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Reading the Message of Peace Campaign in *The Global Happiness Challenge* Instagram: The Digital Communication Era

Sulhizah Wulan Sari ^a, Baiatun Nisa ^a, Maulani Pangestu ^a, Muhammad Azwar ^{b, *}

^a Universitas Bina Sarana Informatika Jakarta, Indonesia

^b Universitas Islam Negeri Syarif Hidayatullah Jakarta, Indonesia

Abstract

As we live in industry 4.0, digital communication has become the most accessible one. One of the examples of digital communication is Instagram. Instagram is one of the most famous among youths all over the world. It is used as a means of storing photos and videos and as a means of conveying meaning. The images displayed on Instagram attract the readers to understand the meaning attached in the image or behind it implicitly. At that point, the purpose of this study is to decipher and analyze the peace message contained in Morshad Mishu's Instagram image for *The Global Happiness Challenge*. This Instagram account describes wars all over the world, with a focus on Islamic countries. Images of war on Instagram are presented in two styles: black-white and colourful design. The significance of this research is to communicate and convey the message of peace in the digital era through Instagram as one of the long-term goals of all campaigns to achieve a better life. The study employs a descriptive qualitative approach. Roland Barthes' semiotic theory is applied to the reading of seven images. They are three stages of the analysis: (1) denotation meaning, (2) connotation meaning, and (3) myths. The main finding reveals from reading the seven images in *The Global Happiness Challenge* Instagram is that the meaning of peace in seven images is used as a bargaining power to end the war. Only tears, sadness, fear, death, and destruction have resulted from the war.

Keywords: communication, global happiness challenge, instagram, semiotic, digital era.

1. Introduction

Humans are inextricably linked to technology in the digital era, and most of us have always been globally connected to electronic media. The wave of great communication technology firmly pushed and expanded this digital development era in the vast internet world (Salamoon, 2013). The effect of comprehensive and advanced communication technology results from the invention of the computer, and the two are inextricably connected. Digital and social media technologies and applications have been extensively employed to raise public awareness of public services and political promotions (Grover et al., 2019; Shareef et al., 2020). It is referred to as cyberspace communication. It refers to the ability to interact and communicate with other people with many different cultural backgrounds via online platforms while remaining heavily reliant on the electronic environment (Macfadyen et al., 2004). Its system will be the optimal solution for interaction and direct communication with everyone.

Additionally, it enables readers to participate more actively in this vast world (Pachitanu, 2016). This process of interaction facilitated by digital communication could also be referred to as

* Corresponding author

E-mail addresses: muh.azwar@uinjkt.ac.id (M. Azwar)

human communication. They are frequently used to convey messages in the online world (Bennett, 2003; Golwalkar, Shelar, 2017).

The Android phone is the most recent innovation in communication aids, and it was first discovered by A.G. Bell (Golwalkar, Shelar, 2017). Android phone or smartphone has many appearances and contentment in the form of fascinating pictures, such as using a camera to capture video and photos (Ahmad et al., 2014). Consequently, smartphone or tablet and related mobile data consumption are required for Instagram use (Pein, 2019). Its interactive design created textual-audio-visual content with monitor elements by proving learnability, safety, utilization, efficiency, effectiveness, and satisfaction to the user (Iqbal et al., 2017). In the present day, a sophisticated and futuristic smartphone is becoming more developed. The mobile age has had a significant effect on the meaning of communication. The meaning of the communication and interpretation that occurred socially is widely shared with readers in the internet world (Kress, 2014). Today's daily reality may view the function of Android phones as communication tools for social media platforms such as Instagram (Bergström, Bäckman, 2013). According to L. Manovich (Manovich, 2017), this statement is backed up by research conducted by Erikson Mobility in 2015. The sample was drawn from the Instagram user's, subscriber's, and public images. According to reports, Instagram began with 3.4 million Android phone mobile subscribers and has since grown to 400 million subscribers and 80 million images shared daily.

Additionally, the data indicates that 2.5 trillion images were shared or stored online globally in 2016, with 90 per cent of those images being captured by an Android phone (Manovich, 2017). As a result, it is possible to confirm that the modern technology era is the most extended period of data technology. It is publicized and distributed via social media platforms such as Instagram. Instagram was founded by K. Systrom and M. Krieger (Mattern, 2016). According to Y. Hu and colleagues (Hu et al., 2014), the number of members and followers has increased by more than 150 million. As a result, it became a well-known site in October 2010 using distributed and taken images or video in digital applications (Abbott et al., 2013).

