

## Women's Fashion Simulacra A Compulsive Narrative in Syahrini's Shopee Advertisement

<sup>1</sup>Irwanto, <sup>2</sup>Laurensia Retno Hariatiningsih, <sup>3</sup>Iin Soraya, <sup>4</sup>Nur Iman El Hidayah,  
<sup>5</sup>Dito Anjasmoro Ningtyas

Fakultas Komunikasi dan Bahasa, Universitas Bina Sarana Informatika,  
Jl. Kayu Jati V No.2 Rawamangun, Jakarta Timur  
Email : <sup>1</sup>irwanto.iwo@bsi.ac.id, <sup>2</sup>laurensia.lrs@bsi.ac.id, <sup>3</sup>iin.ina@bsi.ac.id,  
<sup>4</sup>nuriman.nme@bsi.ac.id, <sup>5</sup>dito.dtj@bsi.ac.id

**Abstract:** *Advertising is essential in persuading, strengthening, and reminding the product to the public. Advertising is a representation of a product. In the modern communication perspective, advertising is used to make up the product's image. Recently, advertisements have appeared not only in conventional media but also in new media. Advertising works are becoming more varied and creative considering that new media are relatively uptight regulation than conventional media. This creates a hyper-reality that goes beyond the function of the ad itself. This study seeks to reveal Syahrini's Shopee marketplace advertisement on Youtube. The advertisement's content is examined through a critical perspective and analyzed using Pierce's triangle of meaning: object, interpretant, and representamen. The research found that hyper-reality simulacra were created as a compulsive shopping narrative. This occurs due to unpleasant events or negative feelings caused by addiction, depression, and boredom. The public does not know this.*

**Keywords:** *Fashion, Simulacra, Compulsive, Narrative*

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### INTRODUCTION

Advertising is often considered a representation of the product or service in question. In modern communication, advertising is not only an effort to boost revenue or sales figures but is also used to make up the image of a product or service. Like other communication processes, this advertisement appears to carry the advertiser's mission aimed at the public. Advertising plays a significant role in bridging the advertiser's idea, product, or service with the public. Currently, advertisements appear not only in conventional media but also in new media. This further paved the way for the communication motives of creators or ad agencies to the public. The solicitation conveyed through advertising is the advertiser's communication motive. Of course, one of the main objectives of the

economic factor is to increase the number of buying and selling transactions, such as imaging.

For this reason, various advertising design efforts are created to achieve goals. Creators or ad agencies are urged to develop fresh ideas for their work. This makes advertising content inseparable from the creator's idea. The same thing happened with Syahrini's version of Shopee ads.

Technically, the main focus of Syahrini's Shopee advertisement lies in the figure of Syahrini herself. Meanwhile, another woman and a group of men who become motorcycle taxi drivers support the story. In this ad, there are interactions produced by the creator, namely advertising as a message and media as a channel, and Syahrini acting as the ad's star. The creator initiated the idea through

a female celebrity, Syahrini, who looked glamorous as her representation and then conveyed it through the media as an advertisement.

Item photographs will progressively have solid, attractive power if the item is worn by well-known individuals or frequently called a Very Important Person (VIP) endorser (Suryono et al., 2020).

In this context, it can be understood as a video. Like the marketplace in general, Shopee does not limit its scope to women's needs because all primary, secondary and tertiary needs are sold here. However, for Syahrini's version of the Shopee ad, it seems clear that it has a female priority target. The idea is for Shopee to be a one-stop shopping place for women's fashion needs, although the empirical reality is not necessarily the case.

The Shopee ad creator Syahrini's version still uses the traditional way synonymous with women's beauty and fashion. Because people still accept this kind of model imagery.

In Syahrini's version of the Shopee advertisement story scene, there is an image of women's attractiveness through fashion and accompanying accessories. Women are constructed to feel the need to change their appearance through the fashion products they offer. The figure of a woman in the advertisement represented by Syahrini feels the need to change her appearance as quickly as possible when her presence feels as if the driver she calls is ignored. The message is designed so that the public, especially women, prioritize outer appearance such as fashion and accessories to get attention.

