

Cultural Adaptation and Branding Strategy in Noodle Advertising: A Semiotic and Marketing Perspective

Rahmad Faisal¹; Fathu Rahman²; Suryono Effendi¹

¹, Universitas Nasional Jakarta, Indonesia

², Hasanuddin University, Indonesia

ABSTRACT: This study aims to analyze how the visual and verbal elements in the *Mie Sedaap Seaweed Crunch* advertisement construct branding strategies through Barthes' semiotic approach and the marketing concepts of Kotler and Keller. The objectives of this study are; 1) to reveal how visual and verbal signs are constructed in commercial advertisements of Indonesian products with Korean nuances, and 2) to provide a detailed description of visual and verbal meanings that drive the purchasing power of young customers of Indonesia. The method used is descriptive qualitative, with data analysis techniques based on sign interpretation (signification) and modern marketing theory. The findings reveal that visual elements such as the use of Korean actor Ahn Hyo Seop, the color red, and Hangeul script create both denotative and connotative meanings that strengthen associations with Korean culture (Hallyu) and construct a myth of a modern and authentic lifestyle. On the other hand, the marketing analysis based on Kotler and Keller reveals that segmentation, positioning, and differentiation strategies are implemented by selectively adapting Korean culture to target the Indonesian local market, particularly for young consumers who are drawn to global trends. This study emphasizes the importance of cultural adaptation in building a strong and relevant brand image in the global market.

Keywords: Advertising, semiotics, branding strategy, Korean culture, cultural adaptation

I. Introduction

The phenomenon of the rise of Korean products in Indonesia, both in original form and the result of collaboration with local products, shows how strong the appeal of Korean culture is to Indonesian consumers. In recent years, many original Indonesian products have begun to utilize typical Korean elements, both in terms of visual appearance, marketing communication strategies, and product variants (Jung & Lee, 2024; Awanda et al., 2025; Sachiya et al., 2025; Mochammad et al., 2025). The Korean touch in these products is not just a trend, but has become an effective marketing strategy in attracting the attention of the market, especially young people.

Local products that add Korean-language taglines, use brand ambassadors from Korean idols or actors, and provide spicy Korean flavor variants (such as "hot ramyun" or "gochujang") have proven to receive a very positive response from Indonesian consumers. Consumers are not only interested in the product itself, but also in the lifestyle and image offered through its packaging and advertising narrative. It is as if the product becomes more valuable just because it contains a "Korean touch", even though it is produced locally (Amalia et al., 2024; Safitri et al., 2024; Youngsun et al., 2024).

This fact shows the existence of a strong construction of meaning in the marketing communication process. Commercial advertising does not just convey product information, but also forms certain perceptions and

imaginations through the signs used. In this context, the semiotic approach becomes a relevant analytical tool to reveal how visual and verbal signs in advertisements are constructed, interpreted, and received by the audience. According to Roland Barthes, semiotics allows researchers to trace the denotative, connotative, and mythical meanings contained in an advertising message. Therefore, this study aims to analyze how visual and verbal signs are constructed in commercial advertisements of Indonesian products with Korean nuances in order to convey certain meanings to local audiences. In addition, this study also aims to identify and reveal the denotative and connotative meanings contained in the semiotic elements in the advertisement. Through a semiotic approach, especially Roland Barthes' theory, this study is expected to provide a deeper understanding of the marketing communication strategies used in building product image, as well as how these signs influence the perception and interest of Indonesian consumers towards Korean products, both original and those that have been given a local touch.

II. Literature Review

Roland Barthes' Semiotics

Semiotics is the study of signs and how signs convey meaning in various communication contexts. One of the central figures in semiotic theory is Roland Barthes (1964), who developed Ferdinand de Saussure's thinking by introducing three layers of meaning in a sign, namely denotation, connotation, and myth. Denotative meaning is the literal meaning or basic meaning that is directly visible from a sign. Meanwhile, connotative meaning refers to the cultural associations, emotions, and values attached to the sign, which are often influenced by the social and cultural context (Lee, 2024; Chandler, 2024; Faisal et al., 2025; Sabila et al., 2025). As for myth, in Barthes' view, it is a form of ideology or socio-cultural narrative that is created through a connotative process and functions to legitimize certain values in society. In other words, myth makes something that is a cultural construct seem like something natural and universal (Barthes, 1964). This approach allows researchers to dig deeper into the hidden meaning behind the signs used in visual and verbal communication, including in the context of commercial advertising.