Instagram's outstanding features include digital filter technology, the ability to spread many things and send news, thoughts, opinions, feelings, and ideas to the audience (Enterprise, 2014). The audience may respond in various ways, including verbal, written, gestures, sounds, music, and moving pictures (Schwartz, 2017). It also creates forms of virtual reality that others can easily access (Hu et al., 2014). Instagram is also evolving into a new way of life and a demand for social media entertainment (Stollfuß, 2020). It can also be used to convey social prestige, self-confession, beautiful experiences, expression, consumption pleasure, and making media a medium for having a significant relationship (Hu et al., 2014). As a result, social media, particularly Instagram accounts, replace a communication aid of direct interaction and form cultural capital created by society. It could also be signed to demonstrate their connection (Ting et al., 2015).

Instagram is measured as a wave of awareness in social media similar to *MySpace*, *Facebook*, *Friendster*, *Snapchat*, *Flickr*, *Tumblr*, *VK*, *Twitter*, *Weibo*, and *Pinterest* (Hu et al., 2014). Because it is a place of social alertness, Instagram receives many political topics, entrepreneur things, social facts, and beliefs. Under its direct function as a social media platform, Instagram has become a public forum for conveying people's voices on various global issues. Consequently, it has a way to persuade societies differently. iCrossing points out that Instagram is used as a brand new type of online media, where valid members can participate, allow, and respond as much as the participants want without any direct regulation. Because of this specialization, the best way for laypeople to understand Instagram is to look at some characteristics of the users, followers, and subscribers (Yuliarti, Anggreni, 2017).

There are numerous late topics on Instagram about social issues, such as *The Global Happiness Challenge*. This Instagram user contributes significantly to society's way of thinking by elucidating love and hate. By incorporating an exciting visual layout into the equity of purpose and social values, this Instagram indirectly persuades most people to express their love on social media. It focuses on and informs about the specific project on a separate Instagram account and has inspired, persuaded, and organized peace campaigns for many people around the world.

Morshed Mishu has created *The Global Happiness Challenge* Instagram account. He is a talented Bangladesh artist who created and designed the images for this social experiment. His account wishes to demonstrate and present the meaning of peace as the beauty of a peaceful life and to demonstrate that a beautiful life does not necessitate war. He has purposefully transformed images of victims of war, particularly in Muslim countries and other parts of the world in general.

He emphasized countries experiencing prolonged problems, such as Gaza, Iraq, Palestine, and other Islamic countries worldwide. His Instagram account depicts the reality of the war and the people who live in those countries.

On the other hand, the condition of the war images is created and designed in two features, fun or beautiful scenery and horrible, so both pictures reflect something inside the sign. In addition, the ability to paint art is lovely and deviates from people's expectations. In reality, his art is known as fear, illness, and worse history, with most images depicting the victim's situation. However, all bad situations are transformed into delight, enjoyment, expectation, the joy of life, and accomplishing a goal as one of the stages of everyone's life (<https://www.brilio.net/> or <https://www.today.line.me/> published at 17.10, 13/11/2018). So that all the pictures look so beautiful to look. The images convey a positive message of love to the viewer.

Even though images and written communication are both forms of visual communication, it is widely acknowledged that when viewers look deeply inside the images, their focus does not go directly in one direction. It can also be stated that people nowadays prefer to convey their intention explicitly and clearly through images rather than writing. For that matter, the scope of this study is limited to seven images from *The Global Happiness Challenge* Instagram. Furthermore, all The Global Happiness Challenge Instagram images are not classified as profitable images but as social images. Viewing that image is one of the multimedia components combined with written language, visual, audio, and other illustrations on Instagram. Then, it can deliver various messages to readers via digital devices (Arcos, 2015).

This research is led since there are few related pieces of research in analyzing the message in media, such as the research of the semiology analysis in media studies written by F. Bouzida (Bouzida, 2014), the semiotic signification in the advertisement by S. W. Sari (Sari, 2015) and A. Syakur et al. (Syakur et al., 2018), semiology in the Instagram photography by M. Asri (Asri, 2019), visual tropes and brand meaning by M. Cara (Cara, 2019), and others. A few pieces of research present and report on the use of Instagram in the entrepreneur space and more explicitly in the social aspect, psychology, computer science, anthropology, political effects, and other analytical or paradigm. For example, the case study of narcissism (it discusses *selfies* on Instagram), culture identity, and culture production (Manovich, 2017). It also covers and shapes the social and human sphere, for example, the study of how communication is carried out at Instagram and the other's research, as well as the growth of mobile telephone and media activity in the late 2000s and results in the search for quality and quantity of traditional communication on the wrong side (Drago, 2015).

