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AI Rice Selection: Deconstructing Signs and Myths of Rice Comedy Ads on Instagram @alameen.had

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Abstract– Increasingly competitive business competition has encouraged manufacturers to innovate in promoting their products, one of which is through audiovisual advertising media. However, most previous studies have only highlighted the persuasive aspect without exploring the symbolic meaning contained therein. Therefore, this study was conducted to reveal the hidden signs and meanings in rice comedy advertisements on the Instagram account @alamee.had, focusing on the mythology of AI sophistication and validity based on Roland Barthes' perspective. This study used a qualitative method with Roland Barthes' semiotic approach, which includes denotative, connotative, and mythical analysis. Three advertising clips showing the role of AI in determining product choices were then analyzed using descriptive interpretive techniques. The results of the study show that these advertisements implicitly construct a myth about AI as a technology that is considered intelligent, rational, and has great potential to influence human decisions regarding technology in everyday life. This research theoretically expands Barthes' semiotic study through the reading of modern technology myths in contemporary Arabic advertisements.

Keywords - Advertisement, AI Myths, Semiotics.

INTRODUCTION

In the digital era, the way businesses promote their products has undergone a significant transformation. The emergence of various creative and innovative products, both in terms of visuals and functionality, requires manufacturers to improve product quality and marketing strategies to compete and gain an edge in the eyes of consumers (Shintia, 2023). Various strategies are employed to attract consumers, such as creating new products, developing existing products and promoting through social media, sales and advertising (Amalia et al, 2022).

One strategy that is now widely used is to create advertisements that are not monotonous, follow current trends and feel close to public life (Haryani et al., 2023). In designing innovative advertisements, it is necessary to consider the target market, visualization and taglines that can become the hallmarks of the product (Liani and Mu'am, 2023). Advertisements are not only understood as a

form of product promotion, but also as a medium of communication that conveys social, cultural and ideological meanings through symbols, colors, text and storylines (Purba and Tambunan, 2021).

Like movies, advertisements come in a variety of genres, namely rational, emotional, testimonial and humorous or comedic (Holtzhausen, 2010). Among these genres, humorous advertisements have proven to be more popular with the public because they are able to create an emotional connection with the audience (Tampubolon and Mahadian, 2024). The results of the Nielsen Trust in Advertising Study 2021 show that advertisements that depict real situations and contain humor rank first as the most preferred advertisements among consumers (Arifin, 2022). In addition, Tampubolon and Mahadian (2024) reveal that the use of humor has become popular and is an effective advertising style that attracts consumers' attention.

The use of humor in advertising in the Arab world is nothing new. Several large companies such as

Toyota Arabia, Emirates and Panda Cheese have used comedy to convey their product messages in a lighthearted yet effective manner. Toyota Arabia featured a young man who exaggerated his achievements in a Hilux advertisement (Khatu, 2024), while Emirates presented Badr Saleh to describe the passenger experience entertainingly (Writer, 2018). The similarities between these two advertisements show that humor has become a universal language in Arab advertising, allowing product messages to be accepted without seeming pushy or patronizing.

In the realm of marketing communications, humor has proven to be an effective strategy in building emotional closeness between brands and audiences. This can be seen in the Boutiqaat “Ya Hala Festival” campaign in Kuwait (Faisal, 2025) which successfully attracted millions of viewers through their lighthearted comedic style. A similar strategy is seen in the rice advertisement from Hadrhamaut on the Instagram account @alameen.had, uploaded on December 26, 2024. This advertisement features elements of comedy to balance the message of Artificial Intelligence (AI) technology with the daily context of the Hadrhamaut community. This uniqueness makes this advertisement interesting to analyze in more depth through research (@alameen.had, 2023).

This humorous rice advertisement can be analyzed using several theories such as pragmatics, sociology, and semiotics. Semiotics is a popular and effective study used to analyze non-verbal communication media, especially images (Mazereee et al, 2023). The general definition of semiotics, as stated by Umberto Eco, is that semiotics relates to everything that can be considered a sign (Eco, 1976). Semiotics comes from the words “semeio” (sign) and “tikos” (interpreter) introduced by Ferdinand De Saussure (Saussure, 1959). Signs can take the form of words, images, sounds, smells, tastes, actions or specific objects and can function as signs when associated with a meaning (Chandler 2007).

