

Peirce's Trichotomy in Visual and Written Text of the *Honor of Kings*' Global Launch Edition Advertisements: A Semiotic Analysis

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Abstract

This study analyzes the use of semiotic signs in Honor of Kings global launch edition advertisements through Peirce's trichotomy theory. The research focuses on analyzing the visuals and written text in the ads to understand how these elements convey messages. This research employed a descriptive qualitative method with purposive sampling data collection. From the 38 data that the author found, 11 data were taken in the form of 7 visuals and 4 written texts from two video advertisements entitled "Welcome to Honor of Kings" and "Honor of Kings Launch Date Trailer." The research findings reveal that the combination of visual and written text creates a cohesive and continuous narrative that increases audience engagement and interest. This study contributes to the field of semiotics and marketing by showing how semiotic elements in advertising can shape meaningful and effective communication strategies. The findings offer insights for marketers and academics on improving message delivery in digital media through semiotic signs.

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INTRODUCTION

Semiotics is a field of study that discusses everything that is considered a sign. According to Umberto Eco (1976) semiotics is not only concerned with signs in the general sense, but also focuses on how signs represent something else. Chandler (2007) emphasizes that semiotics not only studies the sign itself, but also the relationship between the sign, the object it represents, and the audience that interprets it. It examines how signs function as tools to convey messages, whether verbally, visually, or in other forms. According to Saussure (1959, p.65), a founder of semiotic theory, defined a sign as something consisting of signifier and signified, which interact to form meaning. This understanding was further developed by Peirce with the concept of trichotomy which provides a more detailed framework in understanding the relationship between the sign and the meaning produced.

Charles Sanders Peirce introduced the trichotomy theory of signs that breaks down signs into three main components consisting of representamen, interpretant, and object. A representamen is something that functions as a sign, such as a word, image, or symbol that represents something else. The object is the thing or concept referred to by the sign, i.e. the real entity or idea to which the representamen refers. Meanwhile, the interpretant is the understanding or meaning formed in a person's mind when they interact with the sign and the object it represents. In other words, the interpretant is the result of mental interpretation of the sign and its object (Chandler, 2007, p.29). When these three elements interact, the process of semiosis occurs, which is the process in which meaning is formed based on the representation of the sign. In addition, the representamen, object, and interpretant also have their own classification. Representamen is divided into *qualisign*, *sinsign*, and *legisign*. Objects are classified into *icons*, *indexes*, and *symbols*. Interpretants are also divided into three types namely *rheme*, *dicent*, and *argument* (Asriningsari & Umayana, 2010, p.76-77). These three elements work together to form a complete meaning in semiotic process. Moreover, semiotic signs can appear in any media such as because of their wide use, including advertisements which are one of the communication media in the digital era.

Advertisement aims to increase consumer awareness of new products, provide consumers with education about brand benefits, and create a positive image of the advertised brand (Sakinah et al., 2020). Along with the development of technology, advertising is also packaged through more modern digital marketing. Modern digital advertising refers to the utilization of one or more digital or electronic platforms to promote and advertise products or services, by applying various promotional strategies using digital technology (Jossy & Reena, 2024). One of the main aspects of modern digital advertising is the use of the internet, where advertising promotions are carried out through applications, websites, e-commerce, social media, and other online platforms (LSPR News, 2023). On the other hand, traditional advertising methods use media such as television, radio, newspapers, magazines, and billboards, which differ from digital advertising platforms in reaching and engaging audiences (Santiago, 2024). Modern advertising uses digital networks and incorporates different types of elements such as text, images, audio, and video in its advertisements. These elements contain the use of semiotic signs (Santiago, 2024). In this context, semiotics provides a tool to analyze the elements in an advertisement and how they shape the message through the signs used in the advertisement. Semiotics can provide an understanding of how signs create meanings that are not always explicit or immediately apparent (Chandler,

2007). This will make it easier for audiences to interpret the semiotic signs in modern digital advertising.

