



**A SEMIOTIC ANALYSIS OF THE  
ADVERTISEMENTS OF BUKALAPAK  
COMPARED TO TOKOPEDIA AND ELEVENIA**

**A THESIS**

In Partial Fulfillment of the Requirements for  
The *Sarjana* Degree Majoring Linguistics in English Department  
Faculty of Humanities Diponegoro University

Submitted by: DIAH

WAHYU ASIH

13020112130040

**FACULTY OF HUMANITIES  
DIPONEGORO UNIVERSITY  
SEMARANG**

**2016**



**A SEMIOTIC ANALYSIS OF THE  
ADVERTISEMENTS OF BUKALAPAK  
COMPARED TO TOKOPEDIA AND ELEVENIA**

**A THESIS**

In Partial Fulfillment of the Requirements for  
The *Sarjana* Degree Majoring Linguistics in English Department  
Faculty of Humanities Diponegoro University

Submitted by: DIAH

WAHYU ASIH

13020112130040

**FACULTY OF HUMANITIES  
DIPONEGORO UNIVERSITY  
SEMARANG**

**2016**

## **PRONOUNCEMENT**

I truthfully state that this thesis is originally written without taking the result from other researchers' works from any universities. I ascertain that this research is not taken from other publications or someone's work except those that has been mentioned in the references.

Semarang, August 2016

Diah Wahyu Asih

## MOTTO AND DEDICATION

“If you are not making someone else’s life better, then you’re wasting your time.

Your life will become better by making other lives better.”

~ Will Smith

“Whatever the mind can conceive and believe, the mind can achieve.”

~ Napoleon Hill

“Hardwork beats talent when talent doesn’t work hard.”

~ Anonymous

*This thesis is dedicated to  
my beloved family who kept encouraging and supporting me and  
to my friends and everyone who helped me accomplish this thesis.*

## APPROVAL

Approved by:  
Thesis Advisor

A handwritten signature in black ink, appearing to read "Mytha Candria". The signature is written in a cursive style with a horizontal line above and below the name.

Mytha Candria, S.S, M.A  
NIP. 19770118200912 2 001

## VALIDATION

Approved by  
Strata 1 Thesis Examination Committee  
Faculty of Humanities Diponegoro University  
on August 2016

Chair Person



Dr. J. Herudjati P, M.SC

NIP. 195303271981031006

First Member



Drs. Mualimin, M.Hum.

NIP. 196111101987101001

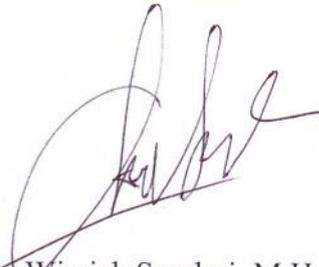
Second Member



Dr. Agus Subiyanto, M.A

NIP. 196408141990011001

Third Member



Dra. Wiwiek Sundari, M.Hum

NIP. 195906071990032001

## ACKNOWLEDGEMENT

Praise be to God the Almighty, who has given strength and true spirit, so this thesis entitled “A Semiotic Analysis of the Advertisements of *Bukalapak Compared to Tokopedia and Elevenia*” came to a completion. In this occasion, I would like to express gratitude to all people who have contributed to the completion of this research report.

My special gratitude and appreciation are dedicated to my advisor Mytha Candria, S.S, M.A, who has given her continuous guidance, helpful correction, moral support, advice, and suggestion, so that this thesis came into completion.

My deepest gratitude also goes to the following:

1. Dr. Redyanto Noor, M.Hum, as the Dean of Faculty of Humanities, Diponegoro University.
2. Dr. Agus Subiyanto, M.A. as the Head of English Department, Faculty of Humanities, Diponegoro University.
3. All lecturers of English Department. Thanks for the knowledge and experience.
4. My parents and family for giving their love, support and encouragement.
5. My super mates, Indah, Cindy, Damay, Tita, Hilman, Ulin, Ajan, Brenda, Angit, Nailah, Novita, Ana, Riski, Yuli, Afiat, and Enni.
6. The big family of *LPM Hayamwuruk* FIB.
7. The KKN team of Kenalan village.
8. All my friends in English Department and linguistic class.

I realize that this thesis is still far from perfection. Therefore, I would be glad to receive any constructive criticisms and advices to make this thesis better. Finally, I hope that this thesis will be useful to the readers who wish to learn something about semiotics.

Semarang, August 11, 2016

Diah Wahyu Asih

## TABLE OF CONTENT

TITLE .....	i
PRONOUNCEMENT .....	ii
MOTTO AND DEDICATION .....	iii
APPROVAL .....	iv
VALIDATION .....	v
ACKNOWLEDGEMENTS .....	vi
TABLE OF CONTENTS .....	vii
LIST OF PICTURES .....	ix
LIST OF TABLES .....	x
ABSTRACT .....	xi
CHAPTER 1 INTRODUCTION .....	1
1.1. Background of the Study .....	1
1.2. Research Questions .....	3
1.3. Purpose of the Study .....	4
1.4. Scope of the Study .....	4
1.5. Previous Studies .....	5
1.6. Writing Organization .....	6
CHAPTER 2 THEORETICAL FRAMEWORK .....	8
2.1. Semiotics .....	8
2.2. Roland Barthes .....	9
2.3. Advertisements .....	12
2.4. Camera Angels .....	13
CHAPTER 3 RESEARCH METHOD .....	16
3.1. Type of Research .....	16
3.2. Data and Sources .....	16
3.3. Population, Sample, and Sampling Technique .....	17
3.4. Data Collecting Method .....	17
3.5. Data Analyzing Method .....	18
CHAPTER 4 DISCUSSION .....	19

4.1 Bukalapak .....	19
4.1.1. <i>Batu Akik</i> .....	22
4.1.2. <i>Paket</i> .....	35
4.2. Tokopedia .....	48
4.2.1. Isyana vs. Gangster .....	49
4.3. Elevenia .....	61
4.3.1. <i>Raisa ketemu Preman</i> .....	61
CHAPTER 5 CONCLUSION .....	72
REFERENCES .....	75

## LIST OF PICTURES

1. The Growth of Indonesian internet users .....	1
2. Saussure's concept of sign .....	8
3. Barthes's two order of signification .....	10
4. The type of shots .....	14
5. Close-up shots .....	14
6. Medium shots .....	15
7. Full shots .....	15
8. Insert shots .....	16
9. The nine badge emblems .....	20
10. The positive and negative feedback symbols .....	21
11. Symbol of Google Play Store .....	46
12. Symbol of Apple Store .....	46
13. <i>Bukalapak's</i> home application .....	47
14. <i>Tokopedia's</i> home application .....	47
15. <i>Elevenia's</i> home application .....	47
16. <i>Tokopedia's</i> searching bar .....	48
17. <i>Elevenia's</i> searching bar .....	61

## LIST OF TABLES

Table 1. Analysis of <i>Bukalapak</i> 's “ <i>Batu Akik</i> ” Advertisement.....	22
Table 2. Analysis of <i>Bukalapak</i> 's “ <i>Paket</i> ” Advertisement .....	36
Table 3. Analysis of <i>Tokopedia</i> 's “ <i>Isyana vs. Gangsters</i> ” Advertisement .....	49
Table 4. Analysis of <i>Elevenia</i> 's “ <i>Raisa ketemu Preman</i> ” Advertisements .....	62

## **ABSTRAK**

Pertumbuhan jual beli online (*e-commerce*) di Indonesia saat ini berkembang sangat pesat, termasuk pertumbuhan website berbasis C2C. Di Indonesia, terdapat 3 situs jual beli online terbesar berbasis C2C yang iklannya cukup gencar ditayangkan di televisi. Dari ketiga website tersebut, *Bukalapak* adalah website jual beli online yang paling banyak diakses orang untuk transaksi online. Tujuan dari penelitian ini adalah untuk mencari tahu makna denotasi, makna konotasi dan pesan yang disampaikan oleh iklan *Bukalapak* sehingga menarik orang untuk mengaksesnya. Iklan yang saya analisis adalah iklan yang ditayangkan di televisi pada awal tahun 2015 hingga awal tahun 2016, antara lain iklan Bukalapak edisi Batu Akik dan Paket, iklan Tokopedia edisi Isyana vs. Gangster, dan Iklan Elevenia edisi Raisa ketemu Preman. Metode yang digunakan dalam menganalisis iklan tersebut adalah *interpretative qualitative*. Analisis dilakukan dengan menginterpretasikan setiap iklan dengan teori semiotik Roland Barthes. Hasil analisis menunjukkan bahwa orang lebih tertarik untuk mengakses website yang memberikan konsep aman daripada website yang menyediakan banyak pilihan barang maupun harga yang lebih murah.

**Kata kunci:** jual beli online, website C2C, iklan televisi, semiotik Roland Barthes.

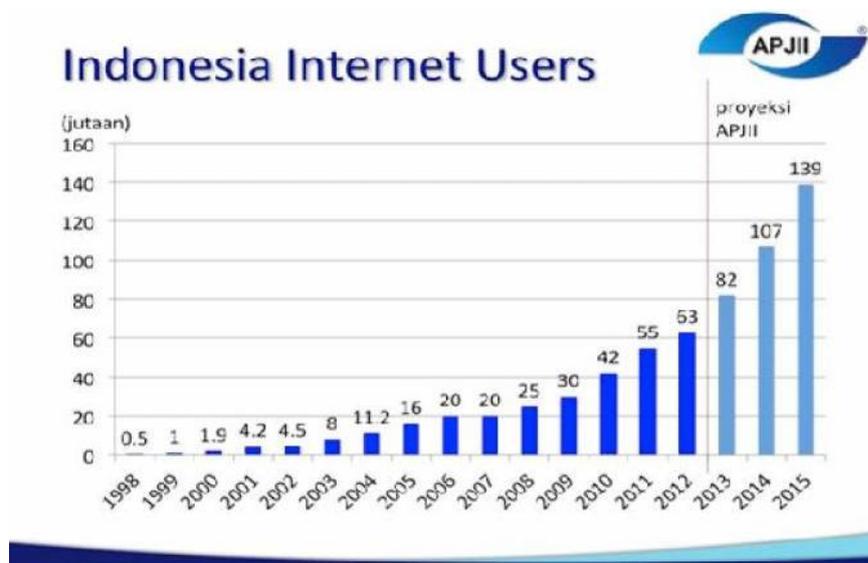
## CHAPTER I

### INTRODUCTION

This chapter consists of five sub-chapters, i.e. background of the study (1.1.), research questions (1.2.), purpose of the study (1.3.), scope of the study (1.4.), previous studies (1.5.), and writing organization (1.6.).

#### 1.1. Background of the Study

For the past decade, the growth of internet users has increased greatly in Indonesia. As stated by *Asosiasi Penyelenggara Jasa Internet Indonesia (APJII)* in 2015, recently there are more than about 130 million Indonesian people are internet users, and this number is increasing. Their activity in using internet is various, such as browsing, social networking, electronic mailing, downloading files or software, and accessing online transaction.



*Figure 1.* The Growth of Indonesian internet users. This graph illustrates the increasing number of Indonesian internet users by years. Copied from <http://des.net.id/internet-bagi-pertumbuhan-bisnis-di-indonesia/>

Online transaction, or popularly known as e-commerce (derived from electronic-commerce), is growing impressively faster. According to social media agency We Are Social, the active e-commerce shoppers in Indonesia have increased from 16% in January 2015 to 27% in January 2016. This increase shows a great chance for e-commerce companies to continuously develop their business. Therefore, e-commerce companies use many ways to advertise their websites using several media, one of which is television. TV is one of the most effective media that can be used as a promotion tool, so there are many e-commerce advertisements that can be found in television.

In Indonesia, there are several popular e-commerce websites, such as *Bukalapak*, *Tokopedia*, *Lazada*, *Elevenia*, *OLX*, *Traveloka*, etc. Each company has different service depending on its scope and field, e.g. consumer-to-consumer (C2C), business-to-business (B2B), or business-to-consumer (B2C)<sup>1</sup>. In this study, I analyze the advertisement of three most popular e-commerces which are based on consumer-to-consumer (C2C) marketplace. The term “consumer-to-consumer” means that the sellers and the buyers are people outside of the company, and the company only provides services which connect the sellers and the buyers.

The three most popular e-commerce websites having orientation on C2C are *Bukalapak*, *Tokopedia*, and *Elevenia*. *Bukalapak* was on the highest rank in terms of the most accessed website; it was at the top of the 13 highest ranks of

---

<sup>1</sup> See Suyanto (2003), especially chapter 2, page 13

Alexa pagerank<sup>2</sup> on April 10, 2016. At the same time, *Tokopedia* was at the top 15 and *Elevenia* was ranked 31. However, the fluctuations are not intense. For example, the ranks of the top three C2C marketplaces on March 27, 2016 are *Bukalapak* (12<sup>th</sup>), *Tokopedia* (14<sup>th</sup>), and *Elevenia* (26<sup>th</sup>).

E-commerce companies have their own concept of advertising which contain messages to promote their websites and applications. The companies can promote their products through the internet, TV, radio, or newspaper, but in this study, I focus on the analysis of the advertisements broadcasted on TV because TV is a medium which can reach a lot of people from various circles. In addition, its scope is wide because it is broadcasted throughout the country. In other words, the object of the analysis of the study is in the form of audio visual advertisements that were taken from video-sharing website named YouTube.