Among the various figures and theories of semiotics, the concept proposed by Roland Barthes is considered most relevant for analyzing advertisements (Srivastava and Muskaan, 2023). In his theory, Barthes (1977) states that an advertising image does not only carry one message, but three overlapping types of messages, namely linguistic messages, coded iconic messages and non-coded iconic messages. Barthes divides the sign system into two levels of meaning, namely denotative

(literal meaning) and connotative (cultural or ideological meaning). It is at this level of connotation that the term myth emerges.

In his book *Mythologies*, Barthes (1991) reveals that myths are systems constructed from existing semiological chains to convey values, ideologies, ideas and dominant narratives in culture (Johnson and Leatherman 2005; Malsch and Gendron 2009). For Barthes, myths are created by manipulating signs and their meanings to encode the author's intentions into a communication (Shortt et al., 2012). Myths make dominant social values appear natural and are often considered universal truths (Hall 2024; Kumar 2025). The importance of Barthes' approach in analyzing rice advertisements on the Instagram platform @alameen.had lies in its ability to peel back the ideological structure that is subtly embedded in the attitudes or actions of the characters. Semiotics helps us understand how myths or ideologies about AI can influence people's decisions in consuming rice products and how AI is positioned as a valid machine, especially in determining daily decisions such as choosing rice.

Previous studies have applied Barthes' theory to examine myths in various media. Hakim and Monalisa (2022) studied the mythology in the Pocari Sweat advertisement for Ramadan 1442. Their study successfully revealed the denotative, connotative and mythical layers of meaning associated with purity and health. However, the analysis remained limited to the symbolic level and did not address the ideological dimension of how advertisements construct belief systems in society. Moreover, their work focused on traditional media, while the contemporary shift toward digital platforms such as Instagram introduces new forms of visual mythmaking and audience interaction. Therefore, this study extends Barthes' framework to the digital context by examining how signs and myths operate within social media advertising, particularly in the Al Ameen rice AI comedy advertisement as an intersection of technology, culture, and ideology.

Meanwhile, Umarela et al. (2020) highlight the depiction of white ideology in television advertising that tacitly endorses racial superiority. Their research demonstrates how verbal and visual components support racial hierarchies and myths in media discourse. However, the study is restricted to racial representation and does not analyze other types of ideology that are communicated through advertising, such as consumerist or technological ideas that predominate in contemporary settings.

The study by Arif et al. (2022) analyze how Axis advertisements present overweight men as comical characters, establishing new social norms for masculinity and ideal bodies. Although their study concentrates on humor as a cultural code in local advertising, it doesn't look at how humor interacts with other ideological systems, like technology or digital consumption patterns, which are becoming more and more important in today's advertising environment.

Meanwhile, Indarto et al. (2022) demonstrated the myth of male hegemony over women in the Teh Sari Wangi advertisement in 2021, expanding the discussion of power relations and gender ideology in visual media. However, their study focused solely on gender representation and did not explore how gender ideology influences public perception or the effectiveness of product marketing. Beyond the advertising context, Barthes's semiotic theory has also been applied to various forms of media, including Rhoma Irama's music video "Azza" (Amalia, et al, 2022), Arab news cartoons (Hameed and Alsager, 2024), Virgoun's song "Saat Kau Mengerti" (Widhiarto et al., 2024), poetry (Prasetyo, 2023), movies (Bangun and Azhar 2024; Fahida, 2021; Harahap and Alfikri, 2024; Meliyana and Maulianza., 2024; Wibisono and Sari, 2021). These studies demonstrate the flexibility of Barthes's framework in elucidating symbolic meanings across various media.