Advertisements can be divided into written text and visual text, with each type having an important function in advertising communication. Visual text includes images, colors, typography, and other visual elements that convey messages non-verbally. Kress & Leeuwen (2006) in *Reading Images: The Grammar of Visual Design* emphasize that visual elements have a grammatical structure that can convey values and emotions without the need for words, making visual text an effective aspect in attracting attention and creating a quick emotional response from the audience. On the other hand, written text includes verbal elements such as slogans, taglines, and product information. Roland Barthes (1977, p.40-41) explains that written text functions as an anchorage, which helps clarify the meaning of visuals and limits the potential for multi-interpretation. As such, written text helps direct the audience to the more specific message of the advertisement. Guy Cook (2001) also emphasizes that advertising works multimodally, where the combination of written text and visuals creates a richer and more complex message, with visuals building emotional imagery, while text provides explicit information. These two elements work synergistically to create a more effective advertising message. Including in the *Honor of Kings* advertisement which is the object of this study.

Honor of Kings is a mobile Multiplayer Online Battle Arena (MOBA) game developed by TiMi Studio Group and released in 2015. The game quickly became one of the most popular games worldwide, especially in China, where it has consistently topped the rankings as the best-selling game (Alice, 2024). The game features intense 5v5 player combat with a variety of unique heroes. The heroes take reference from mythological figures, each of which has different skills and roles such as Warrior, Magician, and Assassin.

As one of the most popular games in the world, *Honor of Kings* advertisement not only offer product, but also present an emotional connection with the audience through a combination of visual elements as well as text elements such as slogans that reinforce the advertisement message. In other words, *Honor of Kings* advertisement convey messages through semiotic signs that are rich in meaning. In this case, the use of Peirce's trichotomy theory becomes very important because the elements in the advertisement, both visual and written, require a semiotic approach to be interpreted systematically. Especially through Peirce's theory that divides signs into three main components consisting of representamen, object, and interpretant (Chandler, 2007, p.29). Peirce's theory presents a detailed analysis of both types of advertising signs, both visual and written text, so as to reveal how

advertisements create effective meanings that are able to attract audience attention. By understanding how these meanings are processed by the audience, this research contributes to the understanding of advertising effectiveness in the digital age, where visual and textual elements are the main tools to influence consumers.

The *Honor of Kings* game advertisement is a strategic choice for this research. Because currently the game has been officially released globally and is one of the most popular mobile games in the world which is predicted to surpass its competitor, *Mobile Legends*, which is the number one MOBA game in the world. Research that focuses on *Honor of Kings* advertisements is important because the game's marketing strategy utilizes a combination of audio-visual elements that are relevant to the digital age. This makes the game advertisement an ideal case study to understand how semiotic elements function in modern digital advertising.

There are several previous studies that serve as sources to support this research. The first research was conducted by Nur Ainun (2021) entitled *Sign in Candy's Advertisement "Mentos" by Using Peirce's Perspective*. This research uses a qualitative descriptive method to examine the types of signs in Mentos advertisements with Charles Sanders Peirce's semiotic theory, which includes symbols, indices, and icons. Ainun analyzed three Mentos advertisements and showed how each type of sign is used strategically to convey the product's message. The findings from this study reveal a diverse range of signs with different semiotic functions, providing insights into the way advertisements create meaning and communicate with audiences.

The second research was conducted by Putri Khairatul Uzma (2021) from State Islamic University of Sunan Gunung Djati Bandung with her research entitled *The Triadic Semiotic Model of Icon and Symbol on Face Powder Advertisement*. The analysis of signs in face powder advertisements was carried out using Peirce's semiotic theory. Uzma analyzed 32 powder advertisements from Sephora website and found that the semiosis process in these advertisements shows the natural and perfect appeal of the product. Symbols in the text represent the brand, while icons in the product and model photos emphasize ease of use and ideal beauty results. The study concludes that semiotics in advertising can create special meanings and images for consumers, reflecting the impression of simplicity, elegance and perfect beauty.

The last research was conducted by Maudy Ariana Kemuning (2021) from State Islamic University of Sunan Gunung Djati Bandung with her research entitled *Triadic Relation Analysis of Nike's Shoe Advertisement by Peirce Theory*, she explores the process of semiosis and the meaning of symbols and

taglines in Nike shoe advertisements using Peirce's semiotic theory. Kemuning analyzed the representamen, interpretant, and object elements in the images and taglines of Nike's advertisements by using a qualitative approach. The results show that the advertisement displays products that are ideal for use when exercising, thus creating positive perceptions in consumers. The semiotic analysis presented can help consumers to understand the message conveyed in Nike advertisements.

