barthes' semiotic theory (Utari and Hikmah, 2024).

In addition to extreme physical activity, Red Bull also often uses humor and absurdity in its advertising. This will certainly create multiple interpretations, because humor can be an ambiguous form of communication but is very effective in making someone emotionally close and will certainly make their advertisements easier to remember. Through the semiotic approach, humor can be a code to make the audience read the meaning hidden behind the nonsensical narrative (Fiske, 1990).

Nowadays, communication media has a very important role both educationally and informatively. Communication in the media is highly dependent on the messages to be conveyed, which can be social, political, cultural, educational, and so on. These messages appear in the form of signs that are designed in such a way continuously for certain purposes that will affect the perception of the wider community (Patriansah et al, 2022).

The use of signs in advertising can influence and build the image of the product being sold. The semiotic approach can be used in studying an advertisement or certain communication media, considering that the study of semiotics is a sign process which is a whole form of activity, behavior, or any process, including the production of meaning. This approach explores the study of signs and symbols as an essential part of communication.

The role of appropriate media is very important in delivering the messages to be conveyed. The process of conveying information through non-verbal and verbal signs previously created to influence public perception must also be well thought out and cannot be done carelessly. The study of semiotics in the delivery of non-verbal information refers more to non-linguistic signs, such as facial expressions, kinesthetic behavior, and certain cues used for sign interpretation. Meanwhile, verbal emphasizes the use of words or language.

In essence, advertising has a reciprocal relationship to social change in human life. This change appears characterized by more complex logical changes in consuming an advertisement on social media (Pilliang, 2003). This can happen because advertising has a fundamental power that is built with the power of object visualization, audio power, and the power of symbols.

Advertising in this era can be a medium for the distribution of signs and meanings that can be studied continuously. Signs and meanings in digital advertising can be constructed and disseminated in such a way despite its more interactive and multimodal nature. In digital advertising, signs or symbols are not only limited to sign systems that appear in text or images. However, they can appear through sound, animation, certain designs, and so on (Baldan & Septiyani, 2023).

The elements in iconic advertisements can be systematically described by semiotic theories with certain figures, such as Sauserre, Barthens, Pierce, and Fiske depending on the needs of semiotic analysis. The levels in semiotics will be very

useful for analyzing signs and markers in advertisements which can then be associated into a meaning, both connotatively and denotatively.

The application of semiotics in the study of digital advertising media will give birth to different views on the symbols and meanings that arise towards the understanding of certain communities. The dominant semiotic study in the realm of advertising is generally Barthes' semiotic study. This is due to the focus on the meaning formed and conveyed through signs and how the acquirer of these signs is able to create myths. Myth in the realm of Barthes is a second system of meaning hidden from the denotative message of a sign (Talani et al, 2023).

For example, in the Red Bull brand energy drink advertisement, there are two levels that will dissect how Barthes' myth can be formed and will remain rooted in human perception, especially consumers. Denotative and connotative meanings are wrapped up in advertisements and give rise to myths which then seem to be a completely natural truth.

Red Bull ads often feature extreme scenes and the actors in the ads drink Red Bull products. They can perform activities beyond the normal limits in general. The actors jump higher and dare to do the scene on a moving train. Then there are other examples, such as people running fast in temperatures of -21° centigrade.

If seen from this example, the Barthes myth brings out the meaning of courage, speed, and success. This emerged after the actor drank Red Bull. This means that someone who drinks Red Bull is perceived as someone who works hard, is a fighter, and has high success.

This is certainly in line with the myth according to Barthes (1997) how myths can work by taking ideological concepts and perceptions that are formed in such a social way and seem natural and logical. Red Bull advertising when viewed from the perspective of the Barthes myth is not only a product promotion event, but can shape the myth of its consumers as if they become tough and great people beyond ordinary humans in general.

Visualization in Red Bull advertising through Barthes' analysis seems to form a false truth about its products. As if Red Bull can be an ideological agent that emphasizes that anyone who consumes their products will become superhuman and Red Bull becomes an instant solution in this case. Understanding myths in advertising is very important, so that people do not only become consumers, but can understand the messages and truths that are truly natural in an advertisement.

CHAPTER III

RESEARCH METHOD

This chapter describes the qualitative descriptive method used to analyze how symbolic meanings are constructed in selected Red Bull animated advertisements. Using Barthes' semiotic theory of denotation, connotation, and myth, the study applies textual analysis to interpret ideological narratives of energy, power, success, and heroism within the ads. Ten purposively selected videos from the Flying Planet YouTube channel serve as the data, chosen for their rich symbolic and narrative elements. This chapter also explains the research design, data source, instrument, data collection, analysis procedures, and triangulation to ensure validity and reliability.

A. Research Design

This study employed a descriptive qualitative method with a textual analysis design, focusing on how signs within digital animation advertisements communicate meaning. Textual analysis is particularly suitable for this research because it allows for a close examination of both visual and verbal elements in media texts. The theoretical framework is based on Barthes' semiotic theory, which provides a structured lens to explore the relationship between denotation (literal meaning), connotation (symbolic or cultural meaning), and myth (underlying ideological message). Barthes' framework is especially relevant for analyzing digital animated advertisements like those in the Red Bull Gives You Wiings campaign, as these videos often layer complex visual symbols and cultural references to construct persuasive messages. By applying Barthes' theory, the study

aims to uncover how meaning is constructed and how it influences audience perception through mythologized representations.

B. Research Instrument

In qualitative research, the researcher serves as the primary instrument of data collection and interpretation. In this study, the researcher plays a central role in observing, interpreting, and analyzing signs within selected video advertisements.

C. Data and data Source

The data in this research consist of animated video advertisements produced by Red Bull and published on the Flying Planet YouTube channel under the playlist “Red Bull Gives You Wiings.” These videos serve as the primary data because they contain both visual and textual signs that can be analyzed semiotically. As of the time of this research, the playlist included around 179 videos. However, the researcher selected 10 videos as the main data using purposive sampling, meaning that the videos were chosen intentionally based on specific criteria: (1) they are animated, (2) they feature rich more 3 part symbolic visuals and dialogues, (3) have high viewer engagement, and (4) they were published between 2022 until 2024 to ensure relevance to current advertising trends. The data were then presented in textual descriptions.