It is understood that advertising is indeed a communication idea packaged through the media to drive sales figures. However, excessive hyper-reality harms the public instead of giving a strong impetus to this aspect of sales. The paradigm still often arises when the ad

creator places himself in front of the public. Making the public a target must be conquered without caring to provide literacy space. Advertisements can be made by carrying the concept of literacy without reducing the selling motive. Advertisements can also be created educationally. However, this is not the case with Syahrini's version of Shopee's ad content. The gradation of the intensity of advertising communication is formed in a structured way of persuasion, making the public vulnerable to distinguishing the actual situation from the real thing. Syahrini's version of the Shopee advertisement is an adaptation of a reality that has been produced, imitated, and duplicated. So that the spirit of authentic literacy in the community, namely buying things when needed, is lost. What appears and is easy to understand in the ad is changing fashions purchased through the Shopee marketplace to style to get attention. The public will digest under their consciousness that glamorous fashion and accessories are essential, then place them as primary needs. This tends to make the public redundant and consumptive, leading to compulsive buying that leads to madness (Anggraini & Anna, 2018). Because the exchange rate issued will be greater than the actual needs.

Syahrini's version of the Shopee marketplace ad narration dictates to the public that the way to attract attention must be through appearance, in this case, fashion and accessories that tend to be excessive and attached to the body. This is an entry point for Shopee to be able to offer and encourage sales of fashion products in their stalls. In terms of communication, the narrative is made as an initial penetration to realize the motives of creator communication. An interesting problem to study is how is women's fashion narrated in Shopee advertisements.

## METHOD

This study uses a qualitative method with Pierce's semiotics rule to examine compulsive narration through signs in Syahrini's version of Shopee advertisements. The sign works when humans understand it, for that human involvement and nature are very dependent. Therefore, this research is interpretive, and the element of subjectivity cannot be avoided. In this case, Pierce refers not only to the linear aspect but also to the logic of space and time in the process. Pierce interprets the sign with a triangle meaning consisting of three aspects: object, interpretant, and representamen. In this study, fashion as a sign is viewed from the context of Shopee's advertisements which consist of visuals and text. The sign interacts with the five human senses, which in this case becomes the material for analysis. So that the analysis process does not only occur at the communication stage but also in the process of significance, which is a process that allows signs and meanings to occur. Pierce himself understands the sign as something that is interrelated, consisting of an object, interpretant, and representamen, and this is known as the triangle meaning. In the next step, after the sign is read, the researcher analyzes it through the concept of simulacra to reveal the practice of compulsive

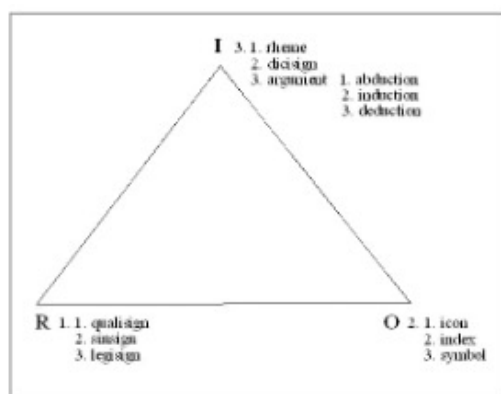


FIGURE 1. The distribution of Pierce's semiosis (Desmedt, 2011)

shopping narratives. So in this study, fashion as a sign is analyzed as an object, an interpretant, and a representation. Pierce's meaning process follows the relationship between three points, namely R (representamen) – O (object) and I (interpretant) (Figure 1).

From the R-O-I relationship, there will be an interpretation and meaning of the sign. R is the part of the sign that can be perceived physically or ideologically. O is the reference to something represented by R. I is the interpretation of the R-O relationship. This relationship is not only representative but also interpretive because the interpretation of I is part of the interpretation of the R-O relationship.