The difference between this research and previous studies lies in the aspect of object selection and data classification. This research analyzes advertisements in the form of videos while the three previous studies analyzed advertisements in the form of posters. The reason why the researcher took advertisement in the form of video is to analyze how semiotic signs are applied in modern digital advertising. In addition, this research will present data in the form of visual text and written text by explaining the semiotic process through Peirce's trichotomy theory in the *Honor of Kings* advertisement. In addition, this study will present data in the form of visual text and written text by explaining the semiotic process through Peirce's trichotomy theory in the *Honor of Kings* advertisement. Where previously there had been no research that specifically discussed Peirce's trichotomy theory by dividing the data into visual text and written text.

RESEARCH METHODOLOGY

This study used two video advertisements for the MOBA game *Honor of Kings* global launch edition entitled "Welcome to Honor of Kings" and "Honor of Kings Launch Date Trailer" as research objects. From a total of 38 signs found in these advertisements, 11 signs were selected for analysis, consisting of 7 visual texts and 4 written texts. Data selection was done through purposive sampling, which is the selection of samples based on certain criteria relevant to the research objectives (Machali, 2021, p.74-75). Data were collected through documentation in the form of interview notes, personal documentation, pictures, and video footage, in accordance with the descriptive qualitative method described by Fiantika et al. According to Fiantika et al. (2022, p.3-5) states that this method involves collecting non-numerical data, such as words and visuals, which allows researchers to explore social phenomena.

At the analysis stage, the data was categorized into visual and written texts. Peirce's trichotomy theory was applied to analyze these texts, focusing on three main things: representamen, object, and interpretant (Chandler, 2007, p.29). The representamen is further subdivided into *qualisign*, *sinsign*, and *legisign*. Objects become *icons*, *indexes*, and *symbols*. Then the interpretant is divided into *rheme*, *dicent*, and *argument*. This detailed categorization can

present a comprehensive analysis of how each sign functions in the context of the advertisement.

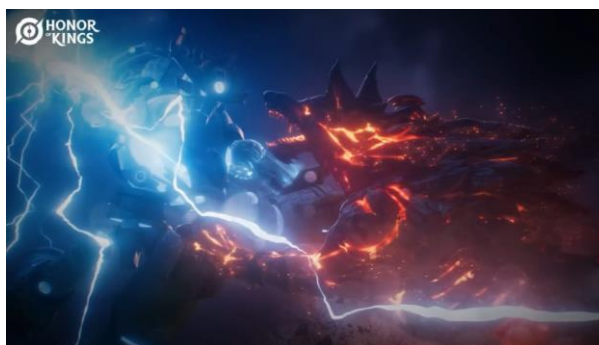
RESULT AND DISCUSSION

From 38 data that researchers found in the two *Honor of Kings* advertisements entitled "Welcome to Honor of Kings" and "Honor of Kings Launch Date Trailer", there are 11 data that the author will analyze. The data is classified into 7 data in the form of visual text, and 4 data in the form of written text. According to Kress & Leeuwen (2006) visual text helps communicate messages effectively by providing an emotional context that is difficult to achieve if only through text. Meanwhile, written text in advertisements not only serves to provide information, but can also guide the viewer's interpretation of the visual text and reinforce the overall message (Cook, 2001). The following is a separate analysis of the data in the form of visual and written text in the *Honor of Kings* advertisement.

Data Analysis of Visual Text in Honor of Kings Advertisement

There are 7 data in the form of visual text which contains semiotic signs that can be studied using Peirce's trichotomy theory. The scenes analyzed below represent the outline of the entire narrative flow of the *Honor of Kings* advertisement. The following is an explanation of each scene when analyzed through Peirce's trichotomy theory:

Figure 3.1.1 Two monster camps fighting each other
(Source: "Welcome to Honor of Kings" advertisement, min, 0:04)