In this case, Barthes' theory is used to examine how visual signs (such as the use of Korean idols, colors, facial expressions, and clothing) and verbal (taglines, narratives, or slogans) not only convey product information, but also build an idealized image, values, and lifestyle. Barthes' analysis opens up opportunities to understand how advertising forms certain myths, for example that ideal beauty or a modern lifestyle can be achieved through the consumption of Korean products.

Marketing Communication and Brand Image

Marketing communication is a strategic process in conveying product messages to consumers with the aim of forming perceptions and encouraging purchasing decisions. According to Kotler and Keller (2016), effective marketing communication must be able to create brand awareness, build brand image, and generate consumer engagement. In this case, visual branding and the selection of brand ambassadors are important elements in conveying brand messages effectively.

The use of Korean elements such as K-Pop celebrities, taglines in Korean, and the addition of typical Korean elements (for example, a typical spicy taste or Korean packaging style) are forms of adaptation of marketing communication strategies that adapt to local market tastes, especially young Indonesian consumers who are familiar with the Hallyu wave (Korean Wave) (Kim & Park, 2024; Thompson & Lee, 2025; Ko et al., 2025). By combining the semiotic approach of Barthes (1964) and the marketing communication theory of Kotler and Keller (2016), this study seeks to understand how signs in Korean product advertisements are strategically constructed to influence the perceptions of Indonesian consumers, as well as how cultural meanings are formed and consumed in a commercial context.

III. Research Methodology

This study employs a qualitative approach using Roland Barthes' semiotic analysis method to interpret the visual, verbal, and mythic meanings in the *Mie Sedaap Seaweed Crunch* advertisement. It also incorporates Kotler & Keller's branding theory to analyze the product's segmentation, positioning, and differentiation strategies. The qualitative approach is chosen because the focus of this research is to understand the meanings constructed through cultural signs and marketing communication strategies, rather than to measure or quantify numerical data. According to Creswell (2014), qualitative research is used when the aim is to explore hidden meanings, subjective interpretations, and the socio-cultural context of a phenomenon.

IV. Results

Visual Meaning of Mie Sedaap Seaweed Crunch

The *Mie Sedaap Seaweed Crunch* advertisement features Korean actor Ahn Hyo Seop as the brand ambassador, strategically used to enhance the product's Korean identity through visual appeal and celebrity influence. The bold slogan "SEDAAPNYA KOREA BANGET" along with the background text in Hangeul (Korean script) emphasizes the authenticity and cultural association with Korean cuisine that the brand aims to convey to Indonesian consumers. The use of striking red colors, appetizing food presentation, and labels such as "Korean Spicy Chicken" and "Seaweed Crunch" construct a myth that the product offers not just instant noodles, but a true Korean culinary experience.

Data 1



This analysis uses Barthes' semiotics to interpret the visual nuances in the advertisement. Elements such as Ahn Hyo Seop, the red color, and Korean writing form denotative meanings that develop into cultural and lifestyle connotations. The advertisement constructs the product's image as authentic, modern, and aligned with the Hallyu (Korean Wave) trend. Denotatively, Ahn Hyo Seop is simply portrayed as a Korean man holding the product, but connotatively, he becomes a symbol of quality, the Hallyu trend, and a modern lifestyle. Mythically, his presence—as a highly popular and admired actor in Indonesia, especially among women—creates a strong emotional appeal. Thus, it can be said that the advertisement is primarily targeted at female consumers who have a deeper emotional connection to the actor.