Thus, the analysis of the message on Instagram uses the semiotic concept to convey the other perspective. This Instagram is not used in the entrepreneurial field as a tool for communications in this late-era or as a dominant feature of the business analysis study like it has done in the research of the semiotic analysis of Target's branding (Arefieva et al., 2021). Otherwise, this Global Happiness Instagram account constitutes a social media component and provides readers with various moral messages and values.

This study focuses on the interpretation of messages in *The Global Happiness Challenge* Instagram account. This study becomes fascinating when it is conducted explicitly on how messages are communicated and analyzed in two different images and have a different meaning for both sides, as in the war and daily life depicted in both images. The creator creates those to convey a different message. As said by Lauer, visual symbols or signs are a collection of elements that surround an object and collaborate in inventing meanings, as the format of various parts conveys a variety of assumptions and looks to the persons or readers who look at and read the image (Salamoon, 2013).

2. Materials and methods

The qualitative descriptive method was used in the research instrument. The researchers explain and describe data that is supported by R. Barthes' semiotic theory. The research subjects are seven images taken from Morshed Mishu's *The Global Happiness Challenge* Instagram account. These data were collected at random from the fascinating issue depicted in *The Global Happiness Challenge* Instagram. The researchers then chose the topic of war as the subject of Instagram's image because one of the world's most pressing issues exists today.

The Global Happiness Challenge Instagram images are investigated using a qualitative descriptive method. Denzin and Lincoln assert that a qualitative descriptive method can describe certain conditions, processes, and connections between critical conditions discovered in an object, corpus, or investigation study. It is said that investigation shapes the phenomena of social reality,

while literature study examines both in detail (Yuliarti, Anggreni, 2017). The collected data of seven pictures in *The Global Happiness Challenge* Instagram designed by Morshed Mishu are chosen based on intriguing topics and images, such as war. The images are obtained through open access on the internet (<https://www.instagram.com/p/BlGlZZWlEVP/?hl=en> or <https://www.instagram.com/morshedmishu/?hl=en>).

To reveal the message in *The Global Happiness Challenge*, the Instagram image can be used by applying a related sign system theory, such as Roland Barthes' semiotic concept. Approximately seven photographs are analyzed, explained, and described by incorporating denotative meaning, connotative meaning, and myths. Finally, Myth is the main point to reveal the message, so that the message of seven images can be reached.

The way to read the message in this Instagram is with a form of semiotic signification. Semiotics focuses on what the messages mean and how they communicate before bringing them together. In other words, images can have multiple meanings in semiotics (Danesi, Perron, 1999). The image is then read by revealing the visual image and the meanings of denotation, connotation, and Myth. By drawing attention to the standard and unusual in the character's expression, the specific explanation of its surroundings, the appearance of other symbols, and the type of colour collection used. It is possible to distinguish precisely between the act or state of happiness and fear in the images. Since the colour sign reveals additional meaning regardless of its meaning, the sign surrounding it will also reveal additional meaning. In sum, the process of signification provides the meaning of peace in the final stage, Myth.

The rule of semiotics is used to reveal each of the sign's functions, including the sign's meaning. According to Eco, the term *semion* is frequently used by sign experts to refer to the nature of semiotics. Eco said that the word has many connections to the meaning of "sign", which originates in Greek (Sari, 2015). Moreover, A. Sobur (Sobur, 2009) said that the sign's definition, which is based on social conventions and has been in place for a long time, can represent and refer to the meanings of others. It causes the signs to reflect and reveal other meanings in order to withstand it. The sign cannot stand on its own. The meaning is determined by the relationship of the sign to other signs. As A. Masri (Masri, 2010) grants, humans create signs to specify, refer to, represent, and stand in for something else. Because a sign is a part of a human's life, it can be said that humans can give the meaning of the sign as the sign's user. It is widely assumed that everything can be seen through a sign. Aside from visual design, the human sight sense plays the most crucial role in a sign. Since humans construct objects with their eyes and make connections and interactions with objects with their perception and thinking (Masri, 2010). As a result, producing meaning from the sign's object results from human interaction and perception.