Extending this line of research into Arabic-language advertising, Fatir Khalid (2025) analyzed McDonald's Arabia advertisements using Roland Barthes' semiotic framework. This study reveals how cultural adaptation and paralinguistic elements are used to construct meaning and appeal for Arab consumers. Similarly, Dhayef and Fadhil (2024) conducted a multimodal discourse analysis of Arabic and English hamburger advertisements. This study shows how visual and linguistic components interact to convey persuasive messages across languages and cultures.

Although these studies provide valuable insights into Arabic advertising discourse, they focus more on cultural representation and linguistic adaptation, rather than the ideological narratives that emerge from humor or technological themes. This gap forms the basis of this study. This study aims to reveal the hidden signs and meanings in rice comedy advertisements on the Instagram account @alameen.had, focusing on the mythology of sophistication and the validity of AI based on Roland

Barthes' theory. The novelty of this study lies in its subject matter: Arabic-language rice advertisements in the humor genre that combine elements of AI technology. This analysis is expected to broaden the understanding of symbolic meaning in digital advertising and contribute to the development of semiotics studies in the context of modern advertising media.

METHOD

This study uses a Qualitative-Descriptive Approach. This approach was chosen because the researcher describes in detail the meaning of the visual elements that appear in advertisements, particularly those related to the creation of the myth of AI sophistication (Sugiyono, 2013). The object of this study is a rice advertisement video produced by the "Al-Amin" company, located in the Hadhramaut region of Yemen. This video was uploaded to the Instagram account @alameen.had with a duration of 1 minute and 16 seconds. The advertisement was chosen because it contains elements of Arab humor and explicitly represents AI technology in its storyline(@alameen.had 2023).

The research data sources consist of two types, namely primary data and secondary data. The primary data consists of image clips from each scene in the advertising video that indicate the appearance of signs and myths about AI. Meanwhile, the secondary data consists of supporting literature such as books, scientific journals, previous research articles and reliable online sources related to semiotics, Roland Barthes' theory and the phenomenon of AI use in advertising media (Citriadin, 2020).

In collecting data, researchers used observation and recording methods. Researchers watched and observed repeatedly to carefully observe each scene, then documented and recorded visual elements such as objects, colors, character expressions and verbal narratives containing mythical ideologies about AI. In qualitative research, researchers function as the main instrument (Creswell and Creswell, 2018). Researchers conducted direct observations of visual objects and interpreted their meanings based on Roland Barthes' semiotic theory. To maintain data validity, this study used theory triangulation, which is comparing findings with concepts from Roland Barthes' semiotic theory.

In analyzing the advertisement, Roland Barthes' semiotic approach was used, which divides the sign

system into two levels, namely denotative (literal meaning) and connotative (ideological or cultural meaning). The analysis was carried out in several stages: First, identification of signifiers, which included visual elements such as image objects, colors and expressions. Second, interpretation of signifieds, which included the literal meanings contained in each signifier. Third, reading of the ideology or myth that emerged between the signifier and the signified in a particular socio-cultural context (Santika, Rohanda and Supianudin, 2025). Advertisement excerpts that indicate myths about the validity and truth of AI are then analyzed through a sign system format that includes columns for signifiers, signifieds, denotative signs, connotative signifiers, connotative signifieds and connotative signs as a whole. This stage allows for a systematic and in-depth reading of the ideological structure embedded in the visuals and verbs.

RESULT AND DISCUSSION

This section presents the results of an analysis of three scenes from the “Al-Amin” rice advertisement published on the Instagram account @alameen.had. These scenes were selected based on their consistency and close connection with the myth of AI as a technology with a high degree of validity. From this advertisement, it can be seen how the producers of “Al-Amīn” combine current marketing strategies with local aspects to strengthen emotional ties with the community. They not only offer products but also construct an ideology about product quality through myths and symbols that are familiar to the local audience.