The use of a red background not only symbolizes energy and spiciness but also reinforces the perception that spiciness is an inherent identity of Korean cuisine. Additionally, the image of the food and the use of Hangeul writing strengthen the product's image as authentic and luxurious. The visuals of noodles, chicken, and seaweed evoke the expectation of a Korean restaurant-style culinary delight, while the Hangeul script emphasizes the product's global feel and premium quality.

The Halal logo in the ad serves not only as a guarantee of safe consumption but also creates the myth

that the product is inclusive for Indonesia's Muslim market, expanding its consumer reach. Lastly, the replica of Ahn Hyo Seop's signature adds a personal and exclusive touch; on a mythic level, it enhances the emotional drive—particularly among devoted female fans—to purchase the product as a form of emotional closeness with their idol.

Verbal Elements of Mie Sedaap Seaweed Crunch Advertisement

The verbal elements in the *Mie Sedaap* advertisement reflect a communication strategy closely tied to the construction of meaning and the cultural myth of Korea. The phrase “*Sedaapnya Korea Banget*” is not merely a slogan, but a form of cultural adaptation that blends local nuance (“*Sedaapnya*”) with the global appeal of Korea (“*Korea Banget*”). Connotatively, this slogan builds an emotional connection between Indonesian consumers and Korean culture, which is now viewed as modern, popular, and superior.

The myth constructed here is that by consuming this product, consumers feel connected to a trendy and global lifestyle, reflecting the strong influence of the Hallyu wave. The use of phrases that represent or describe Korean flavors becomes the advertisement's main attraction. When fans of Korean culture see this ad, even if they are not typically interested in instant noodles, curiosity and awareness of trends still encourage them to try the product simply because it promises a “Korean taste” experience.

Visual Meaning of Indomie Korean Ramyeon Series

The variant name “Korean Spicy Chicken” and the innovative claim “Now with Seaweed Crunch” reinforce the impression that Korean flavor is exclusive, modern, and authentic. These two phrases carry strong associations with Korean street food commonly featured in dramas or Korean entertainment content, creating the perception that consumers can enjoy the atmosphere of Korean cuisine through a single pack of instant noodles. This highlights that the use of verbal elements goes beyond mere product information—they act as symbols of cultural identity and a trendy lifestyle. Society, especially fans of Korean culture, tends to view the product as part of their imaginative experience of Korea, further amplifying the myth and overall appeal of the advertisement.

This section explores the visual meaning of the *Indomie Korean Ramyeon Series* using semiotic analysis. The advertisement emphasizes elements such as Korean cultural imagery, bold packaging colors, and modern aesthetics to attract young, trend-conscious consumers. These visual cues are strategically designed to convey a sense of authenticity, aligning the product with the global popularity of Korean food and the Hallyu wave.

The visual presentation of the *Indomie Korean Ramyeon Series* is carefully crafted to appeal to consumers who are influenced by Korean pop culture and global food trends. By incorporating vibrant packaging, Korean symbols, and stylish visuals, the advertisement positions the product as both modern and culturally relevant. These visual elements function not just as attention-grabbers but as signifiers of taste, quality, and trendiness, inviting the audience to associate instant noodles with a premium Korean culinary experience. The use of semiotic signs builds a myth that eating this product offers a taste of Korea, making it desirable for consumers seeking novelty and cultural connection through food.

Data 2



In the *Indomie Korean Ramyeon Series* advertisement featuring NewJeans, the visual elements are intentionally designed to showcase the five members of NewJeans, each representing the image of the *Indomie* Korean variant. This visual emphasizes associations with youthfulness, cheerfulness, feminine energy, and the influence of Korean pop culture (Hallyu), which is very popular among Indonesian youth. The background colors used—pink, blue, and pastel—evoke a cheerful, feminine, and dreamy atmosphere, a visual aesthetic that often appears in the K-pop industry. These color choices represent the target audience's tastes and emotional closeness to the message, which ranges from teenagers to young adults.