The *Honor of Kings* advertising data in figure 3.1.1 opens the storyline by showing two opposing monster camps, namely the red and blue camps. Based on Peirce's trichotomy theory, this scene can be analyzed into *representamen*, *object*, and *interpretant*. As a *representamen*, the *qualisign* is seen in the use of

contrasting colors between blue and red, which creates a feeling of tension and shows the conflict of the two opposing camps. The *sinsign* is present through the actual action of the two monsters fighting, giving a direct depiction of the battle in the advertisement. The *legisign* is in the symbolization of the red and blue colors that represent opposing forces. In the *object*, the *symbol* appears in the colors of the monsters that symbolize opposite traits, such as blue which symbolizes calmness and red which symbolizes aggressiveness. *Index* is seen in the movement and position of monsters attacking each other, signifying the intensity of the battle. *Icon* is reflected in the visual design of the monsters, showing the unique characteristics of each camp such as certain powers or elemental elements associated with their respective colors. In the *interpretant*, the *rheme* creates the expectation that this battle will produce tense dramatic moments. The *dicent* emphasizes that the fight between these two camps is very important to the story, depicting the struggle between two forces. Meanwhile, the *argument* implies that choosing which camp to fight for has a significant impact in the game, encouraging the audience to invest emotionally in the outcome of the conflict between the two monsters fighting in the *Honor of Kings* advertisement.

Figure 3.1.2 Several fantasy storybooks
(Source: "Welcome to Honor of Kings" advertisement, min, 0:21)



In figure 3.1.2 the *Honor of Kings* advertising data shows a scene of several fantasy storybooks, with the context that Fang is giving Ying some references so that she can compose an interesting *Honor of Kings* game storyline. Based on Peirce's trichotomy theory, this scene can be analyzed into *representamen*, *object*, and *interpretant*. As a *representamen*, *qualisign* is seen in the appearance of books that have illustrations of fantasy themes. *Sinsign* appears in the form of books in the scene as a tangible element that the audience can see. *Legisign* is seen in the context of books as a tool to explore narrative and creative ideas in the world of fantasy stories. In the *object*, the *symbol* is in the form of a

book that symbolizes knowledge, imagination, and inspiration. *Index* appears when Fang gives Ying a story reference, showing the cause-and-effect relationship between the book and Ying's expected inspiration. *Icon* is reflected in the book's cover design which depicts an interesting fantasy theme. In the *interpretant*, the *rheme* creates an expectation that these books contain interesting stories and will provide new ideas for Ying. The *dicent* suggests that by getting inspiration from Fang, Ying will gain insights that help her compose interesting stories. Meanwhile, the *argument* implies that inspiration from books is crucial in shaping the character experience in *Honor of Kings*, encouraging players to understand the value of knowledge and creativity in the game.

Figure 3.1.3 Ying and her friends are on a ship for an adventure
(Source: "Welcome to Honor of Kings" advertisement, min, 0:26)



Figure 3.1.3 depicts Ying on the ship with her group, continuing the storyline of Fang who is inspiring the story. Based on Peirce's trichotomy theory, this scene can be analyzed into *representamen*, *object*, and *interpretant*. As a *representamen*, the *qualisign* arises from the adventurous atmosphere displayed, where the vast sea and the ship give the impression of freedom and exploration. *Sinsign* is seen in the direct interaction of Ying and her group on the boat, showing the dynamics of the group. The *legisign* comes in the concept of "sailing the seas" which symbolizes travel and new discoveries in adventure stories. In the *object*, *symbol* is seen in the ship which is conventionally associated with new quests in adventure. *Index* is seen in Ying's position on the ship, showing her involvement in the journey and readiness to face challenges. *Icon* appears through the easily recognizable visual of the ship as a means of sea transportation, connecting the audience to the concept of exploration. In the *interpretant*, the *rheme* creates the expectation that this journey will offer exciting experiences and new explorations. The *dicent* states that Ying and her group are sailing towards the experience of exploring a new world. While the *argument*

implies that the game offers the experience of exploring a vast and mysterious world, encouraging players to feel the freedom of adventure in *Honor of Kings*.