D. Data Collection

Researchers selected video content from the YouTube channel “Flying Planet” based on the criteria mentioned above. The next step is to collect relevant

video from that playlist; the subsequent step is for researchers to identify the visual and textual elements used in each selected advertisement, including words, sentences, and visuals that describe the concept or idea of success and power.

After identifying elements such as text, sentences, and visuals, researchers analyze the visual and textual signs in animated video advertisements on the Flying Planet YouTube channel using Barthes' semiotic approach. This process goes through Roland Barthes' conceptual stages, namely denotation, connotation, and myth. See how these advertisements construct myths about success and power.

E. Data Analysis

The data analysis in this study was conducted qualitatively by applying Roland Barthes' semiotic theory, which focuses on three levels of meaning: denotation, connotation, and myth. This analytical framework was used to interpret how visual and textual elements in the selected Red Bull animated advertisements construct ideological meanings related to success, power, and energy.

The process began by identifying and classifying the signs found in each video, including both visual elements (such as color, character actions, gestures, settings, and movements) and verbal elements (such as dialogues, written texts, and slogans). These signs were first analyzed at the denotative level to describe their literal or surface meanings. Then, at the connotative level, the researcher interpreted the associative and cultural meanings that emerge from the combination of visual and verbal signs. Finally, at the myth level, the analysis uncovered how these signs collectively construct ideological narratives that naturalize modern myths of

empowerment, achievement, and performance — values that align with Red Bull's brand identity.

This analytical process was guided by the research questions, which aim to (1) identify how visual and textual signs interact to construct meaning and (2) reveal how these meanings contribute to the formation of success and power myths in Red Bull's advertising discourse. The data that had been prepared in the Data Collection section were examined systematically to ensure that each interpretation aligns with the objectives of the study.

The findings from this analysis are presented in Chapter IV, where each advertisement is discussed in detail according to Barthes' three levels of meaning. This approach ensures that the interpretation is coherent, theoretically grounded, and valid in representing how symbolic meaning operates in Red Bull's animated advertisements.

F. Triangulation

According to Raharjo (2010), It is anticipated that the integration of several observers, theorists, methodologies, and empirical data overcome the shortcomings or inherent biases and issues that arise from studies involving only one method, one observer, and one theory. Qualitative research can make use of the triangulation function. This method is employed to identify high-quality analysis. the reliability and quality of study findings. Thus, the researcher concentrated on data triangulation in this study.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter presents the results of a semiotic analysis of 10 Red Bull animated advertisements from the “Red Bull Gives You Wiiiings” playlist on the Flying Planet YouTube channel. The analysis was conducted using Barthes’ semiotic framework, which construct the meanings and produce myths of success and power through denotation (literal meaning), connotation (cultural or symbolic meaning), and mythological levels (ideological messages considered normal in a culture).

This study aims to answer two research questions outlined in Chapter I. Therefore, the discussion in this chapter is directed toward identifying the main signs that appear in each advertisement, interpreting their meanings, and revealing the ideological messages constructed through the combination of visual and verbal signs of success and power elements.

A. Findings

This chapter presents the construction of the success and power in Red Bull animated advertisements as represented through visual and textual signs extracted from ten videos namely *Santa*, *Chess*, *Parrots*, *Flying Fish*, *Rally*, *Witches*, *Superhero*, *Termites*, *Marionette*, and *Treasure*. The complete explanation follows.

1. The construction of success in Red Bull animated advertisements

Datum 1



Pictures 4.1 Santa

In the santa advertisement, success is constructed through the main character's ability to complete a major task, namely delivering Christmas presents without the assistance of the reindeer. Visually, success is represented by the scene in which Santa is finally able to fly independently and grant the reindeer a Christmas holiday. These visual elements indicate that the task has been successfully accomplished. Textually, the dialogue *"you should be happy! From now on you get Christmas off!"* function as markers that directly link this success to the consumption of Red Bull. Thus, success is constructed as efficient task completion achieved through the additional energy provided by the product.

Datum 2



Picture 4.2 Chess

In the Chess advertisement, success is depicted as victory in intellectual competition. Visually, success is shown through the robot's frustration, which further reinforces human achievement after drinking Red Bull. Textually, the slogan “Red Bull gives you wings” emphasizes that this victory is not the result of learning or accumulated experience, but rather the instant effect of consuming Red Bull. Thus, success is constructed as a quick cognitive victory made possible by energy consumption.

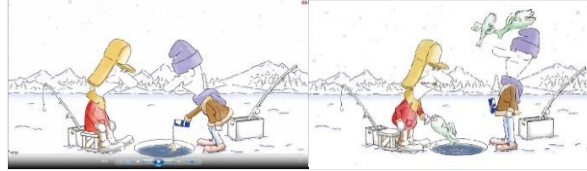
Datum 3



Picture 4.3 Parrots

In the Parrots advertisement, success is not represented as a competitive victory but as the achievement of individuality and independent thinking. Visually, success is shown through the parrot that stops imitating others and stands apart from the group, indicating a successful break from collective behavior. Textually, the line “*individuality often complicates things*” marks individuality as a distinctive and valued condition. Through these visual and textual signs, success is constructed as the ability to be different and to think autonomously rather than to outperform others.

Datum 4



Picture 4.4 Flying Fish

In the *Flying Fish* advertisement, success is not represented through a conventional visual sign of achievement but is instead shown as a transformation from failure to an ideal condition. Visually, the fish that initially appear passive become active and able to move freely after consuming Red Bull, indicating the attainment of the desired outcome. Textually, the slogan “Red Bull gives them wings” directly links this transformation to the product. through this combination of signs, success is constructed as an instant result of energy stimulation rather than a gradual process.