At this point, the researchers concentrate on Barthes' semiotic. His semiotics is divided into two levels of meaning: First, denotation is the first level of a sign's signification system, referred to as denotation. Denotation is what everyone sees without considering how it pertains to their society, culture, or ideology (Bouzida, 2014). Denotation generates sign meaning based on many qualities such as literal, explicit, honest, direct, general, and definite meaning involved in the sign's objects. The final denotation is the sign's most evident and precise meaning that can describe the sign (Sobur, 2009). For instance, Mercy as a type of car brand is an example of denotation. Mercedes Benz can interpret the meaning of Mercy in the primary system. It is a short reference to the word Mercy or a German car (Hoed, 2011).

Connotation is the second and next level meaning system of the sign. It explains the interaction that occurs when the sign interacts with the feelings or emotions of their users and the cultural values of their users (Fiske, 2010). The significance of connotation relies upon, by considering its meaning personally, the implicit, indirect, imaginary, illusion and uncertain meaning between the objects of the sign (Chandler, 2007). The readers must interpret signs based on their social, cultural, historical, and other values (Siregar, 2022). Since these human values interconnect with the sign, the meaning is opened, produced, interpreted, and gives too many meanings and possibilities (Man, 1990). In addition, the connotation system describes and explains the interaction between signs and psychological aspects to gain more access to the sign's meaning. The psychological aspects of humans are emotional, religious, cultural and other values (Fiske, 2010). As said by B.H. Hoed (Hoed, 2011) sign users can interpret a new meaning of connotation based on their wishes, knowledge background, or new social conventions that existed were built and were agreed upon by society.

Besides both levels of the system of meaning, Myth is the third level of the system of meaning, and it is the essential aspect of the sense of a sign. Widiyanarti and colleagues (Widiyanarti et al., 2018) argue that the myth is defined by Roland Barthes as ideal level of meaning system. It is existed and is believed in society. Even this ideal level is a guide of the community and marks society as a whole. The connotation is defined as a myth. It consists of a broader sign system that shapes people and society's perceptions (Sobur, 2009).

Budiman also states that connotation is linked to ideological operations. It refers to a myth that can serve the dominant values in a certain period, express them, and justify them (Sobur, 2009). According to Barthes, Myth is a way for humans to conceptualize or understand something in their minds. It is a reflection of their culture. One could say that Myth is a collection of stories or narrations that are frequently used by a culture to explain, describe, and comprehend certain facets of reality or nature in human life (Fiske, 2010). Fiske illustrates various types of myths: (1) Primitive myths. It concerns the relationship between humans and Gods. (2) Present myths. It discusses the various facets and relationships between femininity and masculinity (Sobur, 2009). The Javanese word *Pariyem* is another example of connotative meaning. It carries with the connotative meaning of *ndeso* and femininity (Piliang, 2003). Another illustration is *tea*. Tea refers to English imperialism and can be interpreted to mean that English has developed into an international language (Thwaites et al., 2002). Meanwhile, Mercy's connotative meaning can be described as upper-middle-class. The status is determined by the luxury class, for which a mercy car has been created (Hoed, 2011).

Here are the figures of the stage meaning that can be thought to have a better understanding of semiotic significance by reference to Barthes concept:

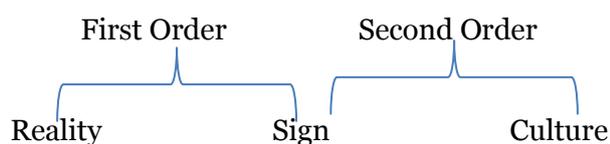


Fig. 1. Roland Barthes' two-stage meaning (Fiske in Sobur, 2009)

The following description of sign levels and meanings:



Fig. 2. A description of signs levels and meanings (Piliang, 2003)

The table and accompanying figure illustrate some connections between sign, denotation, connotation, and Myth. The interaction demonstrates the process by which a sign acquires meaning. The first process is connected and assigned to the denotation level's first position. At the first level, the sign demonstrates its function as a real, definite, and direct object or as the literal function of defining the meaning. The sign's meaning is then carried forward to the second process of the connotative level. It is used when the sign is associated with the reader or sign user's convention, emotional, cultural, or other physiological aspects (Fiske, 2010). Finally, the meaning of a sign is eternal, and the quest for new meaning will never end. The sign is a continuous process that takes the shape of Myth. It is the second order of the signification process, which gives meaning to conventional and social values. It means that a sign will always convey information about the continuing process, or it is never be reduced to specific meanings (Man, 1990).

3. Discussion

How to read the Message on the Global Happiness Challenge Instagram?