The analysis was conducted using Roland Barthes' semiotic approach, which distinguishes the sign system into two main levels: the first level is denotative meaning and the second level is connotative meaning that forms the mythical system. Using this framework, the visual and verbal components in advertisements are positioned as data that not only represent reality but also convey values, beliefs and ideological discourses hidden within the sign structure. The three clips were analyzed to identify the visual and verbal elements that form their semiological system. This analysis includes an examination of visual symbols (such as

characters, objects, and colors) and the socio-cultural context at the time the advertisement was published. The main focus of this discussion is to reveal how the scenes in the “Al-Amin” rice advertisement convey an ideological message about the validity of AI and how the audience is directed to use AI preferences as a decision-maker, including in choosing daily necessities.

The myth referred to by Barthes is an understanding that already exists and lives within society. In his book *Mythologies*, Barthes (1991) explains that myths are a way of conveying meaning or ideology in a certain form that is disseminated to society (Amalia et al, 2022). Barthes reveals that myths are a second-level signifying system, namely a new sign formed from a signifier and a signified with a broader and deeper meaning. Over time, these connotative signs can transform into new denotative meanings that ultimately form myths in society (Amalia et al., 2022; Ramdhanian & Zinaida, 2023). Myths can also be interpreted as ideas that advertisers or sign creators want to convey to sign recipients. These ideas then develop and spread throughout society, becoming common knowledge.

In the “Artificial Intelligence Index Report 2023” published by Stanford University, in chapter 8, which contains public opinion, Saudi Arabia ranks second in the list of countries that have a positive view of AI products and states that AI products or services have many benefits (Stanford University, 2023). This fact is reinforced by the results of the 2024 Global Edelman Trust Barometer report, which involved 32,000 respondents in 28 countries. The report shows that Arab societies have varying levels of trust in AI technology. The data shows that trust in AI in Arab countries, such as the United Arab Emirates and Saudi Arabia, is higher than in countries such as the US and Europe, with a percentage of 70% (Edelman 2024).

The Arab public's trust in the sophistication of AI has been subtly constructed by advertisers into several rice advertisement scenes on the Instagram account @alameen.had, accompanied by light and comical narration that is easily accepted by the audience. The following is a snippet of the scene along with its analysis.

The Myth of AI as a Logical and Trustworthy Adviser



Figure 1. A Man is Talking to His Smartphone

Table 1. Analysis of Signifier, Signified and Myth

Signifier	Shows a man in orange using the Siri feature
Signified	A man who is trying to find a solution through the Siri feature
Connotative Signifiers	<p>The man in orange finally found a solution to help his friend by asking Siri about delicious rice. He said:</p> <p>"سيرري، اعطى اسم احسن الرز لا يترطب ولا يقسط ولا يتلقت ولا يربط بلا خسار"</p> <p>Meaning: "Sirri, name me the best rice, one that doesn't get soft, shrink, stick, or hard easily, so I don't lose out."</p> <p>Then Sirri replied:</p> <p>"اولا انا مش سيرري، انا نموذج ذكاء الاصطناعي"</p> <p>Meaning: "First, I'm not Sirri, I'm an artificial intelligence (AI) model."</p> <p>Then the man in orange replied:</p> <p>"مافي مشكلة خرينة رد على السريع"</p> <p>Meaning: "No problem, just give me the answer quickly."</p> <p>Then Sirri replied:</p> <p>"طَيِّب! اذا بغيت احسن الرز بدون كلام اختار الرز المحسن واذا بغيت سعر المناسب خذ لك نور الأمين"</p> <p>Meaning: "Well, if you want the best rice, without much consideration, choose <i>Muhsin</i> rice. And if you want an affordable price, choose <i>Nūrul Amīn</i> rice."</p>
Connotative Signs	They strongly believe that digital advancements can provide solutions to the problems they discussed earlier
Myth	In the digital age, technology has experienced significant advancements, making it easier for people to find solutions to various problems. One prominent technology is Artificial Intelligence (AI), which is now widely used in everyday life, including in advertising. In an advertisement on the Instagram account @alameen.had, AI mentions two rice brands, " <i>Muhsin</i> " and " <i>Nūrul Amīn</i> " as the best. Through this clip, the advertiser inserts a message about the quality of the two brands, relying on a technological perspective that is considered objective. Therefore, people are more likely to trust and be confident in purchasing rice from these brands because AI has validated them.