Datum 5



Picture 4.5 Rally

Success in *Rally* is demonstrated through the ability to complete extreme tracks without failure, highlighting consistency, control, and technical mastery. The visual depiction of a rally car moving steadily across

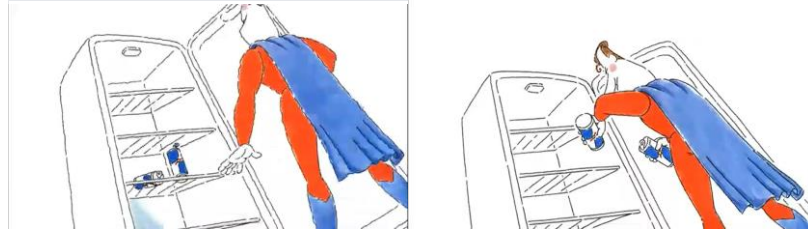
dangerous and unpredictable terrain signifies not only speed but also endurance and precision under pressure. Textually, the slogan “*Red Bull gives you wings*” reinforces the idea that this sustained high performance is supported by Red Bull, symbolizing extra energy and resilience. In this context, success is defined as the ability to survive, adapt to, and ultimately dominate extreme challenges while maintaining peak performance throughout the race.

Datum 6



Picture 4.6 Witches

In *Witches*, success is shown as gaining instant ability that previously had to be learners in traditional ways. Visually, a young witch is seen flying while carrying a can of Red Bull and approaching an older witch, saying, “*Mom, there’s no helping you anymore. Don’t you know? Red Bull gives you wings.*” This scene clearly contrasts the young witch’s instant ability with the older witch’s traditional approach. Textually, the slogan “*Red Bull gives you wings*” emphasizes that success comes instantly through Red Bull. In this advertisement, success is understood as achieving quick results, not going through a long learning process.

Datum 7*Picture 4.7 Superhero*

Success in *Superhero* is presented through the opposite narrative. Visually, the advertisement shows a superhero who is unable to complete the mission because he runs out of Red Bull. Textually, the phrase “No Red Bull, no wings” clearly emphasizes that without energy, success cannot be achieved. This advertisement constructs success as something that depends entirely on consumption, suggesting that the ability to act, perform, and succeed is directly linked to the availability of Red Bull rather than personal strength or effort.

Datum 8*Picture 4.8 Termites*

In *Termites*, success is constructed as work productivity. Visually, the advertisement shows tasks being completed very quickly and in a neat

and organized way after consuming Red Bull, emphasizing speed and coordination. Textually, the slogan “*Red Bull gives you wings*” directly connects this smooth workflow to the product. The advertisement suggests that Red Bull provides the energy needed to stay focused and active, allowing work to be done more efficiently. In this context, success is understood as achieving optimal results through efficiency, where productivity becomes the main indicator of success rather than the effort behind it.

Datum 9

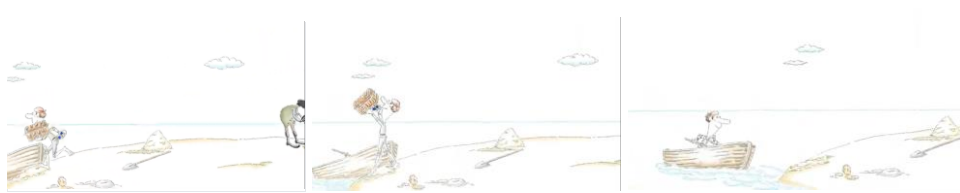


Picture 4.9 Marionette

In *Marionette*, success is portrayed as existential rather than physical or material. Visually, the puppet is shown cutting its strings and moving freely, symbolizing self awareness and the ability to control one’s own actions. This image suggests a shift from being controlled to becoming independent. Textually, the phrase “*It can open your eyes to so many new things*” strengthens the meaning of awakening and new understanding. Through this combination of visual and textual elements, the advertisement constructs success as personal freedom and autonomy, where success is

achieved by gaining independence, awareness, and the power to make one's own choices.

Datum 10



Picture 4.10 Treasure

In *Treasure*, success is represented as finding treasure. Visually, the pirates are shown suddenly digging much faster after consuming Red Bull, which directly leads to the successful discovery of the treasure. This scene highlights a clear shift from slow progress to effective action. Textually, the phrase “*That’s better*” signals an improvement in conditions that enables success. Through this combination of visual and textual elements, the advertisement constructs success as the achievement of a physical and tangible goal, where enhanced energy and efficiency play a key role in reaching the desired outcome.

2. The construction of power in Red Bull animated advertisements

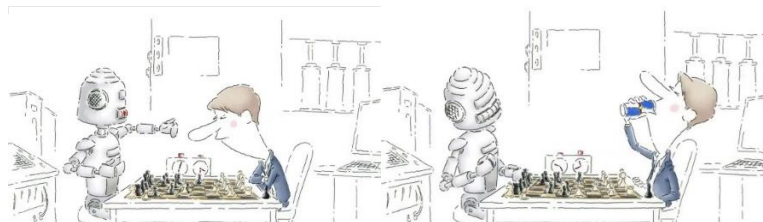
Datum 11



Picture 4.11 Santa

In the Santa advertisement, power is represented visually through the depiction of Santa as always being late and kept waiting by his reindeer, reinforced by the sentence “It’s the same every year. He always leaves it to the last minute,” which indicates a powerless condition. After consuming Red Bull, Santa is able to fly on his own without the help of the reindeer, signifying the acquisition of physical strength and full control over his movement. Textually, the slogan “Red Bull gives me wings!” emphasizes that this power comes from the product rather than from Santa’s innate abilities. Power is therefore constructed as something that can be obtained instantly through consumption.

Datum 12



Picture 4.12 Chess

In *Chess*, power is represented as intellectual and cognitive strength. Visually, at the beginning of the advertisement, the robot is positioned as the dominant figure with extreme calculation abilities, while the human is placed in an inferior position. After the consumption of Red Bull, the balance of power shifts when the robot suddenly panics, as if instinctively recognizing the power of the Red Bull can, and says, “*Not fair. Not fair!*”

Textually, the slogan “*Red Bull gives you wings*” functions as a marker indicating that this increase in thinking ability comes from the product. Power is constructed as strategic thinking capacity that can be obtained quickly.

Datum 13

In Parrots, power is represented as control over the mind and intellectual authority. Visually, there is limited depiction of the power being gained; however, it is strongly reinforced textually through the lines “*Since when do you dictate what we do?*” and “*Individuality often complicates things,*” which appear after drinking Red Bull. The sentence “Instead, drink a Red Bull and think for yourselves” directly links Red Bull to the ability to think independently. Power is understood as cognitive authority over oneself.