The researchers employ narration and description to highlight the contrast and similarity between the two images that depict the signs and their relationship. Two-stage signification could be used to read the sign in the images. The following is the Message on the Global Happiness Challenge Instagram which is represented through 7 images:

Image 1

**Fig. 3.** The father and his daughter

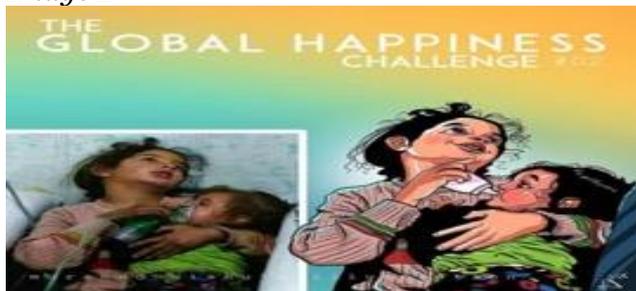
Denotation: On two sides of the images, the father and his daughter are depicted. The father is walking and carrying his daughter. The first side of the image depicts their expression as they sob in a black and white image, while the second side depicts them smiling in a positive image.

Connotation: The image on the right illustrates how they feel about their unhappy and destructive situation. They are weeping over something unpleasant, a source of pain and misery. The image is rendered in both grayscale and colour. The image and their circumstances convey a sense of hopelessness, misery, and discomfort for the father and his young daughter. Meanwhile, the second illustration is the polar opposite of the first. It features a vibrant background and two cheerful individuals.

Both images represent something else, such as crying and smiling. Crying can have a connotative meaning of unhappiness and badness. A smile conveys joy and delight. Enjoyment and delight originate within the souls of every person in the world. Humans express both emotions consciously when they are happy or sad. So, happiness is in contrast to unhappiness.

Myth: The Myth of this image can be deduced from sadness. Unhappiness is synonymous with conflict; however, enjoyment and delight are synonymous with peace or love. The smile expression conveys a familiar sense of peace or love, whereas sobbing conveys a sense of war or conflict. Both images convey that war is always associated with evil, misery, and impoverishment, whereas peace or love is always associated with enjoyment and delight. Both sides of the images speak to the community's ability to maintain peace or love in the absence of war or conflict.

Image 2

**Fig. 4.** The children and respiratory aid

Denotation: A younger sister is being held by her older sister, looking up and daydreaming. She is holding her younger sister with a respiratory aid and appears to be mentally imagining something. In comparison, the second image depicts her handing her younger sister a milk bottle and singing to lull her to sleep.

Connotation: Both images convey the connotation of nurturing children. Nurturing children entails providing protection, love, and care. It is demonstrated in the second image by the big sister passing a milk bottle to her younger sister. Numerous examples from war or conflict demonstrate that children no longer live with their parents due to numerous separations, loss, chaos, and desolation. As such, the children require shelter, love, and parental care in the same way that typical children do. Thus, the picture's description of carelessness and discomfort can be interpreted as a metaphor for the war.

Myth: In society, it is widely believed that the mother's primary responsibility is to nurture the children. It is customary for a mother to look after her children by providing numerous cares,

loves, and comforts. The Myth's current meaning in war or conflict is that a mother can be symbolized and associated with a country as the protector of its citizens. As a result, a mother assumes responsibility and carries a shipper, just as the country does. In this case, both mother and country can ensure the well-being of their children and citizens by providing comprehensive care, love, and convenience.

Image 3

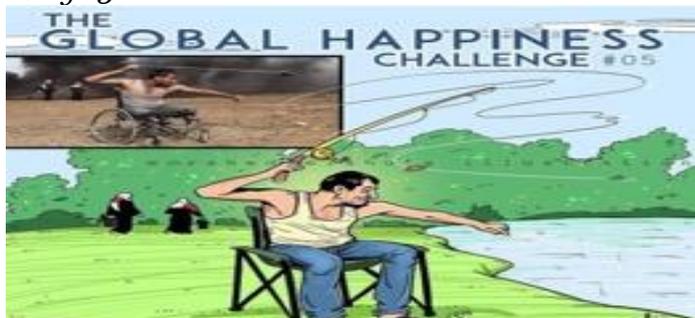


Fig. 5. A man with his chair

Denotation: The first image on the left shows a man throwing away a tone or something else while seated in a wheelchair due to his two broken legs. His face is turned toward and focused on something extraordinary in front of him. They are two women who wear the veil and walk quite a distance away from the man. The two women make their way through the foggy, foreboding area. Meanwhile, the actual photograph depicts a contradiction to the first image. It depicts a man sitting fish on a lake with his fishing equipment. It is depicted in the vibrant background and demonstrates that his face is beaming with happiness as he throws his fishing rod into the water. They are the two veiled women who walk alongside him and carry items such as clothing and groceries. It can be assumed from both sides of the images that the denotative meanings in both colourful and black-and-white images are about a physical disability and an actual physical life.