Figure 1 shows a man with a Middle Eastern appearance, wearing glasses and a patterned headband, talking into his smartphone. Denotatively, this scene shows someone interacting with the AI feature on their device. However, when examined more deeply based on verbal cues, this scene carries a much more complex meaning, namely the myth about the role of AI as intelligent technology that is capable of replacing human intellectual functions in today's digital era.

On a connotative level (Table 1), the meaning becomes even more layered. The man dressed in traditional Yemeni clothing represents the Hadhramaut community, which is seeking solutions to everyday problems through modern technology.

The act of asking questions directly to AI signifies complete trust in the objectivity and intelligence of technology. Thus, this scene does not merely depict the interaction between humans and machines, but also constructs the belief that AI is a source of knowledge that is fast, accurate and reliable.

A similar phenomenon can be found in the Creative Zone UAE campaign (Oommen, 2025) which uses AI as the main figure to represent intelligence and modern business solutions. The advertisement depicts AI as a symbol of rationality and efficiency, reinforcing the image of technology as an important element in modern Arab society. Both advertisements reinforce a similar myth, namely that AI is positioned as a rational figure that is always

right, neutral, and unquestionable. Through a subtle strategy, the advertisers reinforce the idea that human knowledge now depends on modern technological systems.

In Barthes' semiotic framework, the signifier, in the form of interacting with AI, is combined with the signified, in the form of trust and submission to technology. From the relationship between the two, a connotative sign is formed that gives birth to a new myth, namely technology as the absolute source of knowledge (Barthes, 1991). The man in the scene shows no doubt or attempt to find a solution through other means, as if AI is the only correct reference. This phenomenon shows an epistemological shift in modern society from trust in experience and intuition to trust in artificial intelligence.

In the overall connotative sign section, the advertiser also inserted their rice brands "Muhsin" and "Nūrul Amīn" into the AI's response. This insertion hints at a marketing strategy that links the validity of technology to product quality. In other words, this advertisement uses the authority of AI to legitimize the quality claims of their rice products. Based on the analysis results, it can be understood that AI is represented as a valid and indisputable source of knowledge.

This is in line with Barthes' view that myths serve to naturalize ideological values so that they appear reasonable and acceptable to the wider community (Barthes, 1991). In this context, the myth about AI works by naturalizing the view that truth comes from technology, not from humans. The combination of local Hadhramaut symbols and digital modernity creates an interesting visual irony, traditional communities now depend on foreign technology as their source of knowledge, which functions as a new authority in determining truth.

The Myth of Public Compliance with AI



Figure 2. A Man Looking for Muhsin and Nūrul Amīn Rice at a Grocery Store

Table 2. Analysis of Signifier, Signified and Myth

Signifier	A man in an orange shirt is asking a shop assistant inside a grocery store.
Signified	A man wants to hunt for the best rice suggested by AI.
Connotative Signifiers	A man hurriedly asked a grocery store clerk "عندك الرز محسن؟" Then the shopkeeper answered: "بقي لك آخر حبة" Meaning: "There is one last thing left for you"
Connotative Signs	They trust what the AI suggests and immediately go to the grocery store to look for that brand of rice.
Myth	The public has a high level of trust in AI technology and believes that AI has a high level of validity and is therefore beyond doubt.

Figure 2 shows the same man, dressed in traditional local attire consisting of a patterned headband and an orange shirt, rushing to the grocery store. This scene is a continuation of the previous scene in which the man used AI technology to find the answer to his question about the best rice. Denotatively, this clip shows the spontaneous actions of someone who acts quickly based on advice received through his smartphone. If in the previous clip AI was depicted as an advisor, in this scene AI is portrayed as the determinant of human actions. The main character not only receives information from AI, but also immediately acts on its instructions to look for the rice brands "Muhsin" and "Nūrul Amīn".