Datum 14



Picture 4.14 Flying Fish

In Flying Fish, power is constructed as the ability to surpass natural biological limits. Visually, the fish, which is initially passive and confirmed to be swimming, gains the ability to fly after consuming Red Bull, the

fisherman cant hatch the fish because the fush is too strong. demonstrating a form of strength that would be impossible under normal conditions. Textually, the slogan “*Red Bull gives them wings*” clearly emphasizes the cause and effect relationship between consuming the product and gaining extraordinary ability. Through this depiction, power is represented as a transformative capability that allows one to overcome natural limitations, suggesting that Red Bull can unlock potential beyond what is naturally possible.

Datum 15



Picture 4.15 Rally

In Rally, power is shown as both physical and mental control in extreme situations. Visually, the rally car drives steadily across dangerous terrain, even flying through the air and reaching the moon, showing dominance, focus, and high stamina. This demonstrates the driver’s skill in handling risks and staying in control despite challenging conditions. Textually, the phrase “*Red Bull gives you wings!*” emphasizes that this extreme performance is fueled by Red Bull, linking the product directly to increased energy and capability. In this advertisement, power is understood as the ability to face and overcome extreme challenges, maintain focus, and

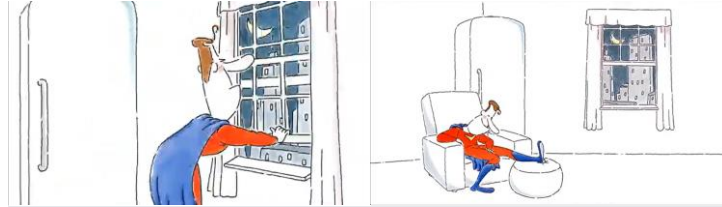
perform at a high level, suggesting that with right boost, anyone can push beyond normal limits and achieve remarkable feats.

Datum 16



Picture 4.16 Witches

In *Witches*, power is constructed as a modern force that replaces traditional methods. Visually, the older witch is shown performing a conventional magic ritual that takes a long time, highlighting the limitations of old ways. Then, a young witch appears carrying a can of Red Bull and flies toward the older witch, showing the acquisition of new, faster power. Textually, the line “Don’t you know? Red Bull gives you wings.” Emphasizes that Red Bull is the source of this more effective power. In this advertisement, power is portrayed as something that comes from using a modern product, making tasks quicker and easier, and showing that energy and ability can be enhanced instantly through Red Bull rather than through long, traditional effort.

Datum 17*Picture 4.17 Superhero*

In *Superhero*, power is represented through the lack of strength. Visually, the superhero is shown unable to move or complete the mission because he has run out of Red Bull, showing that his abilities are limited without the product. Textually, the phrase “*No Red Bull, no wings*” clearly states that power is conditional and depends entirely on consuming Red Bull. In this advertisement, power is portrayed not as a permanent quality, but as something that must be constantly replenished. It shows that without the product, even a superhero cannot perform, emphasizing that energy and strength come from Red Bull rather than from inherent abilities.

Datum 18*Picture 4.18 Termites*

In *Termites*, power is represented as collective energy and work productivity. Visually, the advertisement shows a transformation from slow, uncoordinated work to fast and organized activity after the arrival of Red Bull, highlighting how energy can improve performance. Textually, a short response like “*There we go*” affirms the success and efficiently and effectively when energized, showing that Red Bull can stimulate collective effort and enhance productivity in a noticeable and immediate way.

Datum 19



Picture 4.19 Marionette

In *Marionette*, power is constructed as cognitive freedom and mental control. Visually, the puppet is shown cutting its strings and moving freely after drinking Red Bull, symbolizing the release from external control and gaining independence. Textually, the phrase “*trust the powers of a special drink, which frees the mind , it can open your eyes to so many new things*” positions Red Bull as a tool for mental liberation. In this advertisement, power is represented as the ability to think independently and achieve self awareness, showing that the product can help unlock personal autonomy and open the mind new possibilities. It emphasizes that true power comes

from being in control of one's own thoughts and actions rather than relying on outside forces.

Datum 20



Picture 4.20 Treasure

In *Treasure*, power is represented as physical strength and stamina. Visually, the pirates are shown digging quickly and efficiently after consuming Red Bull, demonstrating an improvement in their bodily abilities. Textually, the line “Here, drink a Red Bull. That’s better.” Emphasizes this change in condition. In this advertisement, power is understood as the body’s capacity to overcome physical obstacles, showing that Red Bull provides the energy needed to perform demanding tasks and achieve tangible results.

3. How They Convey Meaning Using Barthes’ Semiotic Theory

This section addresses the second research question by examining how meaning is constructed and conveyed in Red Bull animated advertisements through Roland Barthes’ semiotic theory. Barthes proposes that meaning is produced in a single layer but operates through three interconnected levels: denotation, connotation, and myth. Each level builds upon the previous one, allowing signs to

move from literal representation to symbolic meaning and finally to ideological naturalization. The findings reveal that Red Bull animated advertisements consistently employ visual and textual signs that function across these three levels, enabling the advertisements to communicate not only product related messages but also broader cultural ideas about energy, success, and power.

a) Denotation (Literal Meaning)

At the level of denotation, meaning is produced through what is directly visible and explicitly stated in the advertisements. This level focuses on surface meaning without involving interpretation, symbolism, or cultural judgment. In the analyzed Red Bull animated advertisements, denotative meaning is conveyed through clear narrative sequences, observable character actions, and explicit textual elements.

1) Ordinary Characters in Everyday Settings

At the denotative level, the advertisements depict characters who appear ordinary and relatable, placed within simple and familiar settings. For instance, *Santa* presents Santa Claus in a Christmas environment where he appears tired and unprepared, while *Chess* shows a human character seated in a chess room competing against a robot opponent. Similarly, *Flying Fish* portrays a fisherman waiting by a frozen lake, and *Marionette* features a puppet confined within an indoor performance space. These settings are not

exaggerated or fantastical at the beginning of the narrative; instead, they resemble everyday environments that audiences can easily recognize. At this literal level, settings merely function to situate the narrative and establish a realistic starting point for the story.