In this study, I interpret the meaning of the *Bukalapak* advertisements and compare them with the advertisements of *Tokopedia* and *Elevenia* to discover why *Bukalapak* becomes the most interesting one. The concept of the advertisements is analyzed using Roland Barthes's semiotics so as to see the denotation and connotation of the advertisements.

## 1.2. Research Questions

Based on the explanation of the background of the study above, the research questions are:

---

<sup>2</sup> Alexa is an online traffic webmaster which measures the frequency of website access; its rank fluctuates everyday

1. What are the denotative and connotative meanings found in the *Bukalapak* advertisements?
2. What do the messages contained in the *Bukalapak* advertisements that interest people, so they prefer to access *Bukalapak* rather than *Tokopedia* and *Elevenia*?

### **1.3. Purpose of the Study**

The main purpose of this study is answering the research questions; it is to investigate the meaning contained in the *Bukalapak* advertisements which were broadcasted in TV. Furthermore, I analyze the advertisements of *Tokopedia* and *Elevenia* as comparisons to the message contained in *Bukalapak*. In analyzing the meaning, I use Roland Barthes's theory; therefore, there are two main output meanings: denotative meaning and connotative meaning. Each scene of the advertisement is analyzed to see the meanings and the message. This explanation hopefully can be reference for people who have not understood the meaning of the advertisement and can be more interested in studying semiotics.

### **1.4. Scope of the Study**

The object of the research is the advertisement videos of *Bukalapak* taken from online sites YouTube. The videos analyzed are two advertising videos of *Bukalapak*, one video of *Tokopedia* and one video of *Elevenia* that were broadcasted on TV in the early 2015 to early 2016. The advertisements are analyzed using the semiotic theory of Roland Barthes which focuses on two main analyses: denotative meaning and connotative meaning.

### 1.5. Previous Studies

There are three previous studies related to Roland Barthes' semiotics that are used as references. The first is an undergraduate thesis written by Siti Sopianah (2010) entitled "*Analisis Semiotik terhadap Iklan Susu Bendera Edisi Ramadhan 1430 H di Televisi*". She analyzed the milk advertisement using Roland Barthes' theory. She described the denotative meaning, connotative meaning, and myth of every scene of the video. In describing the analysis, she also mentioned the type of shot on the scenes. However, she did not make a deep analysis of the verbal communication. In addition, she only analyzed one advertisement without comparing it to other advertisements. Therefore, this study will make a deeper and broader analysis by comparing the three advertisements of online C2C marketplace.

The second study was written by Tazkiyatul Fikriyah A'la (2011) that analyzed the *A-MILD* advertisements taken from billboards located at central roads of Jakarta. On her undergraduate thesis, she also used Roland Barthes' theoretical framework in analyzing the advertisement. The study used descriptive qualitative method because she interpreted the advertisements' meaning by her own knowledge and described the result of her analysis. She focused on describing denotative and connotative meanings of verbal and non-verbal elements of the object in each picture. She also explained the myth of the advertisements, but it was explained briefly in one-paragraph discussion.

The last study used the interpretation of Barthes's is written by Lilik Hamidah (2011). Her research in *Jurnal Ilmu Komunikasi* focused on interpreting the signified and signifier of *Dji sam soe* advertisements. She did not apply Barthes's theory deeply on her journal, because she only used the connotative meaning of the theory. In her journal, she emphasized on the analysis of color and layout of the advertisements.

Based on the previous research, there are spaces that can be filled in this research, such as making a deeper analysis and comparing the analysis to other several objects. I also describe the denotative meaning, the connotative meaning and the message conveyed in the advertisements.

## **1.6. Writing Organization**

### **CHAPTER I : INTRODUCTION**

This chapter consists of background of the study (1.1.), research questions (1.2.), purpose of the study (1.3.), scope of the study (1.4.), and previous studies (1.5.).

### **CHAPTER II : THEORETICAL FRAMEWORK**

The underlying theory contains several subchapters; they are semiotics (2.1.), Roland Barthes (2.2.), advertisement (2.3.), and camera angels (2.4.).

### CHAPTER III : RESEARCH METHOD

In this chapter I discuss the types of research (3.1.), data and sources (3.2.), population, sample & sampling technique (3.3.), data collecting method (3.4), and data analyzing method (3.5.).

### CHAPTER IV : DISCUSSION

This chapter concerns the analysis of the data. The explanations are the answer of the research questions that are wanted to identify.

### CHAPTER V : CONCLUSION

This chapter contains the conclusion of the discussion and suggestion for the next researchers who are interested in this topic.

## CHAPTER II

### THEORETICAL FRAMEWORK

This chapter is a presentation of the theories used to support the data related to the topic. This chapter is divided into four sub-chapters, i.e. semiotics (2.1.), Roland Barthes (2.2.), advertisement (2.3.), and camera angles (2.4.).

#### 2.1. Semiotics

Semiotics or semiology is generally defined as the study of sign. According to Guiraud (1975, p.1), “semiology is science which studies sign system: languages, codes, sets of signals, etc”. The general term of signs is taken from Greek words  $\mu$  ‘sign’ and  $\mu$  ‘signal’. The Latinized transliteration of the Greek form *semeio-* has become the basis derivation of various terms in semiotics and semantics (Nöth, 1990).

Ferdinand de Saussure conceives semiology as the science that studies the life of sign in society. He argues that sign consists of signifier and signified. Signifier is the sign itself, and signified is the mental concept of the sign. For example, a written sign “OX” consists of a signifier and a signified. The signifier is the written sign itself, and the signified is the mental image of the ox, not the animal ox. Saussure’s concepts of meaning can be illustrated as the following figures:

sign	signified (concept)
	signifier (sound-image)

*Figure 2.* Saussure’s concept of sign (in Noth, 1990, p.60)

Saussure's concept emphasized on the text instead of relating the sign in the text to cultural and personal experience of the interpreter. Thus, his concept cannot be used to analyze modern culture. His concept is developed by Roland Barthes, who creates the idea of meaning which can interact to personal or cultural experience named *two orders of signification*.

## **2.2. Roland Barthes**

Roland Barthes is a French semiotician who argues that we need the concept of connotation to develop semiotic approach to modern culture because the language of signified is not enough. It is the connotation which can unite larger fragment of discourse referring to objects. Barthes's well-known semiotic theory is named *two orders of signification* (in Fiske, 1990). Signification is a process which binds the signifier and signified of the sign. There are two systems of significations: arbitrary and motivated. Arbitrary signification means that the relation between signifier and signified is made of unilateral decision. In other words, arbitrary means that there is no natural relationship between a word and the object it refers to. On the other hand, motivated signification means that the relation is analogical or the relation is in their nature.

The signification is divided into two steps: first order of signification and second order of signification. The first order of signification describes the relationship between the signifier and signified of a sign. Barthes calls the first order of signification "denotation", which refers to the obvious meaning of the sign. Since Barthes is Saussure's follower, their concepts of signifier and signified are the same. Signifier is always material; its form can be sound, image, object or

writing. For example, the image of a white-gray uniform is a signifier of a high-school-student uniform.

Barthes once analyzed an advertising image of *Panzani* pasta in the form of a simple photograph. Based on the photograph, he separates the advertisement into three messages, i.e. a “linguistic” message, a “coded iconic” message, and a “non-coded iconic” message (in Cobley & Jansz, 1997). The linguistic message and the non-coded iconic message are other samples of denotation because they contain signifier (all the words inserted in the brochure) and signified. Barthes (1964) states that linguistic message can appear in every image as title, caption, label, accompanying press article, film dialogue, and comic strip balloon. The text or dialogue functions as elucidation and conveys messages that cannot be found on the scene itself, and it also helps to identify the elements of the scene.

The second order of signification is popularly known as “connotation”.

The system of the second order of signification is stated as:

The signifiers of connotation, which we shall call *connotators*, are made up of *signs* (signifiers and signified united) of the denoted system. As for the signified of connotation, its character is at once general, global and diffuse; it is, if you like, a fragment of ideology (Barthes, 1977, p.91).

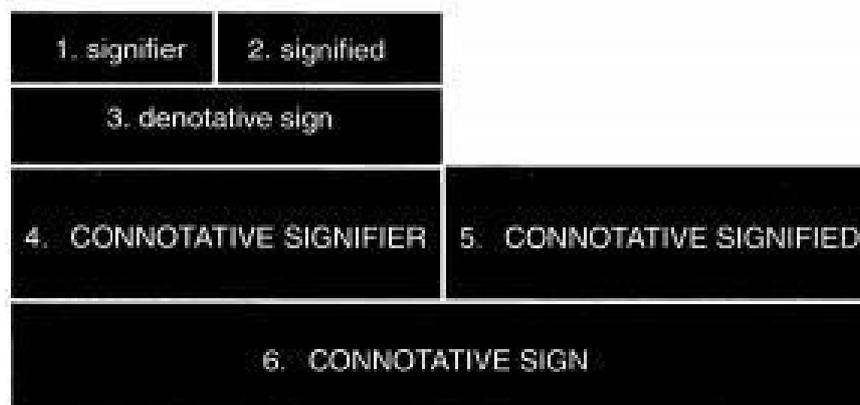


Figure 3. Barthes’s two order of signification (in Cobley & Jansz, 1997, p.51)

The figure shows that connotation (6) consists of signified (5) and signifier (4) or usually known as “connotator”. Connotator comprises signified (2) and signifier (1) of denotative meaning. The first three boxes (1, 2, 3) are the denotation, and the last three boxes (4, 5, 6) are the connotation.

Connotation describes the relation of the sign related to the users’ feelings or emotions and the values of their culture. In other words, connotation works on a subjective level, which is arbitrary and specific to one culture. The units of connotation do not necessarily have the same size as the denotations, so it is possible to have several denotations in one second-order meaning.

Connotation is arbitrary because it is specific to one culture. For instance, there is a photograph of a particular street taken in soft focus. From the denotative meaning, there will be two aspects: the signifier and signified of the photograph. The signifier will be the photograph itself which shows a picture of the street, while the signified is an image in mind which denotes the particular street. The connotation of this photograph is deeper than just an image of the street; the effect of the soft focus may create a sign for sentiment, i.e. soft hearted or nostalgia. It can be concluded that connotation explains how the object is photographed, and denotation explains about what is photographed. In the case of denotation, although it uses black-and-white film, strong contrast, soft focus, or a color film, the denotative meaning will be the same.

Another sample of connotation is taken from Barthes’s analysis of *Panzani* brochure. He uses the term ‘a coded-iconic message’ which refers to the visual connotation of object’s element. Based on the picture of *Panzani* pasta, the

signifier is the picture of a half-open bag which makes an impression of unpacked, and the signified is returning from a market. The connotative meaning that can be drawn is the freshness of the product and essentially domestic preparation for which the products are destined.

Barthes has another semiotic analysis named “myth”. Myths are the product of a social class which is dominant in particular history; therefore, myths must contain history with them, but myths present the meaning as natural. However, in this study I do not use this theory, because denotation and connotation are adequate to show the message contained in the advertisements. Moreover, analyzing object related to the advertisement historically is not really relevant to the message and the reason why people access e-commerces.

### **2.3. Advertisement**

In Cambridge Dictionary, “advertisement is a picture, short film, song, etc which tries to persuade people to buy a product or service”. Thus, it is a medium which is used to persuade people to be interested in a product or service. One of the media used to advertise a product or service is television where companies can promote anything, including e-commerce websites or applications.

George Belch (2009) states that advertising is any paid form of non-personal communication (e.g. TV, radio, magazines, newspaper) about an organization, product, service, or idea by a sponsor. The non-personal communication means that it can transmit a message to large groups of individuals who generally have no opportunity for an immediate feedback from

the recipient. Therefore, the advertisers have to make a clear message, so that the audience will interpret and respond to it correctly.

According to Suyanto (2003:45), there are six kinds of e-commerce in Indonesia: business-to-business (B2B), business-to-consumer (B2C), consumer-to-consumer (C2C), consumer-to-business (C2B), nonbusiness e-commerce, and intrabusiness e-commerce. B2B is online transaction between a company to other companies, e.g. *Indonetwork*, *Indotrading*, *Bizzy*. B2C is online retail transaction from a company to individual buyer, like *Lazada*, *Zalora*, *Bhinneka*, etc. As discussed, C2C means that a consumer can sell something to the other consumer.