Connotatively (Table 2), this scene represents a form of cultural transformation in the consumptive behavior of modern society. The character's immediate action on the AI's advice illustrates consumers' complete trust and submission to the digital technology system. This phenomenon shows how technology, especially AI, has gained a dominant position in determining human choices and behavior, even in simple contexts such as choosing a brand of rice. In Barthes' stage of myth consumption, this scene builds the idea that AI functions as a source of absolute truth and knowledge that is trusted without question (Barthes 1991). This myth is not only stated explicitly, but also conveyed symbolically through the gestures and actions of characters who impulsively follow the AI's advice.

This phenomenon of representation is also evident in an Etisalat (UAE) advertisement titled "Go for more with e&," (Etisalat and, 2024) which features AI as

part of modern Arab society. In the advertisement, AI is portrayed as an intelligent entity that is integrated into the daily lives of modern Arab society. This pattern of representation shows how technology is constructed as part of a lifestyle rather than merely a tool. When compared to the Etisalat advertisement, this scene shows a form of local adaptation of the global myth of AI as a source of truth and efficiency. The difference lies in the representation strategy: the Etisalat advertisement emphasizes futuristic modernism, while Al-Amin highlights the integration between the local aspects of Hadhramaut and digital modernity.

The myth that society follows AI advice absolutely is a form of technological ideology constructed by modern digital systems. In addition, this scenario reflects human dependence on machine logic, as if the decisions produced by algorithms are neutral, objective and valid. As Beer (2016) argues in *The Social Power of Algorithms*, every algorithm is composed of a series of human decisions, including economic, political, and cultural interests that are never truly neutral. In other words, the answers generated by AI are not the result of rational thinking, but rather a reflection of the capitalist values and logic that govern the system.

In the book *Automated Media*, Andrejevic (2020) asserts that humans now tend to surrender their decisions to automated systems that are considered faster and more efficient. This process gives rise to a condition known as “the automation of judgment,” where humans stop thinking critically because they assume that machine decisions are always valid. In the context of advertising, this is evident in the actions of characters who unquestioningly follow AI recommendations in choosing products without considering other factors. AI acts as a new authority in determining truth and consumption decisions.

Within the framework of Barthes' semiotics, this myth serves to normalize technological domination and the tendency to follow the trend of modern digital technology in social life, so that dependence on AI seems natural. The invitation to buy “*Muhsin*” and “*Nūrul Amīn*” rice products is also subtly implanted and inserted through the construction of AI truth.

The Myth of Product Scarcity as a Symbol of Quality and Technological Authenticity

At the denotative level, Figure 3 shows two men in a grocery store. The first man is wearing an orange shirt and looks surprised and incredulous, while the

man behind him is wearing a blue shirt and white cap and appears to be trying to grab something. This scene depicts a common situation in a store, where they are too late to get the item they want because someone else has already taken it. In the context of the advertisement, the items are rice brands “*Muhsin*” and “*Al-Amin*”.



Figure 3. Two Men Run Out of Muhsin Rice

Table 3. Analysis of Signifier, Signified and Myth

Signifier	The image shows two men in a shop. The man in the blue shirt appears to be trying to grab something. The man in the orange shirt appears shocked and surprised.
Signified	This situation shows that both characters are trying to take or buy something but it turns out they are unsuccessful, so that expressions of surprise or disappointment arise.
Connotative Signifiers	Two men wanted to buy the only rice brands " <i>Muhsin</i> " and " <i>Nūrul Amīn</i> " left at the grocery store. However, they were outpaced by the other buyers, leaving them shocked and in disbelief.
Connotative Signs	Failure to obtain something desired often gives rise to expressions such as surprise or disappointment.
Myth	One indicator often used to assess a product's quality is the high level of demand and consumer enthusiasm for it. In the context of this advertisement, the rice brands " <i>Muhsin</i> " and " <i>Nūrul Amīn</i> " are portrayed as highly sought-after products, as evidenced by their rapid sell-out, with the last sack still being fought over. Thus, a product's quality can be demonstrated through its popularity and competitiveness in the local market.