2) Consumption of Red Bull

Another key denotative element is the explicit depiction of Red Bull consumption. Across all advertisements, the product is visually shown being drunk, poured, or accessed by the character. In *Chess*, the human player drinks Red Bull beside the chessboard, while in *Flying Fish*, the liquid is poured into an ice hole. In *Superhero*, the refrigerator filled with Red Bull cans visually confirms the character's dependence on the product. At the denotative level, these scenes simply show the act of drinking an energy drink without implying symbolic meaning. The focus remains on the observable action of consumption.

3) Sudden Change in Ability

Following consumption, characters experience an immediate and visible change in ability. Santa is suddenly able to fly on his own, the chess player defeats the robot opponent, the rally car in *Rally* accelerates and flies dramatically, and the puppet in

Marionette breaks free from its strings. These changes are shown as direct consequences within the narrative. at the denotative level, these actions are presented as literal events occurring after the character drinks Red Bull, without interpretive framing.

4) Simple Cartoon Aesthetic

Following consumption, characters experience an immediate and visible change in ability. *Santa* is suddenly able to fly on his own, the *chess* player defeats the robot opponent, the rally car in *Rally* accelerates dramatically, and the puppet in *Marionette* breaks free from its strings. These changes are shown as direct consequences within the narrative. At the denotative level, these actions are presented as literal events occurring after the character drinks Red Bull, without interpretive framing.

5) The Text “Red Bull Gives You Wings”

The slogan “Red Bull Gives You Wings” appears consistently at the end of each advertisement. Literally, the slogan states that Red Bull gives wings, corresponding directly to the transformation shown in the narrative. At the denotative level, the slogan summarizes the events that have occurred on screen and reinforces the literal sequence of drinking Red Bull followed by enhanced ability.

b) Connotation (Cultural and Symbolic Meaning)

At the connotative level, the literal signs presented in the advertisements begin to acquire symbolic meanings shaped by cultural associations, emotions, and shared social values. Meaning at this level is no longer limited to what is shown, but extends to what is suggested or implied.

1) Wings as a Metaphor for Power

Although wings appear literally in some advertisements, such as *Santa*, they function primarily as symbolic signs. In *Marionette*, the puppet's ability to cut its strings operates as a metaphorical form of gaining wings, while in *Superhero*, the absence of Red Bull results in the loss of "wings". Connotatively, wings represent freedom, autonomy, enhanced ability, and elevated status. Rather than signifying physical flight, wings symbolize empowerment and the ability to transcend limitations.

2) Exaggerated Abilities as Empowerment

The exaggerated actions following Red Bull consumption connote empowerment and control. Santa's solo flight, the energetic leap of the fish in Flying Fish, and the rapid work of the termites in Termites symbolically represent confidence, efficiency, and mastery. These exaggerated abilities suggest that increased energy leads to greater effectiveness and dominance over challenging

situations. The emphasis is not on realism but on symbolic empowerment.

3) Cartoon Style as Humor and Light Heartedness

The cartoon animation style connotes humor, playfulness, and non serious exaggeration. Absurd scenes, such as a rally car appearing to fly or animals behaving unnaturally, signal that the narrative should be interpreted light heartedly. This humorous tone reduces the perceived seriousness of the product claims and frames the advertisements as entertaining rather than instructional. As a result, audiences are more receptive to the message.

4) The Red Bull Can as a Symbol of Energy

Repeated visual emphasis on Red Bull can elevate it beyond its literal function as a beverage. In Superhero, the refrigerator filled exclusively with Red Bull cans visually suggests exclusivity and dependence. Connotatively, the can symbolizes vitality, alertness, productivity, and quick recovery. It becomes an icon of readiness and instant energy rather than merely a consumable product.

5) Everyday Settings as Universality

The use of everyday settings connote that fatigue, limitation, and the need for energy are universal experiences. Whether the

context involves sports (Rally), intellectual competition (Chess), or routine activity (Flying Fish), the advertisements suggest that anyone can experience a lack of energy. Red Bull is thus positioned as universally relevant across diverse aspects of daily life.

c) Myth (Ideological and Cultural Meaning)

At the level of myth, the connotative meanings produced by visual and textual signs are further naturalized into broader ideological beliefs that appear normal, logical, and unquestioned within society. According to Barthes, myth functions by transforming historically and culturally constructed meanings into something that seems natural and self evident. In the context of Red Bull animated advertisements, the recurring symbols, narrative structure, and humorous exaggerations collectively work to reinforce dominant cultural values related to productivity, individual agency, freedom, and success. These myths do not explicitly instruct audiences what to believe; instead, they subtly shape how energy, performance, and achievement are understood in everyday life.

1) The Myth of Modern Productivity

The advertisements strongly reinforce the cultural belief that individuals are expected to remain continuously active, efficient, and productive. characters are initially depicted as failing, struggling, or becoming ineffective due to fatigue, lack of focus, or

limited physical ability. This condition is presented as problematic and undesirable. Only after consuming Red Bull do the characters regain efficiency and competence, allowing them to perform tasks quickly and successfully. Through this repeated narrative pattern, advertisements normalize the idea that productivity is a constant requirement in modern life and that a lack of energy must be immediately corrected. Energy drinks are thus mythologized as acceptable and even necessary tools for sustaining performance within demanding social and professional environments

2) The Myth of Individual Empowerment

The narratives emphasize personal responsibility and individual action as the primary sources of success. In Chess, for example, the human character defeats a highly advanced robot not through teamwork, longterm preparation, or strategic training, but through the personal decision to consume Red Bull. This framing constructs success as the result of an individual choice rather than collective effort or structural support. At the mythic level, this reinforces modern ideologies of self reliance and personal agency, suggesting that individuals possess full control over their performance and outcomes as long as they take the “right” action. Structural factors such as working conditions, social inequality, or

external limitations are rendered invisible, as empowerment is portrayed as immediately accessible through consumption.