#### 2.4. Camera Angles

According to Mascelli (1998), camera angle is the area that is recorded by lens, and it has relationship with the audience. The shot of camera angle is used to change the point of view and reveal the information of the story. One component of camera angles is subject size which consists of several types of shot. Ablan (2010) states that there are three key shots that are frequently used, i.e. close-up shots, medium shots, and full shots. The shots are as illustrated as the following:



Figure 4. The type of shots (in Ablan, 2010 p. 91)

Close-up shots are used to bring the audience into action, showing the emotion of the character and the dialogue. Thus, close-up shots save the time by showing the expression of the character to tell a story. Close up shots comprise several subs, such as extreme close up, medium close up, full close up, wide close up, and the close up shot itself. The following is an example of a close up shot:



*Figure 5. Close-up shots (in Ablan, 2010 p. 92)*

Medium shots are used to show a dialogue sequence of several people, and they still can show the emotions and body languages of the characters. The medium shots allow the audience to see the characters' movements and gestures. They are best used to show an individual or a small group of people:



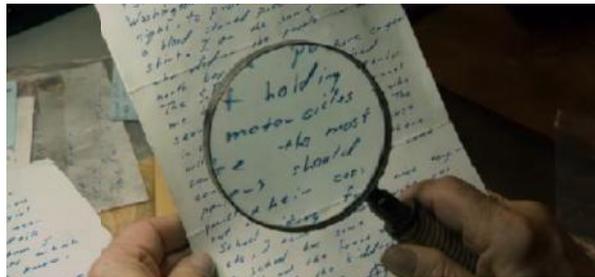
*Figure 6. Medium shots (in Ablan, 2010 p. 93)*

Wide and full shots help to establish a character in a certain location, so they can show the character, the environment and the character's body language. A full shot can show an awkward movement or tapping foot so as to emphasize nervousness.



*Figure 7.* Full shots (in Ablan, 2010 p. 94)

For inanimate object, like shooting an image, the shot is called “inserts”; according to Mascelli, (1998, p.32), “full-screen close up of letters, telegrams, photographs, newspapers, signs, posters or other written or printed matter are called inserts”.



*Figure 8.* Insert shots. Copied from [http://www .jeremytremp.com/blog/license-to-thrill-shots-in-film](http://www.jeremytremp.com/blog/license-to-thrill-shots-in-film)

## **CHAPTER III**

### **RESEARCH METHOD**

In this chapter, I describe research method used in this study. This chapter contains five sub-chapters. The first is the type of research (3.1.) and the second is data & sources (3.2.). The third sub-chapter is population, sample, and sampling technique (3.3) while the two last sub-chapters are method of collecting data (3.4.) and method of analyzing data (3.5.).

#### **3.1. Type of Research**

In this research, I use a descriptive qualitative method, because the analysis is subjective and the result of the analysis is described systematically in the text. Creswell (2007, p.21) states that “a qualitative approach is one in which the inquirer often makes knowledge claims based on constructivist perspectives, or participatory perspectives or both”. This research is interpretative qualitative research because I interpret the advertisements by my own knowledge.

#### **3.2. Data and Sources**

The data analyzed in this research are audio-visual materials since they are in the form of video, i.e. two advertisement videos of *Bukalapak* broadcasted in TV edition *Batu Akik* and *Paket*. The videos are taken from YouTube that were uploaded by *Bukalapak* itself entitled *Iklan Bukalapak Edisi Batu Akik* and *Iklan Bukalapak Edisi Paket*. *Iklan Bukalapak Edisi Batu Akik* was uploaded in YouTube on June 23, 2015, while *Iklan Bukalapak Edition Paket* was uploaded on June 12, 2015.

In addition, there are one video of *Tokopedia* and one video of *Elevenia* that were taken from YouTube as the comparative data. The videos are entitled *Isyana vs. Gangster – Tokopedia TVC* that was uploaded on February 9, 2016 and *Raisa ketemu Preman - Elevenia TVC* that was also uploaded on February 9, 2016. The advertisements mentioned were broadcasted on TV around the date they were uploaded on YouTube; this was around early 2015 to early 2016.

### **3.3. Population, Sample and Sampling Technique**

According to Ary, et al (2010), population is all unit of analysis such as class of people, events or objects. In this case, the population is all advertisements of *Bukalapak*, *Tokopedia*, and *Elevenia* which were broadcasted on TV. The samples are the chosen videos which represent the population; they are *Bukalapak* advertisements edition *Batu Akik* and *Paket*, *Tokopedia* advertisement edition *Isyana vs. Gangster*, and *Elevenia* advertisements edition *Raisa ketemu Preman*.

In order to get the sample, I use purposive sampling technique; it is the technique to get the data by choosing them purposively. This technique is chosen because in collecting the data, I take advertisements which most closely represent the concept they have in advertising. For *Bukalapak* advertisement, I choose the advertisements edition *Batu Akik* and *Paket*, because they contains message of security which represent their slogan. This technique is also applied for *Tokopedia* and *Elevenia*.

### **3.4. Data Collection Method**

In collecting the data, I use non-participatory observation, because I only interpret the meanings of the object without taking part in video making.

Sudaryanto (1993) states that non-participatory observation is a method of data collection where the researcher is not involved in the conversation or not actively participating.

In order to get the data, I downloaded the representative advertisement videos from YouTube. The videos taken are the advertisements broadcasted in early 2015 to early 2016. After that, the videos are analyzed further using Barthes's semiotics to get their denotation and connotation. The denotative meaning of each video is analyzed per scene and described into signifier and signified. Then the denotative meanings, the linguistic message and the type of shot are described in tables. The connotative meaning and the message of the analysis is described deeply and systematically in paragraphs.

### **3.5. Data Analysis Method**

This study use Barthes's semiotics in analyzing the data; the data are analyzed to decipher their denotative meanings and connotative meanings. The data are observed per scene, starting from the duration, scene, type of shot, linguistic messages to the meanings. However, the connotative meaning cannot always be described in every scene because of their arbitrary nature. The overall meanings and the messages of every object is also described in detail.

## CHAPTER IV

### DISCUSSION

This chapter contains the description and result of the analysis. The description covers information of the three e-commerce websites, while the analysis is focusing on *Bukalapak* advertisements. In each advertisement, there are analyses of denotative meaning, connotative meaning and messages, which are described in the tables and paragraphs.

Each e-commerce has its own concept of advertising which differs from one another. The result of the analysis shows that *Bukalapak's* concept of advertising emphasizes on its security. It is different from the other two: *Tokopedia's* concept focuses on many variants existing in its website, and *Elevenia* proposes a concept of selling goods cheaper than other online shops. All of these advertisements have strong influence on the way people choose the e-commerce they access.

#### **4.1. Bukalapak**

*Bukalapak* is one of online marketplaces in Indonesia which is oriented in C2C. Therefore, this website provides services for customers to buy and sell its products. This website has been developed by PT. Bukalapak since its first launch in January 12, 2010. Apparently, *Bukalapak* is considered as the Indonesian number-one C2C website because it has the highest traffic of the most accessed website.

The slogan of *Bukalapak* is “*situs jual beli online mudah dan terpercaya*”, meaning that ‘*Bukalapak* is a user-friendly and trusted e-commerce website’. As declared in the slogan, to make *Bukalapak* a better e-commerce website, it has made some efforts, such as giving refund if the transaction is not being processed, creating levels for seller’s reputation so that buyers can choose the better store and goods, having a centered fund system, and also giving notification for every transaction and delivery process.

*Bukalapak* declares that its website and application are safe for online transaction. It guarantees if the order is not being processed within 4 days, the money of the buyers will be returned to their account. Since April 19, 2016, *Bukalapak* has minimized the processing day from 4 days to 2 days. Thus, the order must be processed and sent within 2 x 24 hours of working days.

*Bukalapak* also creates some symbols used to show the customers’ reputation. For the sellers, *Bukalapak* divides them into 9 categories, i.e. from *Bukalapak User* to *Top Seller*. This division is determined by the numbers of positive feedbacks the buyers give. The following are the symbols used in *Bukalapak* for the sellers:



Figure 9. The Nine Badge Emblems. Copied from [https://komunitas.bukalapak.com/s/qv2kqp/level\\_badge\\_baru](https://komunitas.bukalapak.com/s/qv2kqp/level_badge_baru)

The emblems are formed based on the amount of positive feedbacks the buyers give. There are two feedbacks for the seller: positive feedback and negative feedback. Positive feedback is given by buyers after they get the order delivered and the buyers feel satisfied with the goods and the service. On the other hand, negative feedback is given by buyers when they do not satisfy with the goods they receive, or when the seller has refused an order for five times. The following are symbols of positive and negative feedback:



*Figure 10.* The Positive and Negative Feedback Symbol.

Copied from <https://panduan.bukalapak.com/buyer/5>

Moreover, there are percentages of receiving order that is also used to show the sellers' reputation. The percentage is an accumulation of receiving and refusing orders. As long as the sellers never refuse an order, the percentage is 100%, but in any circumstances, if the sellers refuse the order, their percentage will be lower. This percentage can affect the buyer's decision in choosing the sellers to buy goods.

In terms of promotion, *Bukalapak* has advertised its website and application in several media including TV, and it has many audiovisual advertisements broadcasted in there. However, this research only takes two advertisements which represent the concept of *Bukalapak* as the user-friendly and

most trusted e-commerce website. The advertisements chosen are the advertisements broadcasted in early 2015 to early 2016, as well as the parameter of the Alexa ranking. The two advertisements are *Bukalapak* edition *Batu Akik* and edition *Paket*.

#### 4.1.1. *Batu Akik*

The *Bukalapak* advertisement edition *Batu Akik* ‘agate’ was broadcasted in TV around early 2015. The 30-second-video tells about someone who buys an agate ring online. Unfortunately, the agate that the buyer receives is fake, and then *Bukalapak* offers the audience to have an online transaction through this website.

The analysis of *Bukalapak* advertisement edition *Batu Akik* is described in the following table. The table explains several analyses; there are linguistic messages: written and verbal including dialogue, monologue and the narrator's voice; and types of shot. Moreover, there are denotative meanings analyzed here; they are signifier and signified of the sign. The connotative meaning and message are described in paragraphs.

Table 1: Analysis of *Bukalapak*'s “*Batu Akik*” Advertisement

NO	TIME	Visual	Linguistic Message	Type of Shot
1	00:00:00		<u>Verbal:</u> Paket!	Medium close shot
		Signifier		Signified
		A man rings a door bell saying <i>paket!</i> ‘package!’. The man is wearing a helmet and jacket, but he does not pu them off when he rings	A courier is delivering a package in front of someone’s house.	

		the door bell. The man is shot using medium close up in a circle view to show clearly that the man brings a box on his hand. The shot shows that the man is surrounded by the circle in black; this makes an impression of someone peeking a guest outside from a hole in the door.		
2	00:00:01	Visual	Linguistic Message	Type of Shot
			<u>Verbal:</u> Wah!	Close up shot
		Signifier	Signified	
		The scene is taken in close up shot to show the circumstances and the people's expression of happiness. While saying interjection <i>wah!</i> , the women are smiling. The interjection is uttered to emphasize their happiness and support their smiling expression. The shot also brings the audience into action by showing two women opening a box and taking something out from it. The women wear stylish clothes at home and have bright complexion. One of the women wears necklace, bracelet and rings. The necklace and the rings the woman wears contain agate.	The woman has bought something online and just gets the package delivered.	
3	00:00:02	Visual	Linguistic Message	Type of Shot
			<u>Verbal:</u> Ini baru lagi	Extreme close up
		Signifier	Signified	
		The extreme close up focuses on agate ring that is just taken from the	The woman has bought a new agate ring online.	

		box. The background of the scene is blurred to focus the shot on the agate. The hand which holds the ring already wears another agate ring. The voice of a woman is saying <i>ini baru lagi</i> , meaning that 'it is new again'. Her verbal message supports the scene that the agate which is just delivered is that orange agate.	
4	00:00:03	Visual	Linguistic Message
			Verbal: Cantik
		Signifier	Signified
		The full close up scene focuses on the woman's hands which are full of agate rings. The woman is shot in blur to focus the scene on her hands. Her hands are attached by several agate rings, including the new one. She praises her agate rings by saying <i>cantik</i> which means pretty. It shows that this woman is the buyer.	The woman is excited for having many agate rings.
5	00:00:05	Visual	Linguistic Message
			Verbal: Asli nggak tu?
		Signifier	Signified
		The close up shot shows two women having conversation about the agate ring. The shot also allows the audience to see the expression of the women. The woman who holds the rings is smiling while the other woman observes the agate. The other woman asks the buyer <i>asli</i>	The friend of the buyer doubts the originality of the agate.