## RESULTS AND DISCUSSIONS

### Semiotics

Semiotics is understood as a science that studies signs in human life. This means that everything in our lives is seen as a sign, which is something we must give meaning (Hoed, 2011). Pierce divides the components in the definition of signs, namely representamen, interpretants, and objects. Something can be called a representation if it fulfils two conditions: it can be perceived with the five senses and the mind, and the second can serve as a sign. So the representamen can be anything if it functions as a sign, meaning it represents something else. The second component is the object, represented by the sign; the object can be said to be something else. This component can be material caught by the five senses. It can also be mental or imaginary. The third component is interpretant, which is meaning. This stratified phase is known as the semiotic process (Lantowa et al., 2017). So the process of semiosis shows a repetition of the process of a sign, where the results of the interpretation can be interpreted again. The interpreter can function as a new representation that refers to a new object and a new interpretant,

and so it repeats itself to infinity (Hoed, 2011). In this process, the analysis takes place, namely an explanation to describe and find out how the mechanism of a sign takes place to create different signs. In fact, this process continues to infinity.

### **Compulsive Shopping**

In social interaction, humans cannot be separated from shopping activities. This is done to fulfil their daily needs. Ideally, shopping is tailored to the needs and usually has been planned. The budget allocation has been determined beforehand. However, it is different for those who tend to be compulsive buyers. This happens because of the inability to control shopping desires (Mangestuti, 2016). Therefore, the urge to motivate buying activities cannot be resisted. Usually, a lot happens in the lives of urban people. Moreover, with the presence of online shopping technology and the lure of discounts or promos. Compulsive phenomena can also be understood as repetitive buying activities resulting from unpleasant events or negative feelings caused by addiction, stress, or boredom (Mangestuti, 2016).

Compulsive buying can be considered part of the compulsive consumption behaviour category. Here compulsive behaviour is repetitive and is done according to specific rules. Compulsive consumption is a reaction to an uncontrollable urge to obtain, use, or experience a feeling, substance, or activity that makes an individual perform repetitive behaviour that ultimately harms the individual or others. Compulsive buyers are also certain to have a greater desire than regular buyers to buy a product. In the early stages, the tendency to make compulsive buying is considered by perpetrators as an appropriate way to provide relief from anxiety and emotional disturbances (Matusin, 2007).

The effects of compulsive buying

vary widely, but most of the effects are negative. The main impacts are financial difficulties and debt (Rook & Fisher, 1995). This happens because of the inability of consumers to pay and manage finances. The potential consequences that will be faced by people who spend compulsively are spending more than their budget, buying goods without thinking which leads to regret, excessive use of credit facilities and dependence on them, so they tend to avoid cash payment patterns. This will lead to economic and financial problems for the person concerned.

### **Fashion**

Fashion in a social context can be understood as a form of non-text communication. Fashion is not only protective and covering the body, and fashion is not only understood as just clothing. Because fashion transcends it all. Revealed the variety of meanings when talking about fashion. Fashion can be understood starting from clothes, accessories, hairstyles, make-up appearances, self-expression, character, and identity. Fashion trends can be understood as appearance, but further, fashion can also mean belief. Fashion and clothing are used as power and status between the upper and lower classes (Barnard, 2002). Even the social movements of the 1960s, from the freedom marches against racism in the southern United States to the worldwide protests over the Vietnam war. The anti-government demonstrations that swept across Europe and the United States were all reduced to fashion, musical style, and social consciousness, which is quite good and strong against ecology (Fiske, 2006).

Fashion and clothing are often used to indicate a person's social worth or status and often make judgments about a person's social worth or status based on what he or she is wearing. Fashion

here can be a sign as a representation of the user. There is an interwoven meaning of fashion that can provide a social text in society. Even fashion and clothing are ideologies because there are processes involved from established social groups, sustaining and reproducing power, and relations between dominant and submissive (Barnard, 2002). As a sign, fashion is physical and can only be detected through the human senses. Referring to a sign earlier, fashion will depend on the human point of view that interprets fashion. Humans can accept signs and refer to the user's recognition of the sign. Then the sign can also refer to how people see others with the signs given. In this study, fashion appears in the media so that its meaning can be investigated.