Connotation: Both images have a connotative meaning associated with a physical disability and a perfect or normal physique. War as a conflict may affect a person who is already in a compromised physical state. When a man is in the midst of a war or conflict, he may suddenly break his leg, whereas he will not break his legs when he is not in a war. He could be productive and perform tasks usually performed by ordinary men, such as fishing. Thus, war connotes a physical accident that could happen to anyone, whereas peace or love connotes a beautiful dream of tangible physical life.

Myth: As described in the images above, a myth elucidates the meaning of an intangible, physical life. It incorporates a Myth into the character of male masculinity. In this case, a male is expected to engage in outdoor activities such as fishing. Many males fish because it is an activity that can hypnotize them into peaceful, joyful, and cheerful states, but fishing has long been associated with the male character. On the contrary, many women despise fishing. Women typically spend their time indoors, performing household chores or engaging in another activity related to their home, such as purchasing groceries as depicted in the illustration. The man could engage in various activities such as fishing or other sports that require physical strength with a muscular physique. Thus, an indication of significant physical strength and male activity is classified as a characteristic of male masculinity.

Denotation: The large picture depicts the child dressed neatly in a T-Shirt and sitting comfortably on top of the orange chair. He is engrossed in a storybook of tales and is surrounded by school supplies. The second image depicts the polar opposite of the first; the child is dressed in filthy, unkempt, untidy clothing and has a bloodied face. Arrange a drawer and a medical box around him. From that description, it is possible to deduce that the images' denotative meaning is about reading.

Connotation: Both images reveal two connotative meanings. The first is education through reading, and the second is illiteracy. Many children become unschooled due to the war, as they are unable to attend school and study. As a result, they are unable to read many books. They are unable to attend school and supplement their knowledge by reading books in their home or room. For that

matter, they are backward. This condition contradicts the meaning of peace or love. Numerous children can achieve their ambitions peacefully or with love by reading numerous books or attending school, as childhood is a time to reach and achieve their dreams.

Image 4

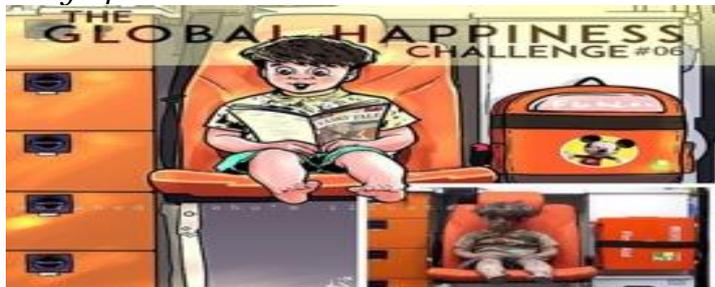


Fig. 6. The book and the small child

Myth: A popular myth about reading imparts knowledge because science, history, and life began with reading. Numerous children can develop and enhance their knowledge through extensive reading. Thus, achieving and making a dream a reality is simply a matter of having a great deal of knowledge. As a result, the more books children read, the more they comprehend.

Image 5



Fig. 7. The two sisters released the white pigeons

Denotation: The first of a colossal image reveals that they are two identical twin sisters. One of the girls is attempting to free the bird, while the other is carrying a cage. They are both dressed in the same blue sweater and baby blue pants, their shirts printed with a pigeon image. As twin sisters, they share the same clothes and colours. Additionally, the actual photo in the small size depicts another condition; one of the sisters extends her hand widely with a sad face as if pleading for something, while the other folds her hand with a gloomy expression.

Connotation: Both images' connotative meanings can be read as indicating a completely distinct communication between the sign's object and condition in both images. It is demonstrated that the bird has a conventional connotation of independence, while the cage has a connotation of war. Independence is a priceless commodity in war because it can only be obtained through combat, life for death trades, or negotiation. On the other hand, childhood symbolizes the passage of time, maturation, and independence; however, during the war, most of them experience helplessness, reluctance, and constraint due to their confinement in the birdcage. Only peace, as symbolized by the white pigeon, can provide children with a sense of freedom.

Myth: The white pigeon can symbolize both love and liberty. In general, people express their love through various flowers or white pigeons. Thus, Myth in this illustration can be interpreted as a human right in the real world, as independence entails having the same rights as everyone else in this world. Every individual has the right to do whatever they want in accordance with their human rights. Thus, the Myth of this image is to live in freedom because it is founded on human rights.