Other visuals, such as the image of noodles in a pot, depict the product as a casual dish that still maintains the rich flavor and authenticity of Korean cuisine. The choice of a pot as a container represents Korean dining culture, where ramyeon is typically served in simple metal pots. In addition, emojis of hearts and music notes enhance the mood of fun, globalism, and pop culture that aligns with NewJeans' identity as the voice of Korean youth, symbolizing the spirit of modern youth. The use of Korean writing “매운맛” (maeunmat = spicy) reinforces the authenticity of Korean flavors and highlights the spicy character of this variant. Even though it carries Korean vibes, *Indomie* still maintains trust as a local brand by combining Korean culture with familiar Indonesian flavors.

The presence of NewJeans as brand ambassadors in the packaging adds high branding value to the product. Their youthful, cute, and trendy image reflects the Korean idol culture, which is currently highly admired. The visual of NewJeans not only conveys the product's cultural identity but also becomes a selling point that strongly appeals to fans of K-pop or Korean culture in general. This makes the product not only a food item but also part of the consumer's imagination and emotional connection to Korea. Through this strategy, *Indomie* effectively captures the teenage market by intertwining emotional messages and consumption desires.

Verbal Meaning of *Indomie Korean Ramyeon Series*

In the verbal elements of the *Indomie Korean Ramyeon Series* advertisement, the slogan “OH MY GOOD! IT'S INDOMIE” appears full of expression and is spoken in a fun, youthful, and excited tone typical of K-pop fans. **Denotatively**, this sentence is a form of promotion aimed at grabbing attention with an element of surprise. However, **connotatively**, the use of this language style reflects youthful enthusiasm and aligns with popular expressive trends in Korean culture. The **myth** built from this slogan is an image of Korean teenage culture that is cheerful, active, and spontaneous, making the Indomie product feel in tune with modern teenage lifestyles, including in Indonesia.

Next, the phrase “KOREAN RAMYEON SERIES” as the product variant name **denotatively** indicates that it is a ramen noodle series with Korean flavors. **Connotatively**, it strengthens the product's **positioning** as authentic Korean ramen in the eyes of local consumers. The **myth** constructed is the illusion that by eating this Indomie variant, consumers are experiencing Korean culture directly. The presence of Korean writing “맛있다”

(**masitda = delicious**) further emphasizes the authenticity of Korean culture in this product. This writing not only gives an impression of originality but also builds a certain **prestige**, as if the consumer is part of the exclusive and exciting global Korean trend.

Lastly, flavor descriptions on the packaging such as “**Hot Spicy Chicken**” and “**Carbonara**” also function as important verbal elements. **Denotatively**, these are flavor options offered to consumers. **Connotatively**, the names show product innovation that adopts popular Korean flavor trends. The **myth** being built is that consumers can experience various Korean taste sensations just by enjoying Indomie. Specifically, the “Carbonara” flavor is very relevant to teenage tastes, and this variant is associated with the presence of *NewJeans* as a representation of Korean youth. This strategy makes the product feel closer to young Indonesian consumers, who tend to idolize the current Korean lifestyle.

Myths

The widespread **Hallyu (Korean Wave)** phenomenon that is now sweeping the world, especially in Asia including Indonesia, has had a significant impact on various sectors, including the **food industry**. Korean culture, once known only through music and dramas, has now extended into lifestyle, fashion, and food. This phenomenon has led many producers to compete in linking their products to elements of Korean culture to attract market attention. One commonly used strategy is offering “Korean-flavored” food product variants, from instant noodles and snacks to beverages, to strengthen appeal among consumers who idolize all things Korean.

In addition, to deepen the Korean feel in their products, many companies also create **Korean-styled taglines** and collaborate with famous Korean actors or actresses as **brand ambassadors**. Using Korean public figures is no coincidence, given the large fan base of K-pop and K-dramas in Indonesia, particularly among **teenagers and young women**. The presence of a Korean brand ambassador creates an emotional connection between the consumer and the product, arousing **curiosity and purchase intent**. Even consumers who may not initially be interested in the product might be encouraged to buy just to experience something associated with Korean culture.