3) The Myth of “Energy Equals Freedom”

In Red Bull advertisements, energy is mythologized as a direct pathway to freedom and autonomy. The recurring symbol of wings functions as a powerful ideological signifier that connects energy with liberation. Santa’s ability to fly independently, the puppet’s release from controlling strings in Marionette, and the rally car’s unrestricted movement across extreme terrain all visually construct the idea that energy eliminates constraints. At the mythic level, this narrative naturalizes the belief that freedom is not achieved through social change or structural transformation, but through individual enhancement. Red Bull is thus positioned as a gateway to autonomy, allowing individuals to transcend physical, mental, and situational limitations through consumption.

4) The Myth of the Extraordinary Ordinary Person

Red Bull advertisements consistently promote the idea that ordinary individuals can become extraordinary. Characters who are initially portrayed as average, weak, or powerless such as fisherman, puppets, chess players, or even animals are transformed into high-performing figures after consuming Red Bull. This myth suggests

that exceptional ability is not exclusive to elites, heroes, or professionals, but is accessible to anyone. However, this accessibility is framed through consumption rather than long-term effort or skill development. Red Bull is positioned as a democratizer of success, implying that extraordinary performance can be instantly achieved by anyone willing to consume the product.

5) The Myth of Humor and Positivity in Problem Solving

The humorous and playful tone of Red Bull advertisements supports the ideological belief that problems can be solved easily, quickly, and with a positive attitude. Absurd situations, exaggerated transformations, and ironic endings such as in *Treasure*, prevent the narrative from appearing serious or stressful. This humor masks the intensity of modern performance demands and reframes fatigue and limitation as light, temporary inconveniences. At the mythic level, this constructs a worldview in which challenges do not require struggle, endurance, or systemic solutions, but can be resolved instantly through a simple and enjoyable action. Red Bull thus becomes associated with fun, optimism, and emotional relief rather than pressure or exhaustion.

d) Summary of Semiotic Meaning Construction

Through the interaction of denotation, connotation, and myth, Red Bull animated advertisements construct a complex and layered semiotic system. literal actions, such as drinking Red Bull and gaining sudden energy, are transformed at connotative level into symbols of empowerment, freedom, and enhanced capability. These symbolic meanings are then elevated to the level of myth, where they function as ideological narratives that appear natural and universally accepted.

By applying Barthes' semiotic theory, this analysis demonstrates that Red Bull advertisements do not merely promote an energy drink as a functional product. Instead, they actively construct cultural myths about productivity, individual empowerment, freedom, and success. These myths normalize the idea that physical, mental, and situational limitations can be overcome instantly through consumption. As a result, Red Bull is positioned not only as a beverage but also as a cultural solution to the demands of everyday life, reinforcing the belief that energy equals capability, freedom, and achievement.

B. Discussion

The discussion of this study integrates audience responses, semiotic interpretation, and ideological analysis to explain how meaning is constructed in Red Bull animated advertisements.

Although this research does not apply full audience reception approach, indicative audience responses were considered to support the discussion of meaning

construction in Red Bull animated advertisements. Selected comments from Youtube were used to illustrate how viewers respond to the visual and textual signs presented in the advertisements, particularly in relation to humor, absurdity, and ideological interpretation.

Several viewers responded to the advertisements by emphasizing their humorous and entertaining aspects. Comments such as “*That is so funny*” and “*This commercial cracks me up*” indicate that the exaggerated animation style and narrative absurdity are primarily perceived as comedic elements. This responses suggests that humor plays a significant role in shaping audience engagement, allowing the advertisements to be consumed as entertainment rather than as overt promotional messages. As a result, the ideological message embedded in the advertisements becomes less visible and more easily accepted.

Other audience responses highlight the strangeness and unconventional nature of the advertisements. Statements such as “*This was a bizarre commercial*” and “*Strange commercial for an energy drink*” demonstrate that viewers recognize the deviation of Red Bull’s advertisements from conventional energy drink marketing. However, this sense of oddity does not necessarily lead to rejection. Instead, it reinforces Red Bull’s distinctive brand identity, where absurdity and surreal animation function as defining characteristics of its communication style.

In addition to humorous and neutral responses, some viewers expressed more critical interpretations. Comments such as “*What is this commercial even trying to say?*” and “*Powerful message with cartoons...mentally slavery and still*

people don't get it" indicate that certain viewers are able to perceive deeper ideological implications within the advertisements. These interpretations suggest an awareness of how animated visuals and symbolic narratives may function to normalize consumption and shape audience perception.

From a semiotic perspective, the advertisements operate as structured systems of signs in which visual and textual elements interact to produce meaning. Following Barthes' theory, characters, actions, settings, and objects function as signifiers whose meanings emerge through repetition and contrast. The consistent portrayal of characters in states of fatigue, limitation, or disadvantage establishes a shared denotative baseline across advertisements. These literal depictions then gain significance through their opposition to moments of transformation after Red Bull consumption. This pattern confirms Barthes' argument that meaning is not inherent in individual signs, but produced relationally within a signifying system. Similar findings have been reported in previous semiotic analysis of advertising, which highlight repetition as a key mechanism for stabilizing preferred meanings.

At the level of denotation, the advertisements present straightforward actions: characters drink red Bull and immediately gain enhanced abilities. These literal events appear neutral and uncomplicated, creating an impression of simplicity and transparency. However, when examined at the connotative level, these same actions become symbols of empowerment, efficiency, alertness, and freedom, values deeply embedded in contemporary consumer culture. At the level of myth, these connotations are further naturalized into broader ideological beliefs, such as the necessity of constant productivity and the idea that personal

performance can be instantly optimized through consumption. This process reflects Barthes' notion of myth as a form of depoliticized ideology, where socially constructed values are presented as common sense. Previous studies on energy drink advertising similarly identify productivity and self optimization as dominant myths circulating in commercial media.

Meaning-making in Red Bull animated advertisements is tightly controlled through a repetitive narrative structure that limits interpretive ambiguity. Each narrative follows a familiar sequence: the presentation of a problem, the consumption of Red Bull, a rapid transformation, and the closure provided by the slogan "Red Bull Gives You Wings". According to Barthes, textual anchoring functions to fix meaning and guide interpretation, the slogan plays a crucial role in directing audiences toward a preferred reading of exaggerated visuals. Rather than allowing multiple interpretations, the advertisements consistently frame Red Bull as the direct cause of success and empowerment. This finding supports prior advertising research which argues that linear cause-and-effect narratives are commonly used to naturalize consumption as a solution to everyday problems.