		<p><i>nggak tu?</i> meaning 'is that original?'. She asks the originality of the new agate in a curious expression. The circumstance around them shows small portion of their environment, which shows that the women are sitting on a sofa in living room.</p>			
6	00:00:06	Visual	Linguistic Message	Type of Shot	
			<u>Verbal:</u> Ya asli lah!	Full close up	
		Signifier	Signified		
		<p>The shot focuses on the buyer's face which shown in disturbed expression. The full close up clearly shows the buyer's expression of certainty that the agate is real. It is supported by her answer <i>ya asli lah</i>, which means 'of course the agate is real'. This utterance is spoken to convince her friend and support her expression.</p>		<p>The buyer of the agate ring is sure for the originality of her new agate.</p>	
7	00:00:08	Visual	Linguistic Message	Type of Shot	
			-	Full close up	
		Signifier	Signified		
		<p>The scene where the buyer kisses her agate ring is shot in full close up, so it can be seen clearly that the woman is kissing the agate. Kissing is one expression of love, and the woman's expression is happy.</p>		<p>The buyer really likes her new agate ring.</p>	

8	00:00:09	Visual	Linguistic Message	Type of Shot
			-	Full close up
		Signifier	Signified	
		The full close up shows clearly that the new agate is stuck in the buyer's tongue. The scene focuses on the buyer's face which shows panic expression.	The agate is fake because it is sticky.	
9	00:00:10	Visual	Linguistic Message	Type of Shot
			-	Full close up
		Signifier	Signified	
		This shot shows the buyer's face and the other woman's expression. The scene emphasizes on the sticking agate which is difficult to be released and the friend's expression that cringes seeing the incident.	The fake agate keeps sticking on her tongue.	
10	00:00:11	Visual	Linguistic Message	Type of Shot
			<u>Verbal:</u> Ini ma permen bukan batu cincin!	Wide close up
		Signifier	Signified	
		The wide close up is used to show both of women's expression. This scene shows the action of the buyer who pulls the fake agate out of her tongue. This shot also allows the audience to see the sad expression of the buyer when she realizes that her agate is a candy. It is	The new agate actually is a candy and the buyer is resentful because she is deceived to buy a fake agate ring.	

		strengthened with her statement <i>Ini ma permen bukan batu cincin</i> 'this is a candy, not an agate'. The statement is functioned to explain the reason why the agate is sticky.		
11	00:00:13	Visual	Linguistic Message	Type of Shot
			-	Full close up
		Signifier	Signified	
		The full close up shot focuses on the buyer's friend who put the agate into her mouth. She shows worry expression when she eats the candy.	The buyer's friend tries to eat the fake agate.	
12	00:00:15	Visual	Linguistic Message	Type of Shot
			<u>Verbal:</u> Enak	Full close up
		Signifier	Signified	
		This scene is shown in full close up which focuses on the buyer's friend. It shows two different expressions: the buyer is sad and the buyer's friend is smiling. The buyer's friend states that the agate is <i>enak</i> ; its mean is sweet. This verbal message is spoken to support the fact that the fake agate is a candy.	The buyer's friend convinces the buyer that the agate is a candy.	
13	00:00:17	Visual	Linguistic Message	Type of Shot
			<u>Verbal:</u> Mending beli di <i>Bukalapak.com</i> <u>Written:</u> • Bukalapak	Close up

			Temukan Batu Akik Favoritmu • Big Sale	
		Signifier		Signified
		The close up shot focuses on a laptop which is operated to access <i>Bukalapak.com</i> . Around the laptop; there are some books, a mug, a clock, and a cat on a table. Then the narrator states that ‘it is better to buy something online through <i>Bukalapak.com</i> ’. This verbal message is persuasive that is intended to attract the audience. Based on the scene, the buyer seems accessing <i>Bukalapak</i> . The written message is the headline of the website, i.e. <i>Temukan Batu Akik Favoritmu</i> Big Sale, meaning that ‘finds your favorite agate’ because there a big sale. The dominant color of the website is dark red which is the theme color of <i>Bukalapak</i> .		The advertisement persuades people to buy something online in <i>Bukalapak.com</i> as the woman is doing now. The website shows that <i>Bukalapak</i> provides a lot of agate.
		Visual	Linguistic Message	Type of Shot
			<u>Verbal:</u> karena ada jutaan barang <u>Written:</u> Bukalapak	Insert
		Signifier		Signified
14	00:00:19	The insert shot fully shows the <i>Bukalapak</i> ’s website which provides several kinds of agate rings. The scene contains action of how to buy a product in <i>Bukalapak</i> , and the steps is displayed quickly. The voice of this scene states that ‘millions goods are sold in <i>Bukalapak</i> ’.		Accessing <i>Bukalapak</i> is easy because it can be done quickly. <i>Bukalapak</i> offers the audience an e-commerce website which provides many kinds of agate.

		Visual	Linguistic Message	Type of Shot
15	00:00:22		<p><u>Verbal:</u> dengan ratusan ribu penjual terpercaya dengan feedback positif.</p> <p><u>Written:</u> Penjual Terpercaya</p>	Medium shot
		<b>Signifier</b>	<b>Signified</b>	
		<p>This scene is divided into two sides; the left one is the buyer and the right one is the seller. It can be seen from the symbol around them; the right one with golden symbol is written <i>Penjual terpercaya</i>, meaning that the person is a ‘trusted seller’. It means she has sold goods for thousand times and has received positive feedback around 50.001-100.000. The sellers and the buyer are shot in medium shots to show their environment and their body language. The seller’s background is a kitchen, and the buyer’s background is her home. The buyer is working on her laptop and she is looking excited, while the seller is operating her tablet phone. The narrator continues his statement that there are hundreds of thousand trusted sellers with positive feedback. This statement is used to convince the audience that <i>Bukalapak’s</i> sellers are trusted.</p>	<p>Most sellers in <i>Bukalapak.com</i> are trusted because they have feedback system. The scene shows the woman buy new agate through <i>Bukalapak</i> from trusted seller.</p>	

16	00:00:24	Visual	Linguistic Message	Type of Shot
			<u>Verbal:</u> Jadi lebih aman, yuk ke Bukalapak.com <u>Written:</u> Penjual Terpercaya	Medium shot
		Signifier	Signified	
		<p>This scene shows five people in different places with two different symbols. The one in the middle is the seller with 'trusted seller' symbol, while the other four are the buyers who give positive feedback for the seller since there are positive thumbs symbol around them. Each person is shown in medium shot to capture the surroundings. The buyers' appearances are bright and fresh, wearing nice clothes, and they are surrounded with well-ordered background. The verbal message states that it is much safer to buy in <i>Bukalapak</i> and there is a request to visit the website of <i>Bukalapak.com</i>.</p>	<p>There are several buyers and one seller. The narrator's voice states that it is secure to buy something in <i>Bukalapak.com</i> because of the feedback system. It also asks people to visit the website.</p>	
17	00:00:27	Visual	Linguistic Message	Type of Shot
			<u>Verbal:</u> Situs jual beli online mudah dan terpercaya <u>Written:</u> Bukalapak.com Situs jual beli online mudah dan terpercaya	Insert
		Signifier	Signified	
		<p>This insert shot shows the logo and slogan of <i>Bukalapak.com</i>. The background is grey and the</p>	<p><i>Bukalapak.com</i> is a user-friendly and trusted e-commerce website. The</p>	

		written is dark red. The contrast color make the viewers focus on the logo and slogan. The slogan is written and spoken by the narrator <i>situs jual beli online mudah dan terpercaya</i> which means 'Bukalapak.com is user-friendly and trusted e-commerce website'. Below the slogan, there is a symbol of Google Play Store.	application of <i>Bukalapak</i> can be downloaded in Google Play Store.	
18	00:00:28	Visual	Linguistic Message	Type of Shot
			-	Medium shot
		Signifier	Signified	
		The scene shows a different occasion; it can be seen from the different clothe the buyer wears from the previous scenes. The medium shot shows the action that the buyer is licking the agate ring that is just delivered by the courier. This scene allows the audience to see their surrounding, including the people's appearance. The man next to the buyer is standing around the door and wearing jacket and helmet. The man is a courier who stares at the buyer while holding a piece of paper in his hand.	The buyer gets another agate ring delivered, but this time she checks the originality of the agate she buys before she gives signature in the paper the courier have. The courier is astonished seeing the buyer licks the agate.	
19	00:00:29	Visual	Linguistic Message	Type of Shot
			<u>Verbal:</u> Nah ini asli!	Medium shot
		Signifier	Signified	
		The medium shot shows the buyer	The buyer has just received the	

		<p>is showing the agate to the courier who stand beside her. The medium shot also shows the body language of the two people: the exciting buyer and the surprised courier. The courier seems surprised when the buyer shows the agate and shouts at him. The verbal message which is shouted by the buyer <i>nah ini asli!</i>, means that 'this agate is original'.</p>	<p>real agate.</p>
--	--	--	--------------------

Based on the analyses in the table above, each scene of the advertisement has denotative meaning which consists of signifier and signified. However, each first order of signification does not always have one second order of signification. Therefore, the connotative meaning will be described in the paragraphs instead of within the table.

The *Bukalapak's* advertisement of this edition of has several connotative meanings. From the first scene, we can see that there is someone who buys something through online transaction. Online transaction does not allow the buyer to see the good directly, so when the buyer gets the order delivered, it becomes such an exciting moment. It is supported by their expression and verbal messages such as *wah!* 'wah!,*ini baru lagi!* 'it is new again!', *cantik* 'pretty', *nah ini asli!* 'this is original'.

Based on the next scenes, it can be seen that the buyer does not buy it to fulfill primary or secondary needs because its functions is for accessories. It shows that the buyer is from the middle or upper class of society because she has many agate rings on her hands, as she follows the trend of agate at that time. In

addition, the buyer's appearance looks extravagant, as is reflected by her bright complexion, nice cloth, and the accessories she is wearing (rings, necklace and bracelet). This is supported by the statement *ini baru lagi* 'it is new again', meaning that the woman has already had a number of agates. Moreover, she has a British Shorthair cat whose price is expensive. Aside from the deceived buyer, there are other four buyers who give positive feedback in scene 16. They all have bright complexion and are wearing fancy clothes which indicate that the buyers are in middle to upper class society.

From the fifth and sixth scenes, the connotative meaning is that there are no guarantees for the originality of the agate, since there is nothing that can prove its originality except the experts of this field. The linguistic message *asli nggak tu?* that is spoken by the buyer's friend connotes doubt for the agate's originality, and the words *ya asli lah* connotes certainty of the buyer. From the way the buyer praises the new agate and the fact that the agate is fake, the buyer is an amateur in this field. The woman is deceived to buy fake agate, since she just follows the trend of lifestyle without having knowledge of agate stone.

Based on the next scenes and the narrator's voice, *mending beli di Bukalapak.com* means that 'it is better to buy online in Bukalapak'. This connotes that other e-commerces are worse than *Bukalapak*. The voice states *Bukalapak* is better because of *Bukalapak's* system, as is stated *karena ada jutaan barang dengan ratusan ribu penjual terpercaya dengan feedback positif* 'because there are millions of goods from hundreds of thousand trusted sellers who have positive feedbacks. It means that *Bukalapak* is a perfect e-commerce website, since it

provides various products from thousands of trusted sellers. In other words, *Bukalapak* gives many options for its consumers to choose the good and to choose the seller of the goods. It also means *Bukalapak* is a big company because it has many members joining as *Bukalapak* users.

Through the feedback system, *Bukalapak* declares that it is a perfect website to buy original goods, even for amateur. The statement *Jadi lebih aman, yuk ke Bukalapak.com* ‘So it is safer, come visit *Bukalapak.com*’ indirectly says that other e-commerces are not as safe as *Bukalapak*. In addition, the scenes of laptop accessing *Bukalapak* show the steps how to order something in the website. It shows how brief and fast the buyer orders the agate; this support its slogan as user-friendly e-commerce.

The last two scenes indirectly show how trusted *Bukalapak* website is. As is shown in the previous scenes, the woman has ordered a new agate ring in *Bukalapak* and after she checks it, she knows that it is original. The presence of the courier, who is waiting for the buyer’s signature, emphasizes the careful buyer, who checks the package before signing the delivery receipt. This means that the buyer is worry about buying a fake agate again; that is why, the buyer shouts “*nah ini asli!*” ‘Ok, now this is original!’ happily after knowing the agate is original; in this case it is not a candy. The statement is used to clarify the agate’s originality. The utterance also implicates that *Bukalapak* has sellers who sell original goods.

Based on the agate as the sample of the goods, *Bukalapak* tries to promote the agate which is booming in that time. Moreover, it chooses agate as the item in

this advertisement because it considers agate as something whose originality is difficult to be proven. Therefore, agate is a suitable product to promote *Bukalapak*, which emphasizes on its secure transaction. By using feedback system, prospective buyers can read the feedback left by the previous buyers of the same store. Hence, in order to know its originality, amateurs can read the previous feedbacks, so that they are sure that the agate is real.

#### 4.1.2. *Paket*

Another *Bukalapak's* advertisement used as the object of analysis is the advertisement *Paket* 'package' edition. The story of this advertisement is that a young man who waits for a delivery of his online order. However, whenever he hears a courier comes, it is not his package which is delivered. Because of the circumstance, *Bukalapak* offers the audience to buy something in *Bukalapak.com*. This 30-second-advertisement is analyzed in terms of the denotative meaning (signifier and signified), connotative meaning, and message. The analysis of this video is described as in the following table.