Figure 3.1.4 Luara leads her troops to fight the bandits
(Source: "Welcome to Honor of Kings" advertisement, min, 0:46)



Figure 3.1.4 in the *Honor of Kings* advertisement, the scene shows Luara leading her troops to attack bandits who are holding citizens hostage. The story is the second inspiration from Fang to Ying, which focuses on a fierce battle. When using Peirce's trichotomy theory, this scene can be analyzed into *representamen*, *object*, and *interpretant*. As a *representamen*, the *qualisign* is seen in the intensity and tension of the scene, depicting Luara's qualities of courage and leadership in a critical situation. The *sinsign* is present in the heroic action of Luara who directly leads the attack in the advertisement that the audience can see. The *legisign* appears in the image of Luara as a leader, which is a common convention in heroic stories in MOBA games. In the *object*, *symbol* lies in Luara's role as a leader who is associated with a brave hero character. *Index* is seen in Luara's firm movements, signifying her strength and determination to fight the enemy. *Icon* is present through the visualization of Luara and her friends with heroic attributes, identifying them as heroes. In the *interpretant*, *rheme* creates the expectation of an exciting action experience, the *dicent* emphasizes Luara as a heroic leader, while the *argument* implies that the game offers a thrilling combat experience, encouraging players to feel the heroic action and important role in every moment of battle in *Honor of Kings*.

Figure 3.1.5 Ying and Menki dance in a colorful background
(Source: "Welcome to Honor of Kings" advertisement, min, 1:00)



The *Honor of Kings* advertising data in figure 3.1.5 shows a scene of Ying and Menki in a cheerful setting dominated by pink and depicting a happy atmosphere. When analyzed using Peirce's trichotomy theory, this scene can be classified into *representamen*, *object*, and *interpretant*. As a *representamen*, the *qualisign* is seen in the colorful display dominated by pink to imply cheerfulness. *Sinsign* is present in Ying and Menki's dancing scene, depicting an atmosphere of fun. *Legisign* is seen in the colorful background design, reflecting a fun game. In the *object*, *symbol* is found in the colorful elements and is dominated by pink which is associated with happiness. *Index* appears through Ying and Menki's happy expressions, indicating cheerfulness that is relevant to the context of the game. *Icon* is seen in the appearance of the setting which resembles a fantasy world, giving the impression of a colorful adventure. In the *interpretant*, *rheme* creates an expectation of a cheerful atmosphere in the game. The *dicent* emphasizes that *Honor of Kings* is designed for fun adventures. While the *argument* implies that the game offers a unique experience that combines fun and playfulness, inviting players to engage in a light and exciting adventure.

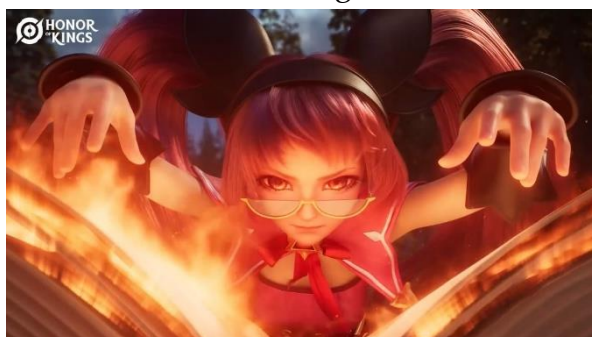
Figure 3.1.6 Ying showed an annoyed expression to Fang
(Source: "Welcome to Honor of Kings" advertisement, min, 1:14)



Figure 3.1.6 shows Ying with an annoyed look on her face and yelling "That's enough!" to Fang. Because Fang continues to inspire stories that do not

meet her expectations. Using Peirce's trichotomy theory, this scene can be classified into *representamen*, *object*, and *interpretant*. As a *representamen*, the *qualisign* emerges from Ying's expression of anger and dissatisfaction, as well as the words "That's enough" which show intense emotions verbally and non-verbally. *Sinsign* is seen in Ying's direct speech and facial expressions when showing anger that can be seen by the audience. The *legisign* is in Ying's words which imply the general norm of expression of dissatisfaction. In the *object*, *symbol* is found in the phrase "That's enough!" which is interpreted as an expression of the limit of tolerance. *Index* comes from Ying's tone and facial expression which shows her annoyance towards Fang. *Icon* is seen in the visualization of Ying's frowning face, depicting an expression of annoyance and disgust. In the *interpretant*, *rheme* builds the expectation that Ying has reached the limit of her patience. The *dicent* emphasizes that Ying is fed up with Fang's story references. While the *argument* implies that this situation illustrates the dynamics of character interaction which gives a dramatic impression, helping the audience understand the nature of each character in the *Honor of Kings* advertisement.