The representation constructed in these advertisements reflect broader ideological discourses associated with neoliberal consumer culture. Characters are depicted as autonomous individuals who overcome challenges through personal action, not through collective effort, social support, or structural change. Such representations align with critical media studies that identify individualism and self responsibility as dominant ideologies in contemporary advertising. By portraying success and power as instant outcomes of consumption, the advertisements obscure

structural factors such as labor conditions, fatigue, or social inequality, and instead promote market based solutions to personal limitations. In this way, Red Bull is positioned not merely as a beverage, but as an ideological tool that reinforces consumerist notions of self improvement.

Audience interpretation, as indicated by Youtube comments, further demonstrates how these ideological messages are received. Most viewers respond positively to the humor and creativity of the advertisements, often focusing on entertainment value rather than symbolic implications. This supports Hall's encoding model, in which preferred meanings are generally accepted when texts are entertaining and appear non threatening. Nevertheless, the presence of occasional critical or ironic comments indicates that meaning is not entirely fixed, and that negotiated readings remain possible despite strong semiotic anchoring.

From a branding perspective, the findings reveal that Red Bull's semiotic strategy effectively constructs a powerful and consistent brand identity. Through repeated associations with wings, freedom, energy, and extraordinary performance, Red Bull transcends its functional role as an energy drink and becomes a lifestyle symbol. This aligns with branding literature that emphasizes symbolic and emotional value as key components of brand strength. The use of animation, minimalism, and humor enhances memorability and emotional engagement, allowing Red Bull to maintain cultural relevance in a highly competitive market.

Despite their positive and entertaining presentations, the advertisements also raise important social and health implications. By normalizing constant

productivity and framing fatigue as a problem that must be instantly solved, the advertisements contribute to cultural pressures surrounding performance and efficiency. Health communication studies caution that such representations may encourage excessive consumption of energy drinks while downplaying potential health risks. The playful and exaggerated style further masks these concerns, allowing ideological messages about productivity and empowerment to overshadow considerations of rest, balance, and well being.

In relation to existing literature, this study supports Barthes' theory of myth by demonstrating how advertising texts naturalize ideology through everyday signs. Consistent with previous semiotic analyses, the findings show that advertising does not merely reflect social values but actively construct them. However, this study contributes to the literature by focusing on animated advertisements in a digital context, highlighting how humor, visual exaggeration, and narrative compression intensify myth production. The analysis thus extends prior research by showing how animation functions as a particularly effective medium for ideological communication in contemporary advertising.

Several limitations should be acknowledged. This study analyzes a limited selection of ten animated advertisements and therefore does not represent the full range of Red Bull's marketing strategies. In addition, audience interpretation is inferred from indicative YouTube comments rather than systematic reception methods, limiting the generalizability of the findings. the empirical behavioral or health outcomes. Future research could address these limitations by incorporating interviews, surveys, or experimental methods, as well as comparative analyses

across different advertising formats and cultural contexts, to further explore how semiotic myths in energy drink advertising influence audiences over time.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusions

An analysis of ten Red Bull animated advertisements shows that the brand's meaning strategy is consistently applied through visual and textual structures, as well as layered signs. The visual representation of all advertisements shows a minimalist pattern that highlights the Red Bull can as the center of attention. The textual representation serves to clarify the narrative situation and establish a cause-and-effect relationship between product consumption and the changes experienced by the characters. This pattern shows that Red Bull constructs representations of energy, transformation, and the ability to exceed limits through complementary visual and textual signs.

An analysis of denotation, connotation, and myth based on Roland Barthes' semiotic framework shows that all advertisements form a multi-layered system of meaning. Denotation shows a simple sequence of events depicting the character gaining energy after consuming the product. Connotation presents the character as a symbol of modern humans who experience physical and mental obstacles. Myth affirms the consumerist ideology that positions instant energy, personal freedom, and individualism as values that seem natural in modern life. Red Bull is positioned as a source of ability and freedom that is considered normal in contemporary culture.

The overall findings show that Red Bull not only promotes energy drinks, but also offers an ideological narrative. The product is positioned as a solution to fatigue, obstacles, and human incapacity. Repeated visual, textual, and narrative patterns confirm that Red Bull constructs a modern myth about energy and freedom. This meaning strategy reveals the relationship between sign production and ideology formation in advertising media.

B. Suggestion

The public is expected to be more critical in responding to Red Bull animated advertisements and similar product advertisements. Light humor and simple stories often make audiences unaware of the ideological messages behind them. Advertisements not only serve as entertainment, but also as a medium for instilling the values of capitalism and instant consumption. With this awareness, the public is expected to be wiser in consuming products and able to distinguish between real needs and the constructs offered by advertisements.

This study is limited to Barthes' semiotic analysis with a focus on denotation, connotation, and myth. Future researchers are advised to broaden their perspective, for example, by studying audience reception to find out how the public actually interprets Red Bull advertisements. In addition, comparative studies with non-animated advertisements or similar products can provide a more complete picture of Red Bull's communication strategy. With a more diverse approach, further research can enrich our understanding of the relationship between advertising, popular culture, and consumerist ideology.

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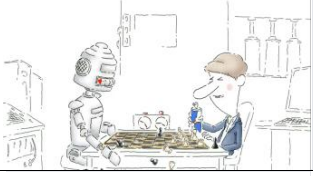




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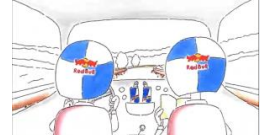
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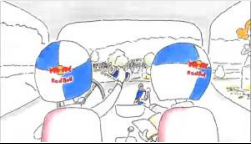

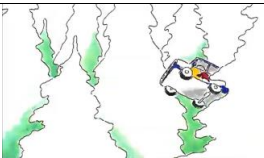
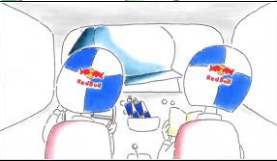
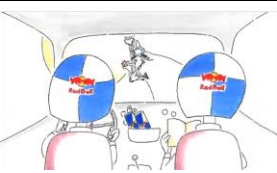
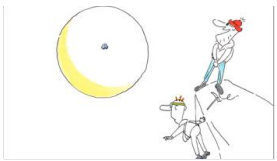