Denotation: The child is lying back on top of the sand at the seashore in the first small of the top image. The image's background depicts noon, and it is set in a light colour. Meanwhile,

the other image depicts the child sleeping soundly in a lovely bedroom at night. As a result, both images can be interpreted as sleeping.

Image 6



Fig. 8. The lying child

Connotation: The connotative meaning of the two images indicates that rest (sleeping) can be interpreted as tranquillity, serenity, and comfort. As demonstrated in the image, his face becomes silent, calm, serene, and comforting when a child sleeps.

Myth: While lying on top of the bed can be interpreted as peace, it can also be interpreted as a death in the war. Silence, serenity, and comfort are no longer possible in the war, even for the sake of getting a good night's sleep. These conditions are impossible because the dead will come and approach people unexpectedly during the war.

Image 7

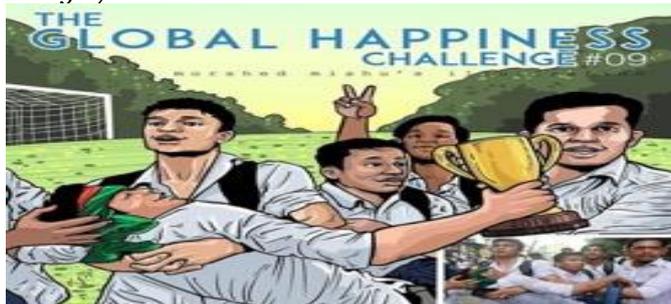


Fig. 9. The cup and the young men

Denotation: The image depicts a group of young men dressed festively. They embrace and proclaim victory while carrying a man in a headband holding a cup. All of the men in the photographs are dressed in white. The image's background is a soccer arena. Meanwhile, the second of the small images illustrates an inconsistency with the first. All of the young men in this photograph are holding up the injured man. They are not only in a state of panic but also fearful of the crowded place.

Connotation: The two images' connotative meaning is to convey information about adolescence. Adulthood is a time when young people can fulfil their dreams. It is frequently a time of laughter and joy. As a result, it can only be accomplished through peace. Peace denotes a development period for many young generations, whereas war can be the polar opposite of peace. For the younger generation, it can be a source of unhappiness and tears.

Myth: The younger generations exemplify moral fortitude, national hope, and a better spirit. The youthful indicator is positive behaviour such as having a great spirit, being willing to cooperate, growing, and accomplishing things. This collection of images demonstrates that the Myth of Adolescence is rich. It is replete with the cost of social solidarity and togetherness as a necessary component of moral achievement. The younger generation leads it. Additionally, the youth generation is characterized by new ideas and abundant creativity, activities, and accomplishments, enabling them to fulfil their wishes and ambitions through positive activities.

4. Results

Reading the Message in the Global Happiness Instagram

The provided data from seven images can be read to determine the potential value using typical colours of the sign. Each image is depicted in a black and white background or setting. Both black and white have a potentially significant and influential meaning. It reflects the meaning of war through the juxtaposition of vibrant images dubbed peace. Naturally, the white colour represents the state of peace, while black is associated with war. The use of colour affects the concept of war or conflict and peace or love, which can interact with the various signs in each image. These images are inextricably linked and produce another message and profound meaning connotatively. Those images 1 to 7 recognize and differentiate two conditions of happiness and fear.

Additionally, the emotional states of people depicted in each image, such as joy, depression, terror, victory, silence, abnormality, misery, depression, and comfortlessness, can be felt, touched, and experienced as a part of human life. Non-verbal language refers to the feelings and expressions conveyed by images. It is the concept of how non-verbal language is expressed in images, as D.R. Meisani and colleagues (Meisani et al., 2016) explained.

Human gestures are depicted in black and white, and expressions such as sadness, happiness, and others are drawn on people's faces. D. R. Meisani and colleagues (Meisani et al., 2016) add that these expressions can be recognized as universal emotions or as a form of non-verbal communication. Without articulating words, written language could describe gestures or movements, eye contact, mimicry, space, body language image, and painting. Turning into the result finding, this study demonstrates that seven images have interactions and emotional feelings that are used to facilitate communication. Interactions have occurred simply by posting and accepting messages without speaking a word. Thus, such a wordless expression could be considered a mode of communication for presenting and delivering a message, while the meaning remains embedded within the continuous process (Meisani et al., 2016). As Barthes stated, each photo note's relationship to the image and sign contains a continuation message (Amancio, 2017).