Figure 3.1.7 Angela who uses her powers in the battle between the two camps
(Source: "Welcome to Honor of Kings" advertisement, min, 1:38)



The advertising data in figure 3.1.7 shows the closing scene of the *Honor of Kings* advertisement, where the two camps of heroes battle each other by showing their respective strengths. This scene illustrates Ying's success in combining Fang's three-story inspirations. It creates a gameplay that is adventurous, fierce and exciting at the same time. Using Peirce's trichotomy theory, this scene can be analyzed into *representamen*, *object*, and *interpretant*. As a *representamen*, *qualisign* is seen in the quality of strength and uniqueness of each hero through their skills. *Sinsign* appears in the scene of hero Angela using her powers, showing the real action in the advertisement that the audience can see. *Legisign* is present in the distinctive abilities of each hero that are part of the

ability system in the MOBA game genre. In the *object*, *symbol* is in the use of the hero's special ability, which is understood as a sign of superiority in battle. *Index* is seen in the action of the hero when attacking the enemy, showing aggression on the battlefield. *Icon* is present in the visualization of heroes, such as Angela who shows her heroic attributes. In the *interpretant*, *rheme* creates the expectation of a fierce battle of heroes with their unique skills. The *dicent* states that each hero has skills that can affect the outcome of the battle. While the *argument* implies that the proper selection and use of skills is critical to success in the game, inviting the audience to engage in a strategic and action-packed game experience.

From the explanation of the visual text data above, the seven data display scenes that are continuous with each other. In other words, the advertisement is a narrative advertisement designed with various types of plots, which provide "direction or meaning" (Kang et al., 2020, p.48). The advertisement begins with a scene showing two camps of red and blue monsters fighting each other. The scene represents a common formula in MOBA games, where one team fights against the other. The plot continues with Fang inspiring Ying with various stories. The inspirations cover a wide range of nuances, from adventure and intense combat to a cheerful atmosphere. However, the three inspirations did not meet Ying's expectations, who wanted all these elements in one story. Eventually, Ying incorporated all three-story inspirations into the gameplay of *Honor of Kings*. Where the scene is shown through the battle of the two camps consisting of 5 *Honor of Kings* heroes in each team. Thus, the *Honor of Kings* game manages to create a storyline that is rich in adventure, fierce battles, and cheerful at the same time. This is the storyline that the advertisement "Welcome to Honor of Kings" is trying to portray. Knowing the narrative structure of an advertisement can help companies to convey messages, so that differences in perception do not exist and the message of the advertisement is transmitted and can be well received in the community (Dewi & Handriyotopo, 2021, p.163). When the advertisement has been accepted by the public, then the public will like the product. According to Onggosaputra & Apsari (2015, p.102) liking the advertisement indirectly helps the audience remember the product and may inspire them to try using it.

Data Analysis of Written Text in Honor of Kings Advertisement

There are 4 written text data in the form of slogans that contain semiotic signs. These signs can be studied using Peirce's trichotomy theory. The slogans displayed serve to guide the viewer's interpretation of the visual text and

strengthen the overall message. The following is an explanation of each scene when analyzed through Peirce's trichotomy theory:

Figure 3.2.1 Legendary Heroes Fight slogan

(Source: "Honor of Kings Launch Date Trailer" advertisement, min, 0:06)