A clear example of this strategy can be seen in food product advertisements such as **Mie Sedaap Seaweed Crunch** and *Indomie Korean Ramyeon Series*. In Mie Sedaap Seaweed Crunch, the presence of actor **Ahn Hyo Seop**, the use of **Hangeul writing**, and distinct Korean visuals are key elements that build the **myth** of quality and modernity. Meanwhile, in *Indomie Korean Ramyeon Series*, the Korean elements focus more on **flavor innovation** and **packaging**. The use of Korean terms in flavor names and the cheerful designs reinforce the association with Hallyu culture, enhancing its appeal among Korean fans in Indonesia.

Specifically, for *Indomie Korean Ramyeon Series*, the product emphasizes **flavors that attract young Indonesian women**. From brightly colored and playful packaging to flavor choices like **Carbonara**, **Spicy Garlic**, and **Cheese Buldak**, everything is designed to suit current teenage tastes. Flavors like Carbonara, which are creamy and trendy, are highly favored by young women who want to try food that feels **modern and exotic**. This strategy not only sells taste but also promotes a **cheerful and trendy lifestyle** closely tied to today’s youth identity.

Looking at the pattern built into these products, the dominant myth emphasized is about targeting **female consumers, modernity, and contemporary trends** in Indonesia. **Hallyu culture is used as an effective tool to sell products**, by associating product consumption with being part of a global trend. In other words, buying a product labeled “Korean flavor” is no longer just about taste, but about **social identity**—being part of a modern community that follows current developments. Thus, Hallyu culture is no longer seen only as entertainment but has also been strategically utilized as a **marketing tool**. Industry players view Korean culture as a symbol of **modernity, quality, and global lifestyle** that is in demand. Therefore, linking products with Hallyu becomes an effective move to expand markets and increase profits, in line with rising enthusiasm for all things Korean.

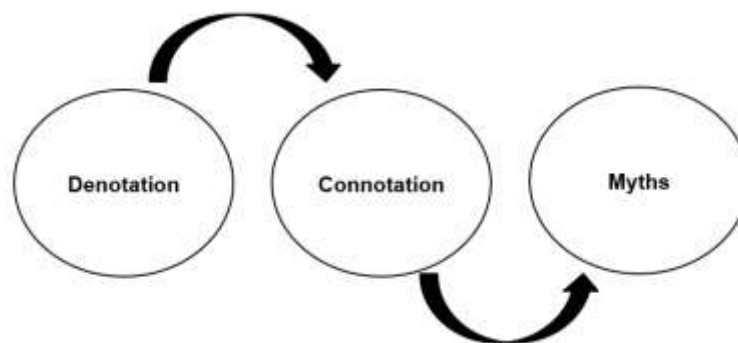


Figure 1. The Three Orders of Signification in Barthes' Semiotic Theory

In semiotic analysis, **denotation** refers to the basic meaning or what is directly visible from a sign—namely, the concrete form that is first perceived by the senses, such as an image of a Korean actor, the color red, Hangeul writing, or product packaging. From this denotative meaning, a **connotative** meaning develops—this is a deeper cultural, emotional, or value-based interpretation shaped by the experiences and background of a society.

This **connotation** then gives rise to **myth**—a system of meaning that is perceived as natural or taken for granted in social perception. Myth emerges due to conventions in society—unwritten agreements that make certain interpretations common and widely accepted. For example, the figure of a Korean actor is no longer seen merely as an entertainer, but rather as a symbol of quality, modern lifestyle, and global appeal, due to the deeply rooted cultural convention of the **Hallyu** wave in today's Indonesian society.

Kotler & Keller (2016) Analysis (Translation)

This section explains how visual and verbal elements in advertising work to build a strong brand image, as adopted from Kotler & Keller (2016). Visuals such as the use of Ahn Hyo Seop, the color red, and Hangeul writing, combined with verbal elements like the delivered message, create associations with a modern and authentic Korean lifestyle, and link the product to current global trends.