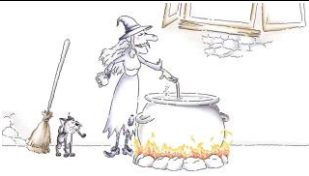
APPENDIX



No	Name of Video	Duration	Characters	Setting	Visual Sign	Textual Sign
1.	SANTA	30 seconds	Santa and Deer	Santa's Home in Winter		(0:01) Deer: We need to get going. Where is he with the presents?
						(0:04) Deer: It's the same every year. He always leaves it to the last minute.
						(0:08) Santa: Oh! Oh! Oh!
						(0:09) Santa: About time.
						(0:13) Deers: Look! Red Bull!
						(0:17) deer: And... and us? (0:19) deer: Yes, Santa! What about us? (0:21) Santa: Ho, ho, ho! You should be happy! From now on you get Christmas

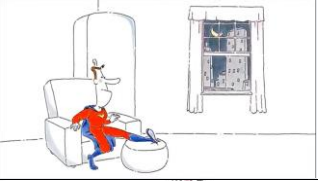





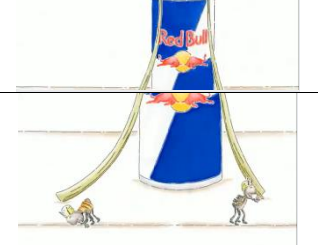
						off! Red Bull gives me wings!
2.	CHESS	30 seconds	A man and Robot	Living room		(0:04) Robot: You don't have a chance against me. I can calculate 90 trillion moves in advance.
						
						(0:12) Robot: Not fair. Not fair.
						(0:16) Red Bull gives you wings
						
3.	PARROTS	40 seconds	Blue parrots and Pink parrots	At tree trunk with forest view		(0:07) Blue parrot: Stop parroting everything.
						(0:09) Blue parrot: Instead, drink a Red Bull and think for yourselves.





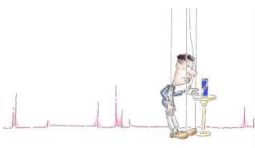

						
						(0:16) Pink Parrot1: Since when do you dictate what we do?
						(0:22) Blue parrot: Oh, well.
						(0:24) blue parrot: Individuality often complicates things.
						(0:28) Red Bull gives you wings.
						(0:22) Blue parrot: Oh, well.
						(0:24) blue parrot: Individuality often complicates things.
						(0:28) Red Bull gives you wings.
4.	FLYIN G FISH	31 seconds	2 man and Fish	Ice lake		(0:02) Brown Jacket: Fish not biting today?









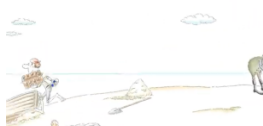
						(0:05) Red Jacket: No, nothing. Seems like they're as tired as I am.
						(0:08) Brown jacket: I guess what you need is a Red Bull, the energy drink.
						(0:13) Red jacket: I don't need energy for fishing.
						(0:16) brown jacket: Not for you, for them.
						(0:18) Red jacket: For the fish?
						(0:19) brown jacket: Wait, watch.
						Red Bull gives them wings.
						(0:25) red jacket: Not bad, but not so good either, dang it.
						(0:30) Thanks for watching.
5.	RALLY	31 Seconds	2 man	Race track		0:00) 80, bridge ahead.

						(0:03) 120, hard left.
						(0:07) 150, second left after the building.
						(0:10) 200, humpback bridge ahead, accelerate hard.
						(0:14) 120, treetop on your right.
						(0:17) 180, watch out for the tower.
						(0:21) 220, slide left at the mountaintop.
						(0:27) climber: Oh yeah, Red Bull gives you wings!
6.	WITCHES	41 Seconds	Old and young Witches	Witch's house		(0:01) mom witch: Wing of bat and foot of crow, eagle's egg and seagull's toe.
						(0:07) mom witch: It's a wasp and ooh, a fly, soon I too

						can take to the sky.
						(0:13) daughter witch: Mom, are you still busy cooking?
						0:16) mom witch: Well, you're welcome to come and help me a bit, Freya.
						(0:19) daughter witch: Mom, there's no helping you anymore.
						(0:22) Don't you know? Red Bull gives you wings.
7.	SUPER HERO	31 Seconds	Super hero	Superhero's House		(Sirine sounds)

						(0:02) Huh? (0:05) Hmm.
						(0:08) Aha.
						(0:09) Sounds like a mission for me.
						(0:16) Oh, empty
						(0:18) Also empty.
						(0:26) Eh, no Red Bull, no wings.
					 No Red Bull. No wings.	
8.	TERMITES	21 Seconds	2 termites	On the table		(0:03) Well, it's about time we got to work.

						(0:14) There we go.
						(0:17) Red Bull gives you wings.
9.	MARI ONETT E	41 Second s	Puppet	In the stage		(0:01) Almost like being attached to strings,
						(0:04) we're not really in control of things.
						(0:06) From the moment you're born, at work or at home, (0:10) when is your life really your own?
						(0:12) Because of this, people looking to grow, (0:15) not everyone, just the ones in the know, (0:17) trust the powers of a special drink,

						(0:19) which frees the mind, we like to think.
						(0:23) It can open your eyes to so many new things, (0:25) and, so the old saying goes, even give you wings.
10.	TREASURE	31 Seconds	2 pirates	At island		(0:00) head pirates: 199, 200.
						(0:06) head Pirates: Here it is. The treasure is down there. Start, dig in.
						(0:10) Quicker, dig quicker.
						(0:13) Here, drink a Red Bull. That's better.
						(0:19) Can you see it? How much is there?
						(0:23) Hello? Have you found the treasure? Hello?
						(0:26) Red Bull gives you wings.

CURRICULUM VITAE



Muhammad Rizky Nurdiansyah was born in Malang on November 1, 2001. He graduated from Malang State High School 2 in 2020. He began his higher education in 2021 in the English Literature Department at UIN Maulana Malik Ibrahim Malang. During his studies at UIN Malang, he joined the internal organization, UAPM Inovasi, for 3 years.