Figure 3.2.1 in the *Honor of Kings* advertisement features the slogan "Legendary Heroes Fight," which depicts the status of legendary heroes with different powers. This scene can be analyzed using Peirce's trichotomy theory by classifying it into *representamen*, *object*, and *interpretant*. As a *representamen*, the *qualisign* is seen in the heroic qualities of the characters, which show them as legendary heroes. The *sinsign* is present through the appearance of the slogan on the advertisement screen for the audience to see, while the *legisign* is in the word "heroes," which is commonly understood in MOBA games as characters with special powers. In the *object*, *symbol* is contained in the word "legendary," which associates heroes with special status. *Index* is seen in the word "fight," which shows the fighting action of the heroes, signifying the action-packed dynamics of the game. There is no *icon* in this scene as there are no visual elements of the heroes shown. In the *interpretant*, *rheme* creates the expectation that players will experience legendary battles with powerful heroes. The *dicent* states that the characters in the game are legendary heroes that ready to fight, while the *argument* implies that players can enjoy an epic battle experience, generating interest in trying the game. In addition, the golden-brown background color of the slogan "Legendary Heroes Fight" can be interpreted as a symbol of glory, nobility, and high value, which is often associated with the color gold in various cultures. The italic font design and golden color of the word "Fight" highlight the intensity and dynamics of the action in battle. This color not only creates an interesting visual impression, but also symbolically supports the meaning of the text by highlighting the majesty and greatness of the heroes in the game.

Figure 3.2.2 Unleash Unique Hero Skills slogan

(Source: "Honor of Kings Launch Date Trailer" advertisement, min, 0:19)



Figure 3.2.2 in the *Honor of Kings* advertisement features the slogan "Unleash Unique Hero Skills," which emphasizes the special abilities of each hero character in the Honor of Kings game. This scene can be analyzed using Peirce's trichotomy theory by classifying it into *representamen*, *object*, and *interpretant*. As a *representamen*, the *qualisign* is found in the distinctive qualities of the heroes' skills that create a sense of character diversity. The *sinsign* is seen in the appearance of the slogan on the advertisement screen for the audience to see, while the *legisign* is in the phrase "hero skills," which is understood by the gamer community as a character's special ability. In the *object*, *symbol* appears in the word "skills," which is associated with abilities that give an edge. *Index* is in the word "unleash," which indicates the action of using the ability. There is no *icon* in this data because there is no specific visual element of the hero. In the *interpretant*, *rheme* creates the expectation that each hero has unique skills. The *dicent* states that players can use each hero's unique ability. While the *argument* implies that the use of these skills can be the key to victory, arousing the audience's interest to try and get to know the heroes' skills. In addition, the red background color symbolizes passion which emphasizes intensity and aggressiveness in the game. The color can reinforce the meaning of the slogan "Unleash Unique Hero Skills" by highlighting the extraordinary potential of the heroes in the game. This intense red creates a sense of urgency and passion in the game, inviting the audience to feel the action as the heroes unleash unique skills that can change the course of the battle.

Figure 3.2.3 Fair 5 vs 5 Battles slogan

(Source: "Honor of Kings Launch Date Trailer" advertisement, min, 0:29)



Figure 3.2.3 in the *Honor of Kings* advertisement features the slogan "Fair 5 vs 5 Battles," which refers to a balanced battle between two teams with five players each. The scene can be analyzed using Peirce's trichotomy theory consisting of *representamen*, *object*, and *interpretant*. As a *representamen*, the *qualisign* shows the fair quality of the game, giving the impression of an equal chance of winning. *Sinsign* can be seen from the appearance of the slogan on the advertisement screen that the audience can see, while *legisign* lies in the format of "5 vs 5," which is known as a representation of team play in the MOBA genre. In the *object*, *symbol* is seen in the word "fair," which is associated with fair rules in the game. *Index* is in the phrase "5 vs 5," signifying a balanced team structure. There is no *icon* because there is no specific visual element. In the *interpretant*, the *rheme* creates an expectation of a fair match. The *dicent* emphasizes that each team consists of five players, while the *argument* implicitly shows that this format guarantees a competitive experience that attracts players to try a balanced fight. In addition, the red background color symbolizes passion which emphasizes intensity and aggressiveness in the game. The color can reinforce the meaning of the slogan "unleash unique hero skills" by highlighting the extraordinary potential of the heroes in the game. This intense red creates a sense of urgency and passion in the game, inviting the audience to feel the action as the heroes unleash unique skills that can change the course of the battle. In addition, the blue background color symbolizes stability that supports the message of justice and equality in battle. The choice of yellow font color in "5 vs 5" serves to emphasize the balance of the team, while the white color in "Fair" and "Battles" reinforces the message of neutrality and objectivity in a balanced battle. This combination creates harmony between the visual and text elements.