On a connotative level (Table 3), this scene indicates that products with these brands have a higher value than other brands, making them sought after by consumers. This visual represents the view of modern society, which judges the quality of an item based on its scarcity and high market demand. This clip also shows the changing role of technology,

where AI recommendations have become the main source in determining consumer choices. AI is no longer positioned as a passive tool but as an entity that is trusted to provide correct and reliable decisions.

Furthermore, in Roland Barthes' mythical stage, signs that have been formed at the denotative and connotative levels are transformed into ideological meanings (Barthes, 1991). Barthes explains that myths serve to naturalize ideology, that is to make certain cultural or economic values appear as natural and obvious truths. In this case, the advertisement naturalizes the view that "AI knows best," when in fact the recommendations are only part of an algorithm that works within the market system and promotional strategies. In other words, AI acts as an extension of digital capitalism by creating an illusion of objectivity to strengthen public trust in certain brands.

The myth of product scarcity as a symbol of quality and technological truth is a form of ideological construction of consumerism. In the context of advertising, scarcity does not always indicate high quality, but often becomes a portrait of a capitalist strategy deliberately created to foster a sense of urgency and false needs in the minds of consumers. Jean Baudrillard in *The Consumer Society* (1998) states that consumer objects no longer have utility value, but rather sign value that serves to build social image and prestige. Thus, the scarcity of "Muhsin" and "Nūrul Amin" rice in advertisements not only represents the quality of the product, but also shapes the social perception that the product is worth pursuing because it appears to be valuable.

The image of two men disappointed at not getting the rice recommended by AI creates a myth about the validity and authority of artificial intelligence. In this myth, AI is seen as a symbol of absolute knowledge, as an entity that knows what is best and what is worth buying. This shows a shift in consumer culture where people no longer rely on personal experience or social interaction, but instead entrust decisions to digital systems.

A similar pattern of representation can also be found in advertisements for the NEOM (NEOM 2022) futuristic city project, which utilizes AI to figure out an ideal future. In these advertisements, AI is represented as a system that regulates all aspects of human life with precision and perfection. Just like the AL-Amin advertisements, NEOM's visuals also obscure the socio-economic reality behind the image

of advanced technology, presenting modernity as an undeniable myth of progress. These two advertisements show how the myth of AI is used to reinforce the idea that technology can create an easier, more rational and more perfect life.

Thus, the scene in the Al-Amin rice advertisement not only serves as a promotional strategy, but also as a reflection of the myth of modern consumerism in the digital age. This advertisement validates the idea that AI recommendations are a neutral source of truth, when in fact behind them lie economic logic and subtle marketing strategies. Through this method, the ideology of digital capitalism is disguised in a visual form that appears natural and entertaining, making the myth of technology an integral part of people's daily lives.

CONCLUSION

Based on the denotative, connotative and mythological interpretations of the scene, it can be concluded that the Al-Amin rice advertisement creates a myth about artificial intelligence (AI) as a legitimate and indisputable source of truth. AI is portrayed not only as a tool, but as an entity that has the authority to determine the value and quality of a product. Through this representation, technology is placed in a position higher than human experience, signifying a shift in the consumption culture of society from experience-based rationality to dependence on digital systems.

Ideologically, the scene of two men who fail to obtain the rice recommended by AI represents society's complete trust in the validity of technology. However, this trust is problematic because it obscures perceptions of product quality. Thus, this advertisement functions not only as promotional advice, but also as an ideological tool that normalizes the dominance of technology in modern social and consumer life. In this way, the advertisement's creators have succeeded in transforming economic reality into a cultural myth about the truth and accuracy of AI, which society accepts as natural.

Nevertheless, this study is limited to a single advertisement and focuses on Roland Barthes' semiotic perspective. Further research could expand the scope by comparing several advertisements from different brands or cultural contexts to examine how myths related to AI vary among audiences. The findings of this study also have practical

implications for media practitioners and advertisers, particularly in understanding how humor and technological narratives can influence consumer perceptions. Theoretically, this study contributes to the broader discussion of semiotics and digital advertising by revealing how contemporary myths surrounding AI are constructed and disseminated through visual media.

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