1. Market Segmentation

Segmentation Variable	Example
Geographic	This advertisement targets markets in countries influenced by the Hallyu trend, such as Indonesia, the Philippines, and other Southeast Asian countries. In addition, the use of Korean cultural elements, such as Hangeul writing and imagery reflecting Korean cuisine, targets consumers interested in Korean culture.
Demographic	This ad targets young consumers, both male and female, with middle to upper income and educational backgrounds, as they tend to be more open to global trends and more appreciative of authentic culinary experiences.
Psychographic	It targets consumers with a hedonistic and modern lifestyle who enjoy new culinary experiences and are oriented toward quality and authenticity—such as Korean culture enthusiasts seeking luxury and the experience of fine dining.
Behavioral	This ad targets consumers who are loyal to Korean brands or those looking for specific benefits, such as authentic spicy flavors or the convenience of instant food that still offers a high-quality and authentic culinary experience.

(Based on Kotler & Keller, 2016)

(Adapted from Table 7.1 — Major Segmentation Variables)

This advertisement applies precise market segmentation by aligning Korean cultural elements to attract consumers from various backgrounds. From a geographic perspective, the targeted markets include countries influenced by the Hallyu phenomenon, such as Indonesia, the Philippines, and other Southeast Asian nations that are already familiar with Korean culture. The use of elements like Hangeul writing and imagery reflecting Korean cuisine further enhances its appeal to consumers interested in this cultural trend.

From a demographic standpoint, the ad targets young consumers with middle to upper income levels and

higher education backgrounds, as they tend to be more receptive to global trends and value authentic culinary experiences from abroad. Furthermore, the advertisement also targets consumers with specific psychographic characteristics—those who lead a hedonistic and modern lifestyle, prioritizing new, high-quality, and authentic culinary experiences. These include fans of Korean culture who seek luxury in their dining experiences.

From a behavioral perspective, the ad targets consumers who are loyal to Korean brands or those seeking specific product benefits, such as authentic spicy flavors or the convenience of instant food that still delivers a high-quality and authentic culinary sensation.

With this accurate market segmentation, the advertisement can effectively reach various consumer groups with diverse preferences and needs, fostering a stronger emotional connection to the brand.

2. Branding Strategy (Positioning and Differentiation)

This section analyzes the branding strategy of the Mie Sedaap Seaweed Crunch advertisement through the lens of positioning and differentiation. The ad positions the product as a premium instant noodle with authentic Korean flavor and differentiates itself through its signature spiciness, the cultural touch of Hallyu, and convenient consumption.

Branding Aspect	Example
Points-of-Difference (PODs)	The authentic Korean spicy flavor and luxurious culinary experience that cannot be matched by competitors, combined with increasingly popular Korean cultural elements (Hallyu), and the Halal logo that appeals to the Muslim market.
Points-of-Parity (POPs)	The convenience of instant noodles, which is shared by all competitors in the instant noodle category, along with product quality that meets general fast food standards.
Value Proposition	"Authentic instant noodles with luxurious and modern Korean flavors, delivering a high-class culinary experience with convenience and speed."
Brand Mantra	Authentic, Convenient, Korean

(Based on Kotler & Keller, 2016)

(Adapted from Table 10.2 — Criteria for Choosing Points-of-Difference and Points-of-Parity)

The branding aspect of this advertisement clearly illustrates the power of differentiation that makes the product stand out in a competitive market. The Points-of-Difference (PODs) lie in the authentic Korean spicy flavor and the luxurious culinary experience that competitors cannot replicate. By integrating popular Korean cultural elements (Hallyu) and including a Halal logo, the ad not only targets consumers seeking authentic flavors but also broadens market access, particularly to Muslim consumers. This creates a unique identity that sets the product apart from other instant noodles.

On the other hand, the Points-of-Parity (POPs) ensure that the product still meets the basic standards required to compete in the instant noodle category. Convenience and quality comparable to other instant noodle products are essential attributes. The Value Proposition offered is a combination of luxurious Korean flavor and a high-class culinary experience, coupled with ease and speed—promising convenience without sacrificing quality. With a Brand Mantra that is short yet compelling—"Authentic, Convenient, Korean"—the brand effectively captures the essence of what it offers: authentic Korean taste in a practical and accessible form.