Figure 3.2.4 Legendary Heroes Fight slogan

(Source: "Honor of Kings Launch Date Trailer" advertisement, min, 0:50)



Figure 3.2.4 in the *Honor of Kings* advertisement features the slogan "Lead Your Team to Victory," which encourages players to take a leadership role in achieving victory. This scene can be analyzed using Peirce's trichotomy theory by classifying it into *representamen*, *object*, and *interpretant*. As a *representamen*, the *qualisign* shows the qualities of leadership and teamwork required in the game. *Sinsign* is seen in the appearance of the slogan on the advertisement screen for the audience to see. The *legisign* are seen in the terms "team" and "victory," which are common concepts in competitive gaming. In the *object*, *symbol* is in the word "victory," which is associated with winning. *Index* is in the word "lead," which shows the actual action of leading the team. There is no *icon* in this scene as their victory. The *dicent* states that the player can lead his team to victory. The *argument* implies that strategic leadership can increase the chances of winning, generating the player's interest in taking on that leadership role in the *Honor of Kings* game. In addition, the brown background color symbolizes firmness that creates a solid and trustworthy impression in the message to lead the team to victory. The golden color design of the slogan "Lead Your Team to Victory" emphasizes the value of prestige and precious victory, reinforcing the meaning that strong leadership will bring glorious results. The combination of the two elements connects the message of success and triumph.

The slogans in *Honor of Kings* advertisements aim to portray an exciting, action-packed and competitive gaming experience. Each slogan uses words and images to briefly describe the advantages of the *Honor of Kings* game, such as the legendary heroes, the unique skills of the heroes, and the balanced teamwork. The main function of the slogans is to attract the audience's attention, arouse curiosity, and encourage them to try the *Honor of Kings* game by offering challenges and opportunities for victory. Thus, the results of this analysis show that the combination of visual and written text not only enhances the appeal of the advertisement, but also clarifies the audience's understanding of the advantages and features introduced by the *Honor of Kings* game through

its advertising promotion. This is in line with Barthes' opinion that "the text directs the reader through the signified of the image, causing him to avoid some and receive others; by means of an often-subtle dispatching, it remote-controls him towards a meaning chosen in advance." (Barthes, 1977, p.40).

This research is important because it shows that the combination of visual and written text not only enhances the appeal of advertisements, but also clarifies the audience's understanding of the features and mechanics of the brands featured. Kress & Leeuwen (2006) state that text and images in advertisements reinforce each other's meaning. However, it is important to consider research into the effects of other elements in the advertisement, such as music or color, which also contribute to the message being conveyed in the advertisement. The implications of this study suggest that a better understanding of the interaction between verbal and visual elements can help marketers design more effective advertisement, as well as provide an outline for audiences in interpreting the messages conveyed in advertisement. The limitations of this study include its focus only on the interpretation of visual and written text in advertisements that make it easier for audiences to get the message of the advertisement, not including an explanation of the overall communication strategy in advertisements or the role of other signs in semiotics such as color and sound.

CONCLUSION

From 11 data that have been analyzed, it can be concluded that the data in the form of visual text has all the elements of representamen (qualisign, sinsign, and legisign), object (symbol, index, and icon), and interpretant (rheme, dicent, and argument). While in the data in the form of written text, the four data do not have complete elements in the object, because there is no icon in it. Because the data in the form of written text does not have visual elements that resemble certain objects directly. This research shows the importance of the interaction between visual text and written text in *Honor of Kings* game advertisements. This combination not only strengthens the appeal of the advertisement, but also helps the audience understand and interpret the message. The findings are relevant both for marketers in designing more effective advertising strategies and for academics interested in the dynamics of visual and verbal communication in advertising media. By understanding the elements that play a role in message delivery, future researchers can explore other semiotic signs such as music and color for communication strategies in advertising. Therefore, this research makes a significant contribution to the development of semiotic and marketing studies and paves the way for further exploration of the use of signs in the form of visual text, written text, sound, and color to create more interesting and meaningful advertisements.

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AUTHOR CONTRIBUTION STATEMENT

As the main contributor, EC conceived and designed the study, collected data, conducted data analysis, and wrote the journal. As supervisors, DK and MNR supervised and directed EC in writing the journal, helping to elaborate the main conceptual ideas, theories, and evidence in this study.

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