Table 2: Analysis of *Bukalapak's Paket* Advertisement

NO	TIME	Visual	Linguistic Message	Type of Shot
1	00:00:00		<u>Verbal:</u> Paket!	Full shot
		Signifier		Signified
		The scene shows a young man eating noodle in his room when he hears someone shouting <i>paket!</i>	The young man who lives by himself may be a student or new worker from lower to	

		‘package!’. The full shot enables the audiences to see the environment of the object. The man is eating the noodle on the messy bed in a bleak room with less light.	middle class. The verbal message ‘package!’ means a courier delivers a package.	
2	00:00:01	Visual	Linguistic Message	Type of Shot
			Verbal: Eh, paket! paket!	Medium close shot
		Signifier	Signified	
		The scene shows the man is running outside after he hears a sound of package delivery. The scene uses medium close up to show the environment and the man’s movement of running. The man is saying <i>paket! paket!</i> ‘package! package!’ although the noodle is still attached in his mouth. The repetition of his utterance functions as supporting verbal to clarify his rush movement.	The young man who eats noodle has waited for his package. When he hears a package delivery, he is in hurry to get his order.	
3	00:00:03	Visual	Linguistic Message	Type of Shot
			-	Medium shot
		Signifier	Signified	
		The medium shot shows three men in the scene, and it shows the people’s expression. The man who eats the noodle is frozen after seeing a man wearing helmet and jacket gives a box to the other person. This medium shot shows	A man who wears helmet is a courier who delivers a package to the man’s housemate. The man who holds the noodle is resentful till frozen seeing the package is not for him.	

		the environment that another person lives next door. It shows that the man lives with some other people in one house.		
4	00:00:04	Visual	Linguistic Message	Type of Shot
			Verbal: Paket! paket!	Full shot
		Signifier	Signified	
		The full shot shows the different occasion from the previous moment where in this scene the man is shown full of bubble. The full shot also shows the man's room conditions where many stuff are placed in one area. The scene shows the man's running movement until he slips down in the floor. He is running while saying <i>paket! paket!</i> 'package! package!'. The repetition of verbal message strengthens his hurried movement.	In the next occasion, while the man is taking a bath, he runs in hurry to get a package after hearing a delivery.	
5	00:00:05	Visual	Linguistic Message	Type of Shot
				Medium close shot
		Signifier	Signified	
		The medium close up shows half of the man's body which is full of bubble. The man stands in front of his room holding a water dipper. The man is stuck with blank expression. His mouth is open, but he does not speak any word. He stands in front of his room holding water dipper.	When the man comes out, he realizes that the package is not for him.	

6	00:00:06	Visual	Linguistic Message	Type of Shot
				Medium shot
		Signifier	Signified	
		The medium shot shows three men. Other than the man, there are a man wearing helmet and another man is writing on a box. While the other man is writing on the box, the man wearing helmet is looking at the box. Seeing this reality, the man throws the water dipper he brings and swings the lamp above him.	A courier who delivers a package for the man's housemate is waiting for the receiver's signature. The man is angry because his package has not come yet.	
7	00:00:08	Visual	Linguistic Message	Type of Shot
			<u>Verbal:</u> Paket!	Full shot
		Signifier	Signified	
		The man is playing guitar when he hears someone saying <i>paket!</i> 'package!'. The full shot shows the full body of the man and his environment. His environment is shown bleak with dark lightning. It shows many stuffs in his room.	The man is enjoying his leisure time by playing guitar when a courier delivers a package.	
8	00:00:09	Visual	Linguistic Message	Type of Shot
			<u>Verbal:</u> Paket gue dating!	Full shot
		Signifier	Signified	
		After hearing a delivery, the man is surprised and removes his glasses. The full shot shows his	When the man hears a sound of delivery, he becomes exited. The verbal message states that	

		movement when he falls down from the chair as his exciting expression. The man is saying <i>paket gue datang</i> 'my package is coming'.	the man is sure that this delivery is for him.	
9	00:00:11	Visual	Linguistic Message	Type of Shot
			<u>Verbal:</u> Paket saya..	Medium full shot
		Signifier	Signified	
		When the man comes out bringing a guitar, the man is saying <i>paket saya</i> 'my package', but then his word is stopped. The medium full shot shows three men, including the man. The other two are a man who is wearing a helmet and a man who is writing on a box with expression of excited.	When the man comes out, he is speechless seeing a courier delivers a package for another person. He is resentful knowing the fact that his order is not coming.	
10	00:00:12	Visual	Linguistic Message	Type of Shot
			<u>Verbal:</u> Mana paket saya?	Medium full shot
		Signifier	Signified	
		The medium full shot focuses on the man's full body, so it can show his body language of anger. The man throws his guitar, shouting to the courier <i>mana paket saya?</i> 'where is my package?' in an angry expression. Throwing something to the ground shows vexation. This condition makes the courier step back to show fear.	The man is angry and getting mad because he has not received the package he ordered yet. The man's question explains the reason why the man is always in hurry when a courier comes. It clarifies that he has ordered something online.	

11	00:00:14	Visual	Linguistic Message	Type of Shot
				Medium full shot
		Signifier	Signified	
		The medium full shot shows the man's actions in full body, i.e. kicking a water gallon, jumping around, and slams his door. This shot shows the man's angry expression which is supported by his actions. The man's neighbor is hiding himself behind his door while watching the man's acts.	The man is angry and destructs everything around him to express his disappointment.	
12	00:00:17	Visual	Linguistic Message	Type of Shot
			Verbal: Makanya beli di Bukalapak.com Written: Bukalapak Cari barang	Close shot
		Signifier	Signified	
		The close shot focuses on tablet phone accessing <i>Bukalapak's</i> application. There is hand clicks the word <i>cari barang</i> 'search'. This scene clearly shows the steps to buy camera in <i>Bukalapak's</i> application. The color of the application is dark red, which is the theme color of <i>Bukalapak</i> . While showing the steps, there is a narrator's voice <i>Makanya beli di Bukalapak.com</i> , which mean to is attract people to buy online in <i>Bukalapak.com</i> .	The man is searching camera in <i>Bukalapak</i> through tablet phone. The verbal message persuades people to buy online in <i>Bukalapak</i> .	

13	00:00:18	Visual	Linguistic Message	Type of Shot
			<u>Verbal:</u> Jika barang tidak dikirim dalam 4 hari, <i>Bukalapak</i> memberikan jaminan 100% uang kembali <u>Written:</u> Bukalapak	Insert
		Signifier	Signified	
		The scene shows several cameras in <i>Bukalapak's</i> website. The insert shot displays a scrolling down action which shows many cameras. The narrator's voice states 'if the good is not delivered within 4 days, <i>Bukalapak</i> guarantees 100% refund'.	This shows the next steps of ordering something in <i>Bukalapak</i> , i.e. choosing the prouct to buy. The verbal message states the marketing promotion of <i>Bukalapak</i> ; this is a guarantee of refund if the order is not being processed within 4 days.	
14	00:00:23	Visual	Linguistic Message	Type of Shot
			<u>Verbal:</u> Jadi lebih aman <u>Written:</u> Jaminan 100% uang kembali	Close shot
		Signifier	Signified	
		The close shot focuses on tablet phone which shows the last steps of ordering camera in <i>Bukalapak</i> . Beside the tablet, there is a symbol written <i>jaminan 100% uang kembali</i> ; it means there is a hundred percent guarantee of refund. The background symbol is in dark red, which is the theme color of <i>Bukalapak</i> . The verbal message states <i>Jadi lebih aman</i> 'So it is much safer'. The verbal message is a convincing statement	<i>Bukalapak</i> is safe for people to buy something online because <i>Bukalapak</i> guarantees the buyer 100% refund.	

		used to assure the audiences.	
15	00:00:24	Visual	Linguistic Message
			<u>Verbal:</u> Ayo belanja di <i>Bukalapak.com</i>
		Type of Shot	Medium close shot
		Signifier	Signified
		The scene shows a person wearing a jacket and helmet and holding a box on his hands. The shot focuses on the box and does not show the people's head. The medium close shows the man's action when he walks to the door number 8. The verbal message is <i>Ayo belanja di Bukalapak.com</i> 'let's go shopping in <i>Bukalapak.com</i> '. The verbal message is a request to visit <i>Bukalapak's</i> website.	
		A courier delivers a package in front of a door.	
16	00:00:26	Visual	Linguistic Message
			-
		Type of Shot	Medium close shot
		Signifier	Signified
		The medium close up shows the door number 8 is opened by the man. The man is smiling when he sees the box. The courier then hands the box to the man.	
		The order for the man is finally come, and he is happy for that.	
17	00:00:28	Visual	Linguistic Message
			<u>Verbal:</u> Situs jual beli online mudah dan terpercaya <u>Written:</u> Bukalapak.com Situs jual beli online mudah dan terpercaya
		Type of Shot	
		Insert	

		Signifier	Signified	
		<p>This insert shot shows the logo and slogan of <i>Bukalapak.com</i>. The background is grey and the written is dark red. The contrast color make the viewers focus on the logo and slogan. The slogan is written and spoken by the narrator <i>situs jual beli online mudah dan terpercaya</i> which means 'Bukalapak.com is user-friendly and trusted e-commerce website'. Below the slogan, there is a symbol of Google Play Store.</p>	<p><i>Bukalapak.com</i> is a user-friendly and trusted e-commerce website. In addition, the application of <i>Bukalapak</i> can be downloaded in Google Play Store.</p>	
18	00:00:29	Visual	Linguistic Message	Type of Shot
				Medium shot
		Signifier	Signified	
		<p>The man is holding on the courier then he kisses the package he received and kisses the courier's helmet. The medium shot is used to show the man's action toward the courier. The courier is trying to let the man off.</p>	<p>The man is overreacted in expressing his grateful and happy feeling because he finally receives an order from online transaction.</p>	

The connotative meaning of this advertisement is described in the following paragraphs. The scenes which show the man running in hurry after hearing delivery order means that he is waiting for his package. This implicates that the man bought something online. The hurried man is supported by the linguistic message *paket! paket!*. The reason why the man is always is that he cannot wait for the order to come. People are usually excited when they get their

order delivered. Another possible reason the man is always in hurry is that the date of delivery is fall due.

In deliveries, it usually takes a few days of shipping depending on the distance, and the buyer knows the date when the order is arrived. From the linguistic message “*Paket gue datang*” ‘my package is coming’, the man is sure that the package is for him. This suggests that the man knows that his order should be arrived on that day, but the order is not coming, so the man is being deceived. It is possible for the seller to send a fake tracking number or not to send the order at all. Therefore, the story leads people to assume that the man is deceived in an online transaction.

After knowing the fact that his order is not delivered, the man becomes angry and destructs everything around him. The anger of the man is caused by frustration and worry because the order is not delivered, and there is no guarantee for him to get his money back. As can be seen in several full scenes, the man is sharing a boarding house with some other men. It is supported by the scenes which show the man having noodle on the bed; it is identical with college student or a new worker. Moreover, his room is messy and there a lot of stuff placed in one room. Therefore, the man is from middle or lower class, and buying camera is something pretty expensive for him. This situation makes the man frustration whenever he knows that his package is not delivered.

The scene when the man accesses *Bukalapak's* website through an application in his tablet phone contains promotion of the *Bukalapak's* application. It indicates that *Bukalapak* has an application that can be accessed by tablet or

android phone. The scene 17 also contains a symbol of Google Play Store, which means people can download the application in the Play Store. The step when the man search a camera in the tablet is shown as quite fast. This indicates that *Bukalapak* is easy to be operated, and it supports *Bukalapak's* slogan as a user-friendly website.

The insert shot which shows many cameras in *Bukalapak's* website indicates that there will be a lot of products appearing when we input a name of a product. In other words, many products exist, so there are many options for buyers to choose the good they want. It also means that there are many sellers joining as *Bukalapak* users, so buyers can choose the sellers with better reputation.

The verbal message *makanya beli di Bukalapak.com* 'because of that, it is better to buy in Bukalapak.com' indicates that the incident happened because the man did not buy the camera from *Bukalapak*. It indirectly says that if people buy online product in *Bukalapak*, this kind of incident will never happen. The reason is that *Bukalapak* guarantees refund for buyers, so it states that having online transaction is risky except in *Bukalapak*. This is supported by the verbal message *Jadi lebih aman* 'so it is safer' which aims at convincing the audience. The last scenes also support the idea of safety when the man gets his order delivered after he buys it in *Bukalapak*. The man does not seem hurry or worry knowing the delivery, because *Bukalapak* will refund his money if his order is not sent.

Based on the two advertisements of *Bukalapak* edition *Batu Akik* and *Paket*, it can be concluded that the message *Bukalapak* wants to convey is its

security in online transaction. The concepts of the advertisements are safety and security for the buyers through feedback system and the guarantee of refund. In other words, it is the security of online transaction that is emphasized in *Bukalapak's* advertisements.

*Bukalapak* is confident that its website and application are safe because its advertisements bring the idea of great services, especially in relation to its security and user-friendliness. However, advertisements are not the only indication that the services are good. The quality of its services can be seen from the review of the users of its application. The application can be used in cellphone which is based on android or iOS. For android users, they must download the application in Google Play Store; for the iOS users, Apple App Store is the place for them to download applications. The following are the symbols of the online stores.



Figure 11. Symbol of Google Play Store



Figure 12. Symbol of Apple Store

In Google Play Store, people who have downloaded the application can give review for the application. The review determines the performance of its application, including its security and user-friendly, because it is the accumulation of the rating given by the users. Based on the three applications, *Bukalapak's* application is the best compared to *Tokopedia* and *Elevenia*. So far, *Bukalapak's* application has been downloaded by five million people, and it has the highest score; it is 4.3 of 5. The following are the screenshot of *Bukalapak's* home application which shows its rating:



Figure 13. Bukalapak's home application. Copied from Google Play Store.

The number 4.3 is the accumulation of 203.683 people who give rating for the application. Compared to *Tokopedia* and *Elevenia*, *Bukalapak's* rating is the highest. *Tokopedia's* application has been downloaded by five millions people from Play Store. From 226.916 reviewers of *Tokopedia's* application, the accumulation is 4,1. This rating is 0,2 lower than *Bukalapak*, but it has similar amount of downloaders. The another e-commerce, *Elevenia*, has been downloaded by one million people and the review is 4,1 of 5. The following are the home application of *Tokopedia* and *Elevenia* from Google Play Store:



Figure 14. Tokopedia's home application. Copied from Google Play Store



Figure 15. Elevenia's home application. Copied from Google Play Store

## 4.2. Tokopedia

*Tokopedia* is an online marketplace which allows personals or businessmen to open and manage their online store. *Tokopedia* has been developed since February 6, 2009. The slogan of *Tokopedia* is *Sudah cek Tokopedia belum?* which means ‘Have you checked Tokopedia?’. The system of *Tokopedia* is similar to the system of *Bukalapak* where the seller receives the payment after the order is received by the buyer. There is also due time for the process, so there will be refund if the order is not processed within due time. Moreover, after the buyers receive the order, they have to give review for the product for the reputation of sellers and goods.