This analysis combines Barthes' semiotic approach and Kotler & Keller's marketing concepts, as both complement each other in understanding advertising communication strategies comprehensively. Barthes' semiotics is used to dissect the visual, verbal, and mythological meanings behind the ad elements, revealing how visual signs and language shape the cultural and lifestyle perceptions associated with the product. Meanwhile, Kotler & Keller's theory helps contextualize how these meanings are translated into concrete business strategies such as market segmentation, positioning, and brand differentiation.

By combining both, this analysis not only interprets the meanings constructed by the advertisement but also shows how those meanings are optimized to achieve marketing goals and build brand image in consumers' minds. This integrated approach provides a more holistic discussion, as it explains both the symbolic dimension of the product and the strategic logic behind the designed marketing communication.

3. Cultural Adaptation

According to Kotler & Keller (2016), cultural adaptation refers to adjusting marketing strategies and brand communication to the values, norms, symbols, and cultural preferences of the target market. This adaptation is essential to ensure that the brand message is well-received across cultures, thereby increasing promotional effectiveness and product acceptance.

In the context of this study, cultural adaptation is strongly reflected through the integration of Korean cultural elements in the Mie Sedaap Seaweed Crunch advertisement. The use of Korean actor Ahn Hyo Seop, Hangeul writing, and visuals of Korean cuisine are not only aesthetic appeals but also strategies to build emotional closeness with consumers influenced by the Hallyu trend. These elements suggest that the product is not just selling instant noodles, but delivering an authentic Korean culinary experience in an easily accessible form.

This strategy aligns with Kotler & Keller's concept of cultural adaptation—adjusting brand communication to the cultural values and symbols of the target market. By including the Halal logo, the ad also demonstrates sensitivity to local cultural and religious norms, such as those of Muslim consumers in Indonesia. This approach shows that the brand does not simply adopt foreign culture, but adapts it to fit local values, enhancing the ad's appeal and increasing the product's relevance in the eyes of consumers.

V. Conclusion

This study shows that the advertisements for Mie Sedaap Seaweed Crunch and Indomie Korean Ramyeon Series strategically combine visual and verbal elements to construct strong cultural, social, and commercial meanings. Using Barthes' semiotic approach, it is revealed that visual signs such as Ahn Hyo Seop's presence, red color, food imagery, Hangeul writing, and playful packaging elements (especially in Indomie products) create myths of authenticity, luxury, modernity, and trendy appeal. Meanwhile, from Kotler & Keller's marketing perspective, it becomes clear that these meanings are translated into effective branding strategies through specific market segmentation, targeting youth—especially females—who are exposed to Korean cultural trends.

In both products, the combination of Korean cultural elements and emotional appeal to young audiences strengthens the products' positioning as premium, globally inspired instant noodles. These products do not merely offer new flavors but also sell an experience and a modern, aspirational lifestyle. Through attractive packaging, popular flavor choices like Carbonara, and strong associations with Korean culture, these two brands construct a cultural narrative that positively shapes consumer perceptions.

The combination of semiotic analysis and branding strategy proves that successful marketing communication depends not only on a product's functional value but also on the ability to construct a strong cultural story that resonates with the target market. These advertisements succeed in transforming instant noodles into symbols of identity, modernity, and global trends, expanding market appeal through an approach that consistently communicates authenticity, convenience, emotional resonance, and aspiration.