Fashion can become part of a lifestyle in a more popular pop context. Style can be understood as a broad term that encompasses one's taste in fashion, automobiles, entertainment and leisure, and reading. It is easy to understand if fashion is one of the things that play a role in polishing your lifestyle. The contribution of fashion is quite significant in boosting industry and manufacturing in this era of globalization. Globalization itself is a part of human life that provides challenges and benefits for human life. The flow of information entering society through various media, in this case, advertising, has created a phenomenon of globalization, and his relationship with fashion is getting stronger. Globalization facilitates the construction of compulsive narratives and packages them in hyper-reality.

### **Advertisement**

Advertising is a message that offers a product that is addressed to the public through a medium. Simply put, advertising aims to persuade people to buy (Kasali, 2007). Advertising is identical to

the urge to buy, which is packaged with a creative communication process through a financing scheme. Advertising works are created as creatively as possible through a communication process and a careful calculation of costs. In addition to being creative, advertising can also persuade the audience so that consumers voluntarily take actions like those in advertisements without feeling forced. Because advertising is the most persuasive sales message directed to the most potential buyers of specific products or services at the lowest possible cost. (Jefkins, 2009).

Mass media is the primary means of communication channel through which advertisements pass. With its practical and efficient character, the mass media is the main focus of advertisers. Advertising is a commercial and non-personal communication about an organization and its products that is transmitted to a target audience through mass media. Such as TV, radio, newspapers, outdoor billboards, or public transportation. In the new global communication, advertising messages can be transformed through new media, especially the internet (Lee & Johnson, 2007).

Communication that occurs in advertising is one-way (one-way communication). This is an excellent opportunity for the advertiser to place the audience as potential consumers as if they were the deciding subject. However, in reality, it is not so. Ads are made for the benefit of the advertiser. However, packaging makes advertisements seem to be made for the interests and needs of the audience.

### **Advertisement and Simulacra Process by Sign**

In this context, simulacra reach out as the construction of the imaginary human mind on reality without presenting reality itself essentially. There is no 'real'

condition but a representation that is considered reality. Narrative displayed on Syahrini's version of Shopee ads, a picture of Syahrini's actual condition in real life. The audience only watches the construction of the advertiser's imagination. Syahrini's version of the Shopee advertisement was formed through a construction process using signs that seem real. The behaviour of the cast and the fashion and accessories contained in the visual and audio are managed based on the imagination of the maker's appearance. The ad scene is a perceived representation of reality. Syahrini's version of Shopee ad creator produces signs or communication symbols in audio-visual form. This is done as an effort in the formation of pseudo-reality.

The universe of showcasing has changed and adjusted with the advancement of innovation. Followed by the turn of events on the web. Showcasing action, moreover, has changed and adjusted much more (A. M. Rahmat, 2021). In this case, it is using youtube, but it still uses the internet technology just like the web. Advertising produces concepts and ideas as if they are a living reality in society. Advertising construction on reality occurs when the communication process occurs, starting from the advertiser, the media, and reaching the audience. Advertising constructs social reality through image replication into a new social reality in society in the format of media advertising messages. The result is as if the reality is living in society. Through imitation, replica, and reproduction, the reality in the advertisement is constructed to surpass the actual reality. Hyper-reality creates a picture of conditions that are difficult to distinguish between fake things and natural things because everything has been combined in a sign. This is where the simulacra occur (Barker, 2008). Simulacra is deliberately created to produce a false reality and dominate the

image over the actual reality. The five senses see the image, but the image's meaning is not the simulated object's true meaning (Suyanto, 2013).

In the simulation, there is no reference between the sign and the reality in the real world. The simulation does not have a direct relationship with the world of reality. Simulation is the self-referential and second reality (Suyanto, 2013). However, the language and signs in the simulation seem to be the actual reality. It is an artificial reality. Simulation creates another reality outside the factual reality. It is called hyper-reality, which is just as accurate and even more real than the actual reality. This is why the reality of the simulated creation will, at some level, appear (belief). In this sense, simulation creates a new or imaginary reality that is considered authentic (Suyanto, 2013). At the level of consciousness, simulation kills people's consciousness of reality. The logic applied in simulation has nothing to do with actual logic reality. Consciousness formed by pseudo-reality is awareness of simulation form. In the simulation period, the meaning of the world is based on pseudo-reality in the form of images generated by various information media. After that, the definition of reality shifts to something which can be reproduced evenly. An illusion is no longer a dream or fantasy but an artificial illusion of reality itself (Pramesthi, 2021).