*Tokopedia* has advertised its website and application through many media, including TV. In case of its advertisement, *Tokopedia* has a brand ambassador who promotes its website and application. The present brand ambassador of *Tokopedia* is a famous singer named Isyana Sarasvati. Most concepts of *Tokopedia's* advertisement emphasize on the high number of sellers joining as its member. Therefore, there are many various products existing in there. In order to find the goods needed, people can use the searching bar which is located in the upper position. The following is the picture of *Tokopedia's* searching bar.



Figure 16. *Tokopedia's* searching bar

#### 4.2.1. Isyana vs. Gangsters

As the object of analysis, I analyze the advertisement edition “Isyana vs. Gangsters”. This edition tells about a woman named Isyana who is going to eat in a restaurant, but then there are ructions between gangsters in the restaurant. When all the people in the restaurant are scared including Isyana, there are voices saying to calm down, because *Tokopedia* has many types of goods. Isyana then throws some culinary stuff in the restaurant and paralyze the gangsters down. The analysis of this advertisement is described in the following table.

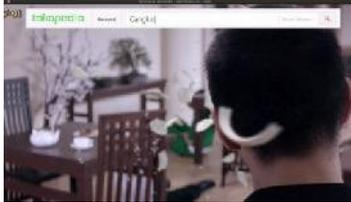
Table 3: Analysis of *Tokopedia's* “Isyana vs. Gangsters” Advertisement

NO	TIME	Visual	Linguistic Message	Type of Shot
1	00:00:01		<u>Verbal:</u> Hai Isyana, lagi makan siang ketemu	Medium close shot
		<b>Signifier</b>	<b>Signified</b>	
		The medium shot shows a man delivering food to a woman sitting in a dining table. This scene allows the audience to see the woman's expression of smiling to the man who brings the food. The woman wears green outfit. Next to the woman are Sakura flowers and chopsticks. Behind the woman there are some people sitting in their table. The verbal message is stated by the narrator “ <i>Hai Isyana, lagi makan siang ketemu</i> ” ‘Hi Isyana, having lunch with’. The utterance is stopped before it finishes. The narrator's voice functions as description and explanation of the story.	The woman is Isyana. She orders food in a Japanese restaurant, and she bows to the waiter when the food is served.	

2	00:00:03	Visual	Linguistic Message	Type of Shot
			Verbal: Anata!	Medium full shot
		Signifier	Signified	
		The medium full shot shows three men wearing suits that come in the restaurant. This shot is used to show their movement. The man in the middle is shouting <i>Anata!</i> with angry expression. The verbal message <i>anata!</i> is Japanese words, meaning 'you!'. The two other men are throwing <i>shuriken</i> (Japanese weapon) and taking out a sword.	Gangster comes into the restaurant and start chaos.	
3	00:00:04	Visual	Linguistic Message	Type of Shot
			Verbal: Gangster?	Full shot
		Signifier	Signified	
		The full shot shows four other men who are already in the restaurant. The men are all wearing black suit. One of them is hit by a <i>shuriken</i> and falls down while the other three men take out their swords. One of the men turns a dining table and makes a mess, while the other people in the restaurants are hiding. The incident is shot in full shot to clearly show the mess the gangster makes. The narrator's voice is made as the continuance of the last incomplete statement, but it is stated in question tone. The verbal	Inside the restaurant, there is another gangster which consists of four people. The two gangsters start to fight.	

		message is used to clarify that the men are gangster.		
4	00:00:05	Visual	Linguistic Message	Type of Shot
			<u>Verbal:</u> Tenang, <i>Tokopedia</i> punya	Full close up
		Signifier	Signified	
		The full close up focuses on Isyana who hides under the table. She looks surprised but then there is a voice saying <i>tenang, Tokopedia punya</i> 'calm down, Tokopedia has'. The voice then stopped again.	Isyana is afraid, so she hides under table. Then the narrator's voice instructs her to calm down.	
5	00:00:06	Visual	Linguistic Message	Type of Shot
			<u>Verbal:</u> Sendok <u>Written:</u> Tokopedia, kategori, Sendok, semua kategori, search.	Full close up
		Signifier	Signified	
		In this scene, she is holding a spoon in her hand while the voice states <i>sendok</i> , meaning 'spoon'. This utterance is the continuance of the previous statement. She looks at the gangsters from the spoon she holds. While she is holding the spoon, there is an image of <i>Tokopedia's</i> searching bar above her. The blank space was written <i>sendok</i> , and it appears at the same time when a voice states <i>Sendok</i> . The full close up shows her expression of anxiety and curiosity.	Isyana is looking at the gangsters through the spoon she holds.	

6	00:00:08	Visual	Linguistic Message	Type of Shot
			Verbal: Juga ada	Full close up
		Signifier	Signified	
		This scene shows Isyana throws a plate with her right hand while her left hand is holding a spoon to see the gangsters behind her. The full close up still focuses on Isyana, but she is shot from her right side. Around her, there is a man sitting on the floor, dining table and Sakura tree.	Isyana throws a plate to the gangsters.	
7	00:00:09	Visual	Linguistic Message	Type of Shot
			Verbal: Piring Written: Tokopedia, kategori, Piring, semua kategori, search.	Wide close up shot
		Signifier	Signified	
		The wide close up shot shows a man who is got beaten by a plate. After the plate hit the man, it flies to another man. The plate is broken out in the face of the second man. When the plate is flying, the voice states <i>piring</i> 'plate', and there is an image of <i>Tokopedia's</i> searching bar written <i>piring</i> in its blank space. The verbal message is also the continuance of the previous scene.	The men are got hit by the plate which is thrown by Isyana.	

8	00:00:10	Visual	Linguistic Message	Type of Shot
			<u>Verbal:</u> Atau mungkin cari	Full close up
		Signifier	Signified	
		The full close up focuses on Isyana who holds a cup which she takes from the table above her. The scene around her shows dining chairs and table. The shot shows her action of throwing the cup to the man behind her. When she throws the cup, the voice states <i>atau mungkin cari</i> 'or maybe searches'. The voice is stopped again before finish.	Isyana throws a cup the one of the gangsters.	
9	00:00:12	Visual	Linguistic Message	Type of Shot
			<u>Verbal:</u> Cangkir <u>Written:</u> Tokopedia, kategori, Cangkir, semua kategori.	Full close up
		Signifier	Signified	
		The full close up shows a gangster behind Isyana is hit by the cup. The cup hits the man's face then it is cracked out. When there is a voice states <i>cangkir</i> 'cup', there is a <i>Tokopedia's</i> searching bar written <i>cangkir</i> in the searching blank space.	The cup hits one of the gangsters.	
10	00:00:14	Visual	Linguistic Message	Type of Shot
			-	Full close up
		Signifier	Signified	

		<p>The full close up shows the woman's action that hit the table. On the table, there are chopsticks in the chopstick case. Her action makes the chopsticks come up from their case. In this scene, her expression shows determination.</p>	<p>Isyana tries to fight against the gangsters using the chopsticks.</p>	
11	00:00:16	<p>Visual</p> 	<p>Linguistic Message</p> <p>Verbal: Gimana kalo</p>	<p>Type of Shot</p> <p>Medium close shot</p>
		<p>Signifier</p> <p>The medium close shot shows the movement of Isyana who stands and catch the chopsticks. The chopsticks are slipped between her fingers, and then she throws them to the two other gangsters. Behind her, it shows Japanese decoration like bonsai and Sakura. While she is throwing the chopsticks, the voice states <i>gimana kalo</i> 'how about'.</p>	<p>Signified</p> <p>Isyana throws the chopsticks to the rest of the gangsters.</p>	
12	00:00:17	<p>Visual</p> 	<p>Linguistic Message</p> <p>Verbal: Sumpit</p> <p>Written: Tokopedia, kategori, Sumpit, semua kategori.</p>	<p>Type of Shot</p> <p>Full shot</p>
		<p>Signifier</p> <p>The full shot shows two men in black are holding swords. They are beaten by chopsticks that are thrown by Isyana. The environment shown are dinning chair, table, decorated wall, and food stuff. While the chopsticks</p>	<p>Signified</p> <p>The chopsticks hit two of the gangsters.</p>	

		are flying to the men, the voice continue says 'chopsticks'. There is also <i>Tokopedia's</i> searching bar above them written <i>sumpit</i> meaning 'chopsticks'.		
13	00:00:19	Visual	Linguistic Message	Type of Shot
			Verbal: dan vas Written: Tokopedia, kategori, Vas, semua kategori.	Medium shot
		Signifier	Signified	
		The medium shot shows a man holding a sword and looking around, and then he was thrown with a green vase. Behind the man there is a door with a <i>kanji</i> (Japanese writing). Above the man there is a <i>Tokopedia's</i> searching bar written <i>vas</i> 'vase' in the blank space. The verbal message <i>dan vas</i> means 'and vase'.	The last gangster was thrown with a vase.	
14	00:00:20	Visual	Linguistic Message	Type of Shot
			-	Full shot
		Signifier	Signified	
		The full shot shows the opposite view of the gangsters, i.e. Isyana and other people in the restaurant. Isyana place a Sakura flower into a chopstick case. Her expression is smiling. The other people start to stand up including the waiter of the restaurant. The waiter holds a food in a box on his hands.	The one who hit the last gangster with a vase is Isyana as she places the Sakura flower in the case.	

15	00:00:22	Visual	Linguistic Message	Type of Shot
			<u>Verbal:</u> Juga kotak makan <u>Written:</u> Tokopedia, kategori, Kotak makan, semua kategori.	Medium shot
		Signifier	Signified	
		When the waiter stands up, Isyana stares at the food the waiter holds and looks surprised. The waiter also looks at the food he brings. The medium shot is used to show Isyana's expression. The written message is a <i>Tokopedia's</i> searching bar. It is written <i>kotak makan</i> 'lunch box'. In this moment, there is also a voice says <i>juga kotak makan</i> 'also lunch box'.	Isyana is surprised seeing the food in a box the waiter holds.	
16	00:00:24	Visual	Linguistic Message	Type of Shot
			<u>Verbal:</u> Dapetin apapun kebutuhanmu di <i>Tokopedia</i>	Close shot
		Signifier	Signified	
		The close shot focuses on <i>Tokopedia's</i> application accessed by phone. It shows a lot of lunch box products. The theme color of the application is green. There is also a verbal message <i>Dapetin apapun kebutuhanmu di Tokopedia</i> 'you can get anything you need in Tokopedia'. The verbal message means there are a lot of products in <i>Tokopedia</i> .	Someone accesses application of <i>Tokopedia</i> and searches for lunch box products.	

17	00:00:25	Visual	Linguistic Message	Type of Shot
			<u>Verbal:</u> Yang jual banyak	Medium shot
		Signifier	Signified	
Isyana is holding a phone and she is excited. This scene use medium shot to show that the setting is not in the restaurant. She sits in a car wearing a green towel. Behind her, there are a bed and some equipment. The verbal message says <i>yang jual banyak</i> , meaning that 'there are a lot of sellers'.		The one who accesses <i>Tokopedia's</i> application is Isyana. <i>Tokopedia</i> states that there are a lot of sellers in <i>Tokopedia</i> .		
18	00:00:26	Visual	Linguistic Message	Type of Shot
			<u>Verbal:</u> Sudah cek <i>Tokopedia</i> belum? <u>Written:</u> Sudah cek <i>Tokopedia</i> belum?	Insert
		Signifier	Signified	
The insert shot shows the symbol of Tokopedia and its slogan, i.e. <i>Sudah cek Tokopedia belum?</i> 'Have you checked Tokopedia?'. The written message appears at the same time as the verbal message. It also states <i>Sudah cek Tokopedia belum?</i> 'Have you checked Tokopedia?'. The background is grey and both symbol and logo are green.		<i>Tokopedia's</i> theme color is green, and its slogan is a question means <i>Have you checked Tokopedia?</i>		
19	00:00:29	Visual	Linguistic Message	Type of Shot
			<u>Verbal:</u> Tokopedia <u>Written:</u> Tokopedia	Insert

		Signifier	Signified
		The last scene shows <i>Tokopedia's</i> logo and its symbol. The logo and symbol of <i>Tokopedia</i> are all in green. Under the logo, there are symbols of Google Play Store and Apple Store.	<i>Tokopedia's</i> application can be downloaded in Google Play Store and Apple Store.

The connotative meanings of the analysis above are described in the following paragraphs. Based on the first scene, the girl named Isyana is going to have lunch in Japanese restaurant; it means that she is in a place where everything around her has Japanese atmosphere. This includes the food, accessories, clothes, and the customers. Based on the scene, there are some Japanese accessories, such as Sakura flower, bonsai, chopsticks, *shuriken*, *katana* (Japanese sword), letter of *kanji*, even *yakuza* (Japanese gangster). In this case, some customers are gangsters, or popularly known in Japan as *Yakuza*. One of them shouts *Anata!* means 'you' which implicates that they challenge another gangster.