References

- [1] Amalia, L., Wulandari, D. K., Hadiputra, D. K., & Heriyati, P. (2024). The influence of Korean Wave, brand ambassador, Koreanesque brand image on purchase intention of local cosmetic. *Eduvest – Journal of Universal Studies*, 4(12), 12128–12146. <https://doi.org/10.59188/eduvest.v4i12.1645>
- [2] Awanda, K. S., Pradana, M., Wardhana, A., Joviano, R., & Rintaningrum, R. (2025). Consumer behavior analysis of Korean beauty products in Indonesia: Factors that influence market preferences. *Journal of Posthumanism*, 5(5), 3616–3626. <https://posthumanism.co.uk/jp/article/view/1800>
- [3] Barthes, R. (1964). *Elements of Semiology* (A. Lavers & C. Smith, Trans.). Hill and Wang. (Original work published in French)
- [4] Chandler, D. (2024). *Semiotics: The Basics* (Updated ed.). Routledge.
- [5] Creswell, J. W. (2014). *Research design: Qualitative, quantitative, and mixed methods approaches* (4th ed.). SAGE Publications.
- [6] Faisal, R., Rahman, F., Efendi, S., Sosrohadi, S., & Sachiya, F. (2025). Analysis of signs on online ads: Roland Barthes' perspectives. *International Journal of Arts and Social Science*, 5(2).

-
- [7] Jung, S., & Lee, H. (2024). Cross-national consumer research using structural topic modelling: Consumers' approach–avoidance behaviours toward Korean beauty products. *International Journal of Consumer Studies*, 48(2), 345–360. <https://doi.org/10.1111/ijcs.12923>
- [8] Kim, H., & Park, S. Y. (2024). Global youth consumption and the Hallyu effect: A cross-national survey of K-pop branding impact. *Journal of International Marketing*, 32(1), 45–63. <https://doi.org/10.1177/1069031X231234567>
- [9] Ko, Y., Kyeongjae, P., Jung, S., Sosrohadi, S., & Andini, C. (2025). Revisiting EPS TOPIK: Addressing linguistic and cultural challenges for migrant workers in South Korea. *International Journal of Current Science Research and Review*, 8(2), 904-910.
- [10] Kotler, P., & Keller, K. L. (2016). *Marketing management* (15th ed.). Pearson Education Limited.
- [11] Lee, J. W. (2024). Semiotics. In *Encyclopedia of Sport Management* (pp. 850–851). Edward Elgar Publishing. <https://doi.org/10.4337/9781035317189.ch497>
- [12] Mochammad, T. P. A., Sachiya, F., Faisal, R., Sosrohadi, S., & Mahdori. (2025). *A Pragmatic and Equivalence-Based Analysis of Korean Honorifics in Indonesian Translation*. *International Journal of Innovative Science and Research Technology*, 10(3), March. <https://doi.org/10.38124/ijisrt/25mar872>
- [13] Sabila, A. S., Anjani, S. D., & Sosrohadi, S. (2025). Semiotic Analysis of Local Cultural Representation and Fingerprint Painting Authenticity on Indonesiana TV's YouTube Channel. *ELS Journal on Interdisciplinary Studies in Humanities*, 8(1), 133-142.
- [14] Sachiya, F., Faisal, R., Sosrohadi, S., Mahdori, M., Aditya, T. P. M., & Andini, C. (2025). A comparative analysis of Indonesian and Korean verbs: A semantic and pragmatic perspective. *International Journal of Arts and Social Science*, 8(3), 89-97.
- [15] Safitri, Z. E., Santoso, M. R., & Rofilla, A. (2024). Impact of Korean brand ambassadors on purchase decisions at Tokopedia: A systematic literature review. *Jurnal Sains Pemasaran Indonesia*, 23(3), 229–245. <https://doi.org/10.14710/jspi.v23i3.229-245>
- [16] Thompson, J. A., & Lee, C. W. (2025). Korean cultural branding strategies in Southeast Asian food markets: Effects of spicy flavor variants and linguistic cues. *International Journal of Consumer Research*, 47(3), 289–305. <https://doi.org/10.1016/j.ijcr.2025.03.004>
- [17] Youngsun, K., Sosrohadi, S., Andini, C., Adinda, R., Jae, P. K., Yookyung, K., & Jung, S. (2024). Beyond the Korean Wave: Understanding the Motivation of Among Indonesian Gen Z to Learn Korean in the K-Pop Trend. *International Journal of Current Science Research and Review*, 7(06).