Advertising here is built from the fabric of values, facts, images, and signs. Construction manipulates and stores facts, reality, past, present, future, truth and lies. Through public advertising served by simulacra which are full of. Sign game. Advertising here is no longer just a concept billboard to offer goods or services. In this view, advertising finds its identity as a simulation product that produces images. So that the image becomes something of interest and attention to postmodern society. Advertising is not actual reality

but a simulation product that contains simulacra to shape human consciousness through mass media. Signs have a significant role in forming simulacra into a simulation. In this context, signs, code and text are materials needed in making advertisements. Because in simulacra, there is a substitution of real signs for real ones (Baudrillard, 1994). Simulacra production produces a form of hyper-reality. Hyper-reality is a condition when the actual reality is inferior to the artificial reality that is intentionally created and reproduced continuously.

Signs in advertisements can be in the form of visual or audio displays or a combination of the two. Signs continued to be produced in simulacra and exchanged in public spaces through these simulations so that they affect the dynamics of the structure of social relations in society. Signs act as a representation of the advertiser's ideas and concepts. Audiences meet and interact with him through mass media in public spaces.

This advertisement's story is simple; Syahrini has difficulty getting a motorcycle taxi only because of appearance problems. In the 30-second Shopee advertisement, Syahrini's version tells that Syahrini wears a white shirt with a tie while carrying a small brown bag, ivory yellow trousers and white casual shoes. His hair is black and cut to the shoulders. He was seen standing on the side of the road calling the motorcycle taxi driver. However, the three motorcycle taxi drivers ignored the call and stopped in front of another woman who was also waiting for the taxi service. This woman has long blonde hair. She wore a white dress and a black span skirt that matched the colour of the high heels she was wearing. The female figure in question is also given a spotlight effect so that she looks brighter than the surrounding environment. In the next scene, Syahrini

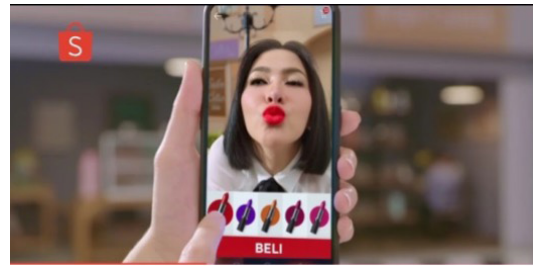


FIGURE 02. Visualization of 1 Big Close Up finger and mobile phone (Processed By The Researchers, 2021)

is annoyed because she feels that her call has been ignored, and his frustration grows because the puddle of water splashes him by the motorbike wheels of the drivers. He also decided to change his appearance to attract the attention of motorcycle taxi drivers and change his wet pants.

The next scene is Syahrini opening his cellphone and clicking the Shopee logo. Syahrini is described as doing an online shopping process in the form of lipstick, sunglasses, earbuds (headset) and an orange dress. Furthermore, Syahrini changed his appearance according to the items purchased through Shopee earlier. Even the haircut that was originally shoulder-length turned into a bun. The next scene is payback when the ojek drivers who did not care at first now approach Syahrini while offering ojek services and giving him a distant kiss. All activities in this advertising scene are made with the support of animation technology. So that the impression of the drama is more substantial and, of course, has a strong impression on the public.

By the main problem in this study, Syahrini's version of the Shopee advertisement, which lasts 30 seconds, has four main visuals that will be analyzed according to the research focus and Pierce's triadic structure scheme as seen as Figure 2.

In Figure 2, this ad visualizes Syahrini's palm with a big close-up size and a cellphone screen in which there is Syahrini's face and five lipsticks with various variants that he will choose

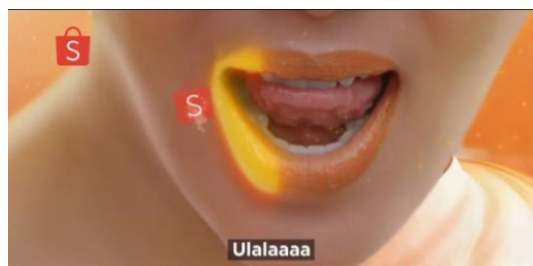


FIGURE 3. Visualization of 2 Big Close Up fingers and mobile phone (Processed By The Researchers, 2021)

to buy. There is also a Shopee logo at the top left of the screen. At the same time, the background of this cellphone is the atmosphere of a character that was deliberately taken with the bokeh technique. Following the research focus, fashion, the main thing in this visual is lipstick.