The fight between gangsters causes chaos in the restaurant and makes people around them afraid, including Isyana, who sees the fight through a spoon. The way she hides under table implicates that she wants to see the fight but does not want to appear in front of the gangsters. Isyana who wears green outfit represents *Tokopedia*, because *Tokopedia's* theme color is green.

At the time, the verbal message is stated separately. The objects like spoon, plate, cup, and chopsticks are spoken coincide with the *Tokopedia's* searching bar. This is intended to show to the audience that when they search stuff in the searching bar, there will be the stuff appearing. The verbal messages can be

completed sentence if the spoken utterance is united. The linguistic message becomes: *Tenang, Tokopedia punya sendok. Juga ada piring, atau mungkin cari cangkir. Gimana kalau sumpit?, dan vas. Juga kotak makan.* ‘Calm down, *Tokopedia* has spoon. There is also plate, or you maybe search for cup. What about chopsticks?, and vase. Also lunch box’.

‘Calm down, *Tokopedia* has spoon’ has connotative meaning that *Tokopedia* provides spoons in its website and its application from many sellers joining as *Tokopedia*’s member. The word ‘calm down’ is a suggestion for Isyana not to worry to use the culinary stuff. So, Isyana can break the stuff because she can buy them all in *Tokopedia*. The next utterance ‘there is also plate’ refers to *Tokopedia*. This implies that *Tokopedia* also has sellers who sell plates in its website. ‘Or you maybe search for cup’ means that if you are searching for a cup, then there will be cup in *Tokopedia*. It is supported by the scene that when narrator says cup, Isyana holds cup.

When *Tokopedia*’s searching bar is written with the name of the stuff, Isyana gets the stuffs. It implies that when people type the products in *Tokopedia*, the products will appear immediately. For the linguistic messages, the question ‘what about chopsticks?’ means ‘does *Tokopedia* provide chopsticks?’ This question is answered by scene 11 when Isyana get the chopsticks. This means *Tokopedia* also has chopsticks in its website. The next utterances ‘and vase, also lunch box’ means that *Tokopedia* also has vase and lunch box.

Overall, the linguistic messages state that Isyana does not need to worry to fight against the gangster with culinary stuff, because *Tokopedia* provides all

stuff. When Isyana accesses *Tokopedia's* application through a cellphone, the linguistic message states *dapetin apapun kebutuhmu di Tokopedia, yang jual banyak* 'you can get anything you need in Tokopedia, the sellers are in great quantities'. Its connotative meaning is *Tokopedia* has many products and variations of everything that people need in the website because there are many sellers in *Tokopedia*. This meaning supports the previous scenes that *Tokopedia* provides many kinds of culinary products, even the small one like chopsticks and spoons. Moreover, it connotes the completeness: *Tokopedia* has all stuffs of culinary. In other advertisement, *Tokopedia* also focuses on a field like home appliance and show the completeness of the stuffs.

For the object of the advertisement, *Tokopedia* chooses *yakuza* to support the Japanese customers. In this advertisement, they are represented by group of people who wear black suit. These people are well-dressed because *yakuza* is a large criminal organization which exists in Japan. *Yakuza* are known for their cruelty, ruthless, and loyalty to their gang. However, in the advertisement Isyana can beat them all easily by throwing them with culinary stuffs. It has connotative meaning that their products have a good quality because the stuff can beat the member of *yakuza*. Moreover, it is created to make a good image of Isyana as *Tokopedia's* brand ambassador.

Based on the analysis above, the message that can be drawn from the advertisement is that *Tokopedia* provides many kinds of products and its variations from a lot of sellers joining as its member. In *Tokopedia's* advertisements, the concept always deals with the many variations of goods

existing in *Tokopedia*. It is not only in this advertisement, most concept of *Tokopedia's* advertisement are similar that in *Tokopedia* provides many products.

### 4.3. Elevenia

*Elevenia* is an online marketplace which provides services for customers to buy and sell their products. *Elevenia* was launched on March 11, 2014, and is getting bigger since then. The slogan of *Elevenia* is *Klik, Cari, Heki*, meaning *Click, Search, Happy*. This slogan is a three-step to access *Elevenia*. In promoting the website and application, *Elevenia's* advertisements always offer a concept that the goods they have are cheaper because of promo, discount, and any other services provided by *Elevenia*. There are also a lot of products that can be found easily through *Elevenia's* searching bar.



Figure 17. *Elevenia's* searching bar

In advertising, *Elevenia* has brand ambassadors who promote its website and application. The present brand ambassador of *Elevenia* is a popular singer named Raisa. She has appeared five times in *Elevenia's* advertisement broadcasted in TV. The *Elevenia's* advertisement analyzed in this research is the edition *Raisa ketemu Preman* 'Raisa meets Hoodlums'.

#### 4.3.1 Raisa Ketemu Preman

This edition tells about a hoodlum who is crying because he wants to buy a hair straightener, but the price is expensive. Then Raisa talks to him and suggests him to buy it in *Elevenia* because there are a lot of cheap products. The hoodlum then looks happy knowing the cheaper price of the thing he needs in *Elevenia*. This advertisement is analyzed based on its denotative meaning, connotative meaning, and the message.

Table 4: Analysis of *Elevenia's "Raisa ketemu Preman"* Advertisement

NO	TIME	Visual	Linguistic Message	Type of Shot
1	00:00:00		<u>Verbal:</u> Pada suatu hari	Medium close shot
		<b>Signifier</b>		<b>Signified</b>
		The medium close shot shows a woman standing around a road. This shot shows the movement of people walking, riding motorcycle and car behind the woman. The woman says <i>pada suatu hari</i> 'once upon a time' with happy expression. She only says the beginning clause of common story which creates impression that she tells a story.		The woman is Raisa, and she tells a story that one day there is an incident.
2	00:00:01		<u>Verbal:</u> (crying)	Close up shot
		<b>Signifier</b>		<b>Signified</b>
		The close up shot focuses on a man who has a long curly hair. The man is crying after he sees his phone. Behind the man, there are two men		There are three hoodlums walking around, and the one in the front is sad.

		following him. One of the men is holding a <i>kerupuk's</i> encasement. This type of shot is chosen to show the man's expression of crying and to show that the three men are in wretched style.		
3	00:00:02	Visual	Linguistic Message	Type of Shot
			<u>Verbal:</u> Bos, kerupuk bos	Wide close up
		Signifier	Signified	
		The wide close up is used to show two people in the scene. The crying man is offered by one of his follower a <i>kerupuk</i> (chips made of flour flavored fish). The man's expression is still sad and looked frustration. The verbal message stated by the follower: <i>Bos, kerupuk bos</i> 'Boss, here's a <i>kerupuk</i> ' is intended to calm down his boss. The verbal message covers information that the one who is crying is the boss.	The other hoodlum tries to calm down his boss by giving him a <i>kerupuk</i> .	
4	00:00:04	Visual	Linguistic Message	Type of Shot
			<u>Verbal:</u> Argh, sana!	Wide close up
		Signifier	Signified	
		The wide close up is intended to show the refusal movement of the boss. The boss refuses the <i>kerupuk</i> and chases his followers away. The boss's action is supported by his utterance <i>Argh, sana!</i> 'go away!'. The verbal message is a command for his follower to stop following	The boss is angry and chases away his followers.	

		him.		
5	00:00:05	Visual	Linguistic Message	Type of Shot
				Medium shot
		Signifier	Signified	
		The medium shot shows the boss and his two followers who walk away from the boss. This shot shows that they are in a sidewalk. In this scene, the boss uses his body language to show dejection. Then the boss stares on his phone and crumples a <i>kerupuk</i> in his hand.	The hoodlum is still angry because of something he sees in his phone.	
6	00:00:07	Visual	Linguistic Message	Type of Shot
			<u>Verbal:</u> (crying)	Full close up
		Signifier	Signified	
		This scene uses full close up shot to show the hoodlum's expression. In this scene, he is crying leaning on a pole. He still holds his phone in his hand while crying. There are some pedestrians walking behind him, and they are staring at him.	The hoodlum is crying in public place.	
7	00:00:11	Visual	Linguistic Message	Type of Shot
			<u>Verbal:</u> Eh, kenapa Mas?	close up
		Signifier	Signified	
		The close up is used to show conversation between two people. The scene shots a conversation between the hoodlum and Raisa.	Raisa asks the hoodlum the reason he is crying.	

		While the man is crying, Raisa comes and asks the man <i>kenapa Mas?</i> ‘What is the matter?’. The man is surprised, but after seeing Raisa, the man stops crying.		
8	00:00:13	Visual	Linguistic Message	Type of Shot
			<u>Verbal:</u> Ini nih, mau beli, tapi mahal banget!	close up
		Signifier	Signified	
		The next scene still shows the conversation. This time the man answers Raisa’s question. He says <i>Ini nih, mau beli tapi mahal banget</i> ‘This is it, I want to buy this but it is so expensive’. He says that while showing his phone to Raisa.	The hoodlum is crying because he wants to buy something online, but the thing is too expensive for him.	
9	00:00:15	Visual	Linguistic Message	Type of Shot
			<u>Verbal:</u> Pake <i>Elevenia</i> aja	Medium shot
		Signifier	Signified	
		The medium shot shows the two people from farther distance. This shows their background of sidewalk. The man’s expression is surprised and shows enthusiasm, while Raisa talks with smiling. In this scene, she wears white blouse and red skirt which are the <i>Elevenia</i> ’s theme color. Raisa says <i>Pake Elevenia aja</i> ‘why don’t you buy in Elevenia?’. She tells the hoodlum to buy it in <i>Elevenia</i> .	Raisa advices the hoodlum to buy what he wants in <i>Elevenia</i> .	
10	00:00:16	Visual	Linguistic Message	Type of Shot

			<u>Verbal:</u> Klik	Medium shot
		Signifier	Signified	
		<p>This scene shows the man's action of operating his phone to do something. This scene shows the man's accessories: three big necklaces, agate rings on all of his fingers, and many bracelets. The medium shot also shows Raisa's movement of walking away from the hoodlum. Raisa says <i>klik</i> 'click' when her hand acts as if she is clicking on something. When she says that, there is a written symbol <i>klik</i> beside the man. The <i>klik</i> symbol is shown in a green circle.</p>		<p>The hoodlum follows Raisa's advice, while Raisa is saying the first word of <i>Elevenia's</i> slogan <i>klik</i>.</p>
		Visual	Linguistic Message	Type of Shot
			<u>Verbal:</u> Cari <u>Written:</u> Elevenia Catokan	Medium shot
		Signifier	Signified	
11	00:00:17	<p>This medium shot enables the audiences to see Raisa and the hoodlum's action. Raisa says <i>Cari</i> 'search' while use her body language as instructing people to do something. When she says that, there is an <i>Elevenia's</i> searching bar above the hoodlum and there is a written word <i>cari</i> in red circle. The blank space of the searching bar is written <i>catokan</i> 'hair straightener'.</p>		<p>The hoodlum search for hair straightener in <i>Elevenia</i>. Raisa continue saying the second word of the slogan, i.e. <i>Cari</i>.</p>

12	00:00:19	Visual	Linguistic Message	Type of Shot
			<u>Verbal:</u> Happy	Medium close shot
		Signifier	Signified	
		The medium close shows the man's expression and his body language of happy. The hoodlum jumps happily when there are lot pictures of hair straightener and its price below it. In this scene, Raisa's says <i>happy</i> , and then there is a written word <i>Hepi</i> in orange circle. The three circles then form the symbol of <i>Elevenia</i> with its slogan written on it.	The hoodlum is excited.	
13	00:00:20	Visual	Linguistic Message	Type of Shot
			<u>Verbal:</u> Yeah	Full close up
		Signifier	Signified	
		The full close up focuses on the man's face that looks extremely happy. His hair expands to back when he stares at his phone. Beside him, there is a picture of red hair straightener and its price. The original price Rp110.000 is replaced with the new price Rp 59.000. The verbal message is an interjection 'yeah' to clarify his expression of happy.	The reason of the hoodlum's happiness is the discount of the hair straightener.	

14	00:00:22	Visual	Linguistic Message	Type of Shot
			<u>Verbal:</u> Belanja online di Elevenia emang bikin happy	Wide close up
		Signifier	Signified	
		The scene shows the hoodlum flicks his straight hair. The wide close up shows his action when he flips his body. There are many flickering piece of paper around the man. In this scene, there is a voice saying <i>Belanja online di Elevenia emang bikin happy</i> 'Online shopping in Elevenia makes people happy'. The verbal message is used as clarification of the scenes that people can be happy by shopping in <i>Elevenia</i> .	The hoodlum has bought the hair straightener and has applied it at his hair.	
15	00:00:26	Visual	Linguistic Message	Type of Shot
			<u>Verbal:</u> Karena harganya dijamin paling murah	Medium full shot
		Signifier	Signified	
		The medium full shot shows the hoodlums and Raisa. The hoodlums are happy, especially the boss because of his straight hair. Behind them, there are many pedestrians seeing this incident. Raisa says <i>Karena harganya dijamin paling murah</i> 'because it guarantees to sell the cheapest price'. This verbal message is also a clarification that the reason the man becomes happy is the cheap prices.	The hoodlums are happy because buying online in <i>Elevenia</i> is cheap.	