Understanding the connotative meaning of seven images is ingrained in the act of photographing a photograph and denoting what is captured in the photograph (Thwaites et al., 2002). However, a myth has occurred prior to the creation of the image. It is society's non-modern, social, and ancient state. The denotative meaning will be identical to what can be seen in the two illustrations; however, the connotative meaning may vary (it could be unfairness or have double opposition). Both of the images above show the image with a colourful tone (non-grey scale setting, background, or colour), for example, in the image of the father and his daughter. It demonstrates that the first image is filled with enjoyment, friends, and society, while the second image has a human side that encourages a child to stay and play with her father.

In comparison, the second image depicts the proper human condition, which is bitter, hateful, and dangerous for children to remain in. In turn, the seven images raise the meaning of humanity's value, including closeness, happiness, team spirit, enjoyment, obligation, and diligence. The surrounding with the types of stuff and the world around them. Those are activities mentioned above that contribute to the process of meaning creation.

Furthermore, each image depicts the phenomenon of war or conflict in the absence of peace or love. The phenomenon of war is used as a sign to connect the meaning to a specific condition, as in the seven images, which depict the condition of war. It is in direct contrast to the second image in each illustration. As we all know that war always brings unhappy, gloomy, and fearful faces. The images do have not only a significant expression but also a hidden intention. These images depict humanity's visual representation, and each image contains a bias aimed at conveying ideology in war. All of these are incorporated into the image as a representation of reality. War or conflict not only bring sadness, tears, wounds, abnormality, and pain, but it also brings about loss, disaster, and unhappiness. At this point, humanity would be better off living in a peaceful world, and the world would be tranquil without war, or it is possible if there is peace.

In summary, peace and war messages on Instagram are combined through the signs in seven images and the high interaction surrounding the signs. The signifying process determines the interactions' meanings. The procedure is always initiated by denotation, connotation, and myths, the semiotics' two stages. Following that, obtaining the final and true meaning will be contingent upon myths in the community as previous truths or previously existing facts based on their convention in the world. Occasionally, the reader may have a different interpretation, as the Myth may be different as well. Finally, the message of war and peace in Instagram images can be gleaned

from the viewers' perceptions because the sign's meaning will always continue and never end (Man, 1990). This ongoing process will occur within the culture, time, and community in space and time.

5. Conclusion

The message contained within the Instagram picture may allude to a process of protesting the war. The war is nothing but anguish and fear, and most civilized people are separated from their lovely and priceless families. War contains numerous additional conflicts such as separation, perpetual conflict, sadness, fear, unhappiness, gloominess, a broken future, suffering, loss everywhere, moral degeneration, mental stress, and moral burden. By contrasting the views from the two sides of the images, those may communicate a different war and peace situation. The fact that war is depicted in the second illustration conveys a genuine sense of suffering and sadness to readers and the rest of the world.

In comparison, the other image depicts the expectation of the world's beauty for humans to coexist peacefully and without war. If there is no war, everyone must undoubtedly be happy. Thus, to create a peaceful world on a global scale, widespread awareness of the need to avert war is essential.

In addition to that message, specific interactions between humans and objects within the image can provide clear information to the readers. The image depicts some eras during the war that raged throughout the world. Thus, the images on Instagram could also be considered an imaginative depiction of love and everyday life. They are shown in reality, the result of the illustrator's improvisation, even the image itself represents general truth. These are the universal truths that occurred during the war and in everyday life, constructed on both the sad and happy sides of each data image.

The humanitarian value messages depicted in *the Global Happiness Challenge's* Instagram images are about peace messages that can be deduced through an in-depth analysis of semiotic signification. There is additional information about demonstrating the semantic function of representation. We could argue that the representative system is engaged in aesthetic functions such as illustration, illusion, and imagination. The photographs depict the art of objects taken from the human perspective and a sense of deep space about human feelings about peace and war, as each of the seven photographs on Instagram may depict a specific case in a particular area of war and peace or everyday life. The aspect of human values such as purpose, desire, togetherness, rejuvenation, diligence, and self-sufficiency in life are the values of a global peace campaign against the war, which remains to the present day.

In short, further research can be led for several cases, such as finding the meaning of Instagram pictures on the aesthetics of the image on Instagram, the design class, visual style theory, and the styles and photographic techniques used in a single image. Other theories, such as experimental, fetishism, narcissism, commodity, and appropriation, could also be used in future research.

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