In the Figure 3, Syahrini's lips are shown in the size of a big close-up image. There is a process of changing the colour of his lips. Initially, his lips were red and then turned orange. This colour is identical to the dominant colour in the Shopee logo. The background in this visual is orange. There are also two Shopee logos and the writing ulalaaaa, which is Syahrini's signature gimmick. The thing that is the main highlight is still the same as the previous visual, namely lipstick.

In the Figure 4, Syahrini's face is seen in a close-up medium, wearing sunglasses and earphones. There are also seven Shopee logos surrounding the screen. The visual background is orange. At the bottom of the screen, there is an inscription Cetar Membahana. This word is also Syahrini's gimmick. Following the research focus, sunglasses and earphones are the main things.

Figure 5 is a continuation of the previous visuals. Syahrini's lips are orange. Then he uses sunglasses and earphones. The new thing in visual four is Syahrini's shirt which has now changed. At the beginning of the scene, he wears a white shirt and ivory yellow trousers.

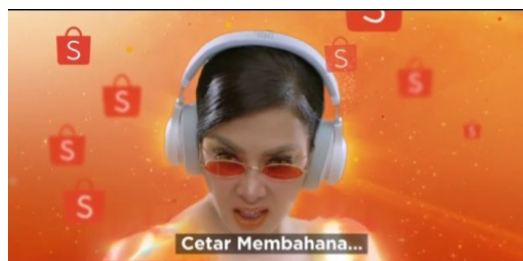


FIGURE 4. Visualization of 3 Big Close Up Face (Processed By The Researchers, 2021)

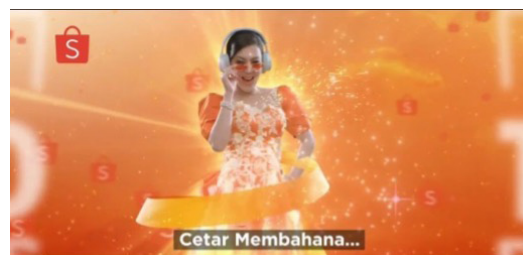


FIGURE 5. Visualization of 4 Medium Long Shoot body (Processed By The Researchers, 2021)

However, here she has changed her appearance by wearing a dress. The visual background is orange. There is a Shopee logo on the top left of the screen and the same writing on the previous visual, namely Cetar Membahana. According to the research focus, the main thing in this visual is the dress worn by Syahrini.

### Triadic Composition Process

Visual one, namely Syahrini, is choosing lip colour. Visual two, namely Syahrini changing the colour of her lips. Visuals one and two are one unit. Because the main focus is Syahrini choosing lip colour and then changing the colour of her lips to orange, this visual serves as a sign (R). The triadic analysis shows that lipstick primarily prevents lip hydration and protects it from the sun so that the lips do not get chapped (Han & Bagja, 2013). At the same time, the reality or object (O) is used for lip colouring. The R – O relationship results in an interpretation (I), lipstick as a fashion used to attract attention. According to the context, the intended attention is to attract the attention of motorcycle taxi drivers. Although



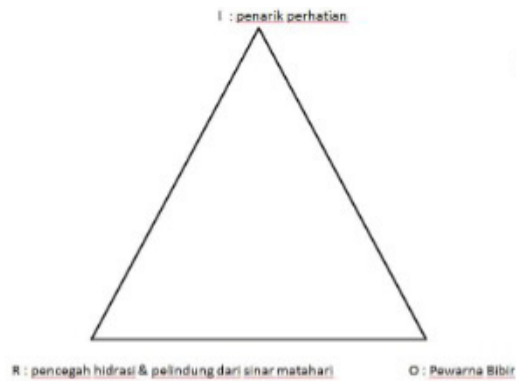


FIGURE 6. Triadic Composition Process (Processed By The Researchers, 2021)

Syahrini's appearance was wearing red lipstick in the previous scene, he changed it to orange. The semiosis distribution can be seen in Figure 6.