		Visual	Linguistic Message	Type of Shot	
16	00:00:28		<u>Verbal:</u> Klik, Cari, Happy Elevenia <u>Written:</u> Klik, Cari, Happy Elevenia	Insert	
		Signifier		Signified	
		The last scene shows the logo and slogan of <i>Elevenia</i> . On the left side, there is a picture of cellphone accessing <i>Elevenia's</i> application and there is a picture written <i>dijamin paling murah</i> 'guaranteed for the cheapest'. Under the logo, there is a slogan of <i>Elevenia</i> . Below the slogan, there are picture of Google Play and Apple Store.		<i>Elevenia</i> guarantees the buyer that it sells products in the cheapest price. The symbol states that <i>Elevenia's</i> application can be downloaded in Google Play and Apple Store.	

The connotative meaning of this advertisement is described in the paragraphs. In the first scene, Raisa says *pada suatu hari* 'once upon a time' to show that Raisa is going to tell a story. The concept of the advertisement is created to reveal a story of e-commercing. The scene when the hoodlum is crying implies that he is sad because of something he knows from his cellphone. However, without the linguistic message, the reason will be unknown, so the conversation functions as an explanation for the situation.

Based on the hoodlum's statement "*Ini nih, mau beli, tapi mahal banget!*" 'this is it, want to buy it but it is so expensive', we can infer the hoodlum has accessed e-commerce website to buy something, but the price is too expensive for him. It connotes the other e-commerces sell expensive goods. Raisa's utterance *pake Elevenia aja* 'why don't you buy in Elevenia?' is a suggestion for the man

and the audience to buy online in *Elevenia*. This suggestion implies that *Elevenia* is the solution for those who want to buy cheaper goods.

Based on the picture of hair straightener's price, there are discounts for products in *Elevenia*. This means that *Elevenia* provides goods in cheaper price and it is only in *Elevenia* that provides cheap prices. This condition is supported by Raisa's statement "*Belanja online di Elevenia emang bikin hepi, karena harganya dijamin paling murah*" 'Online shopping in *Elevenia* makes people happy, because it guarantees to sell the cheapest price'. The word 'cheapest' is a comparison among others, so it claims that *Elevenia* sells the cheapest price among all e-commerces.

The objects of this advertisement, the hoodlum and hair straightener, are suitable to show the cheapness of the *Elevenia's* product. Hoodlums are people who do not have a proper job, so they include in lower class society. However, he wants a styling tool whose price is generally expensive. Thus, the price is too expensive for him to buy as a lower class. *Elevenia* tries to convey message that *Elevenia* is a perfect e-commerce for people who need cheap prices, even for the unemployed ones.

Hoodlums are considered as criminal who get income from blackmailing other people, and they do not care about style. Their appearance is usually scary so that people will afraid and do as they told. However, in this advertisement, the hoodlums do not look like criminal, because they are crying in public place for something irrelevant with the image of hoodlum. This image is made by *Elevenia* to create funny effects of the advertisement.

The scene when Raisa says *klik* 'click' refers to the first word of *Elevenia's* slogan. The 'click' is the first thing people must do in accessing *Elevenia*; the click means open the website or application of *Elevenia*. The meaning of *cari* is search the product in *Elevenia's* searching bar to get the list of the products. The 'happy' that Raisa means here is that people who find the products in *Elevenia* will be happy because the prices of the products are cheaper than the others. Aside from the cheap prices, the three-word slogan also has implication that buying goods in *Elevenia* is easy, because it only takes three steps.

The scenes which show the straight hair of the hoodlum imply that the man has bought the hair straightener in *Elevenia*. The other hoodlums are also happy because their boss has managed to straighten his hair. This represents the third words of the *Elevenia* slogan: happy. *Elevenia* creates ideology that buys something cheap can makes people happy.

Based on the analysis above, the message of this advertisement is that *Elevenia* provides cheap products from many sellers. It indirectly says that *Elevenia* is a perfect e-commerce website for those who want to buy something cheaper than other e-commerces. In buying online, people do not only buy the products but also pays the shipping charges. Therefore, online transaction is rather expensive. The concept of cheapness is used as a promotion tool for *Elevenia* to show that it provides many services to cut the prices. In addition, they also convince people that accessing *Elevenia* is easy as is reflected in the three-step of *Elevenia's* slogan.

## CHAPTER V

### CONCLUSION

This chapter contains the conclusion of the discussion. The conclusion is taken from the result of the analysis. The denotative meaning comes from signifier and signified of scenes, and the connotative meaning comes from the denotative meaning. The following are the denotative meaning, connotative meaning, and message of the advertisements.

#### 1. Bukalapak

##### Denotative meaning

Based on the advertisement of *Bukalapak* edition *Batu Akik*, the denotative meaning is that the woman has been deceived when she buys an agate ring online. However, when she eventually buys online again in *Bukalapak*, she can get an original agate. Another advertisement edition *Paket* is similar, where a young man is deceived in online transaction. His order is never delivered until he decided to buy it in *Bukalapak*.

##### Connotative meaning

The connotative meaning that can be drawn from the two advertisements is that having an online transaction in *Bukalapak* is safe. It is safe and secure because *Bukalapak* has a feedback system to prevent buyers from bad sellers. Moreover, *Bukalapak* has a centered funding system which guarantees 100% refund for buyers if the order is not processed within 4 days. *Bukalapak* also has a tracking system which allows the seller and buyer to monitor the delivery order.

### Message

The advertisement of *Bukalapak* has a concept that their website is safe for people to buy or sell online in their website.

## **2. Tokopedia**

### Denotative meaning

The denotative meaning of advertisement Isyana vs. Gangster is Isyana will have lunch in Japanese restaurant, but then there is a fight between gangsters. Isyana and other customers hide under a dining table, but narrator instructs her to calm down because *Tokopedia* has all the needed stuffs. When narrator mentions the stuff, Isyana gets the stuffs and she uses them to paralyze the gangsters.

### Connotative meaning

It connotes that Isyana does not need to worry about using the culinary stuffs, because *Tokopedia* has all of people's need, including all culinary stuffs. It means that *Tokopedia* has various products because there are numbers of sellers joining as *Tokopedia's* users.

### Message

Tokopedia provides various goods that people need; therefore, it is a perfect website to access, because people can buy whatever they need at one websites.

## **3.Elevenia**

### Denotative meaning

Raisa tells a story that there is a sad hoodlum. He is crying, because he cannot afford a hair straightener since the price is too expensive for him. Raisa then suggests that the hoodlum buys it in *Elevenia*. The hoodlum then finds the cheap hair straightener in *Elevenia*, and he is so happy having new straight hair after he buys the cheap hair straightener.

### Connotative meaning

*Elevenia* provides many goods in cheapest prices, and it is easy to access. Happy online shopping is the online shopping in *Elevenia*, because it guarantees to provide the cheapest prices.

### Message

*Elevenia* has the cheapest products among all e-commerces, and people can be happy because of that.

The three advertisements have different concepts in delivering its promotion: *Bukalapak* focuses on its security, *Tokopedia* on its variations, and *Elevenia* on its cheaper prices. Based on the fact that *Bukalapak* became the most accessed website and got the highest rating of reviewers, it had relation to the advertisement. It can be concluded that people prefer to have online transaction in website with better services, including the guarantees and the security of the transaction, instead of the variations or the cheapness.

## REFERENCES

- A'la, Tazkiyatul Fikriyah. (2011). *A Semiotic Analysis on the A-Mild Advertisements Using Roland Barthes' Theory* (Undergraduate Thesis). UIN Syarif Hidayatullah, Jakarta. Retrieved from <http://repository.uinjkt.ac.id/dspace/bitstream/123456789/979/1/97528-TAZIKIYATUL%20FIKRIYAH%20ALA-FAH.pdf>
- Ablan, Dan. (2010). *Digital Cinematography and Directing*. Indianapolis: New Riders.
- Advertisement. (n.d). In *Cambridge Dictionaries Online*. Retrieved from <http://dictionary.cambridge.org/dictionary/english/advertisement>
- Ary, D., Jacobs, L. C., Sorensen, C., Razavieh, A. (2010). *Introduction to Research in Education* (8th ed.). Belmont: Wadsworth, Cengage Learning
- Asosiasi Penyelenggara Jasa Internet Indonesia. (2015). [Graph Illustration of Indonesia Internet Users for years]. *Indonesia Internet Users*. Retrieved from <http://des.net.id/internet-bagi-pertumbuhan-bisnis-di-indonesia/>
- Barthes, Roland. (1977). *Element of Semiology*. (Lavers, Annete & Smith, Colin, Trans.). New York: Hill and Wang. (Original work published in 1964)
- \_\_\_\_\_. (1915). Rhetoric of the Image. *Image-Music-Text*. Retrieved from <https://faculty.georgetown.edu/irvinem/theory/Barthes-Rhetoric-of-the-image-ex.pdf>
- Belch, George E. (2009). *Advertising and Promotion: An Integrated Marketing Communications Perspective* (8th ed.). New York: McGraw-Hill
- Bukalapak, Hasan. (2016). Kebijakan Baru: Pengiriman Maksimal 2 x 24 Jam Kerja. Retrieved from <https://blog.bukalapak.com/2016/04/pengiriman-2-x-24-jam-kerja/>
- Bukalapak. (n.d.). Panduan Pembeli. Retrieved from <https://panduan.bukalapak.com/buyer/5>
- Bukalapak: Iklan Bukalapak Edisi Batu Akik - 2015, June 23 [Video File]. Retrieved from <https://www.youtube.com/watch?v=XoTy0QLi6EU> [Accessed on April 5, 2016]
- Bukalapak: Iklan Bukalapak Edisi Paket - 2015, June 12 [Video File]. Retrieved from <https://www.youtube.com/watch?v=JveaV1eh5w8> [Accessed on April 5, 2016]

- Cobley, Paul and Litza Jansz. (1999). *Introducing Semiotics*. Cambridge: Icon Books
- Creswell, John W. (2007). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (2nd ed.). California: Sage Publications
- Elevenia ID: Raisa Ketemu Preman – Elevenia TVC 2016 - 2016, February 9 [Video File]. Retrieved from <https://www.youtube.com/watch?v=XA9tK4MGh1I> [Accessed on April 5, 2016]
- Fiske, John. (1990). *Introduction to Communication Studies* (2nd ed.). London: Routledge
- Google Play: Bukalapak - Jual Beli Online. Retrieved from <https://play.google.com/store/apps/details?id=com.bukalapak.android> [Accessed on July 28, 2016]
- Google Play: Elevenia - Jual Beli Online. Retrieved from <https://play.google.com/store/apps/details?id=id.co.elevenia> [Accessed on July 28, 2016]
- Google Play: Tokopedia - Jual Beli Online. Retrieved from <https://play.google.com/store/apps/details?id=com.tokopedia.tkpd> [Accessed on July 28, 2016]
- Guiraud, Pierre. (1975). *Semiology*. London: Routledge & Kegan Paul
- Hamidah, Lilik. (2011). Analisis Simbol Iklan Rokok Dji Sam Soe Gold Edisi Halus dan Mantap (Kajian Analisis Semiotik Pendekatan Roland Barthes). *Jurnal Ilmu Komunikasi*, 1. Retrieved from <http://jurnalilkom.uinsby.ac.id/index.php/jurnalilkom/article/view/17/13>
- Iyanferdian. (2014). Level badge baru. Retrieved from [https://komunitas.bukalapak.com/s/qv2kkp/level\\_badge\\_baru](https://komunitas.bukalapak.com/s/qv2kkp/level_badge_baru)
- Kemp, Simon. (2016, January 27). Special Reports: Digital in 2016. Retrieved from <http://wearesocial.com/uk/special-reports/digital-in-2016>
- Mascelli, Joseph V. (1998). *The Five C's of Cinematography*. Los Angeles: Silman-James Press
- Nöth, Winfried. (1990). *Handbook of Semiotics*. Blomington: Indiana University Press
- Sopianah, Siti. (2010). *Analisis Semiotik terhadap Iklan Susu Bendera Edisi Ramadhan 1430 H di Televisi* (Undergraduate Thesis). UIN Syarif Hidayatullah, Jakarta. Retrieved from

[http://repository.uinjkt.ac.id/dspace/bitstream/123456789/957/1/SITI%20OPI ANAH-FDK.pdf](http://repository.uinjkt.ac.id/dspace/bitstream/123456789/957/1/SITI%20OPI%20ANAH-FDK.pdf)

Sudaryanto. (1993). *Metode dan Aneka Teknik Analisis Bahasa*. Yogyakarta: Duta Wacana University Press

Suyanto, M. (2003). *Strategi Periklanan pada E-commerce Perusahaan Top Dunia*. Yogyakarta: Andi

Tokopedia: Isyana vs. Gangster – Tokopedia TVC - 2016, February 9 [Video File]. Retrieved from <https://www.youtube.com/watch?v=PA0VvwjWLy4> [Accessed on April 5, 2016]

Tremp, Jeremy. (2015, July 16). License to Thrill: Shots in Film. Retrieved from <http://www.jeremytremp.com/blog/license-to-thrill-shots-in-film>