In the visual, the three semiotic distributions will be described from the two fashions that Syahrini wears on his appearance, namely sunglasses and earphones. The main emphasis on visual three is the big close-up of Syahrini's face wearing sunglasses and earphones in his ears. These sunglasses are marked (R). Understood as a blocker of ultraviolet rays from the sun (Brown, 2015) to protect the eyes from potential blindness. Here the reality is as an accessory (O). Following the research, the R-O relationship means that sunglasses are used as fashion (I) to

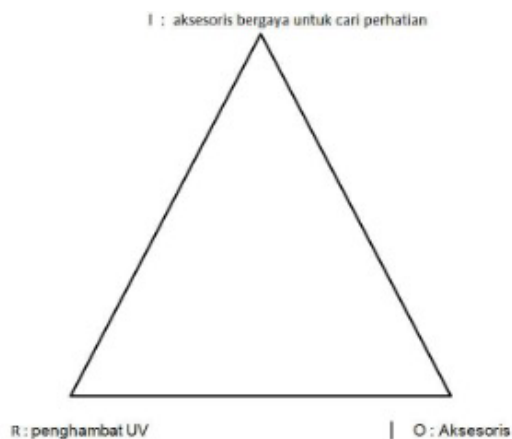


FIGURE 7. Semiotic distribution of sunglasses (Processed By The Researchers, 2021)

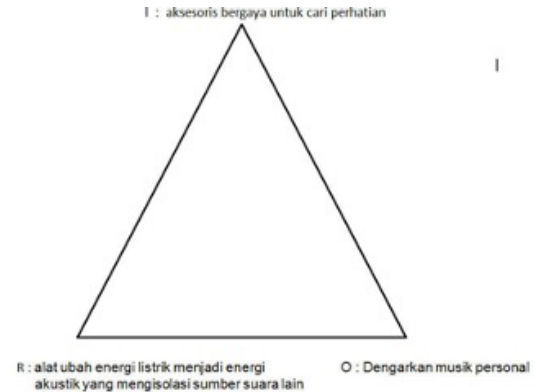


FIGURE 8. Semiotic distribution of earphones (Processed By The Researchers, 2021)

attract attention. The intended attention is from motorcycle taxi drivers. The semiotic distribution can be seen in Figure 7.

Furthermore, in the same visual, there is an earphone in Syahrini's ear. In the triadic analysis, earphones are devices that convert electrical energy into acoustic energy that isolates other sound sources (Tikanen, 2019). This tool functions to listen to music or other audio sources personally. The R – O relation produces an interpretation (I) used as a fashion accessory to attract the attention of motorcycle taxi drivers. The distribution of the semiosis is described in Figure 8.

In the visual, the four main emphasis lies in the orange dress worn



FIGURE 9. Semiotic distribution of dresses, (Processed By The Researchers, 2021)

by Syahrini as a sign (R). It is understood that dresses are worn to represent or communicate ideas in a visual art display (Cunningham & Vosolab, 1991). The reality is that dresses are worn for formal events (O). The relationship between R and O produces (I), namely the dress as a fashion for style to get the attention of motorcycle taxi drivers.

Syahrini changed the look she wore before and bought new accessories for sunglasses, new earphones, and a new dress by buying it through Shopee, only to be ignored by the driver she called. Shopee ads undergo a process of replicating and reproducing, imitating reality so that simulacra are an unavoidable semiotic distribution of dresses (Barker, 2008). In this condition, in advertising content, it is no longer possible to distinguish between fashion used for needs and fashion used to style and seek the attention of the surrounding public. Advertising managed to make that change without the public realizing it. This ad narrates buying fashion for the sake of style to attract attention and must be found for its existence or purchased soon.

Through its visual exposure, this ad tends to dictate the public to consume goods. In this case, women's fashion is stylish to attract attention, even though the item in question has been previously owned. Through Maslow's view, clothing, in this case, fashion, is a primary need to protect the body from heat and cold that can interfere with physical performance and even cause disease. However, in this advertisement, the perceived image of fashion as a stylish effort to seek attention tends to be highlighted in fashion shopping. In the scene, there is an impression of changing fashion that is still appropriate for the sake of style to attract attention, in this case, the motorcycle taxi driver. Fashion no longer refers to the primary need, namely clothing, but instead to the need for style

to gain attention. Advertising deliberately changes the position of fashion from what is needed and has value to become a fashion for style. Dress is exchanged for a perceived image to be stylish. The existence of fashion as a necessity has been lost through the visual display of Shopee advertisements. Ads turn it into fashion as desired.

Advertisements seem to tell the public to buy not because they are in need but to fulfil their desire to be stylish. According to the Marxist concept, there are two values in consumption: use value and exchange value (Goldblatt, 2019). The use-value of fashion to protect and cover the body becomes an exchange value that emphasizes the symbolic or social value attached to the item. This is where the simulacra occur in advertising that works through visual cues. Fashion has the value of being stylish and seeking attention. Here most of the public is not aware of this imitation process. They are more aware and aware of the exchange value attached to the fashion earlier. This indicates that simulacra have dominated, especially in the visual elements in Syahrini's version of Shopee ads. In the end, the public does not know which is the original or the duplicate.

As stated earlier, that compulsion arises because of unpleasant events or negative feelings due to addiction, depression or boredom. Syahrini's visualization and voice were very real, annoyed because there was no response from the ojek driver he called. In the advertisement, it is visualized that motorcycle taxi drivers pass Syahrini and instead stop at another woman wearing a span skirt, and you can see a style of dress. In the advertisement, this event became Syahrini's reason for shopping and changing his appearance from the fashion aspect. Shopee's advertising narrative directs the public to make reactive purchases even though they are not in a

state of need for the fashion in question. The content contains compulsive values and falls into the consumptive category. Syahrini's figure in the advertisement is described as someone who cannot control the motivation to get the desired fashion, as has been analyzed in the previous triadic structure, namely changing fashion to attract the attention of motorcycle taxi drivers. In real life, the initial stage of this activity is considered by the person concerned as a reliable way to get away from anxiety and emotions and bring peace.

The technology and concept of online shopping are accompanied by the lure of discounts or promos (Mangestuti, 2016). The presence of the online shopping concept that makes it easier for people to shop has contributed to this compulsive shopping. Through media convergence technology already popularly used by today's society, compulsive shopping can be like a social virus that can potentially become an epidemic in society. Because compulsions will lead to an inability to manage finances, resulting in waste.

Judging from the previous explanation, compulsive shopping makes him not confident about his appearance. A person who spends compulsively on fashion does not become his or her whole self and is easily influenced by other people's appearances. Even experts have confirmed that compulsive shopping can be said to be a mental disorder (Marianti, 2019). It is time to recognize compulsive shopping as a mental health condition. Thus compulsions can be viewed holistically so that the sufferer can be normalized again. This research shows that there has been a simulacrum in Syahrini's version of Shopee's advertisement and has caused it to become hyper-reality.

## CONCLUSION

This research shows Syahrini's version of Shopee's advertisement is

made by constructing audio-visual signs. The symbol represents the compulsive shopping narrative that is packaged by making imaginary social events the theme.

Shopee uses the construction of human imagination to increase consumptive activities until a quasi-simulacra world emerges. This has implications for the individual realm to the social realm. It is further known as pseudo-reality.

This practice makes people live under the control of the free market. In this context, Shopee. The audience is seduced by the seduction of advertisements and eventually falls into the circle of consumerism. They lose the meaning and awareness to identify which commodities to buy and which are just momentary desires. The compulsive narration contained in Syahrini's version of Shopee's advertisements can potentially affect individual and even social mental health.

## Suggestions

This Shopee advertising semiotic research is not free from weaknesses. Because this study only examines it from a critical perspective from the visible content. To obtain a more comprehensive picture, it is necessary to conduct further research on other research subjects, in this case, the marketing department of Shopee and the advertising agency that executes the ad production.

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