

Semiotics Analysis of Corporate Advertising of Telkomsel “Rumah Indonesia– Belu, East Nusa Tenggara” Version

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Abstract

Indonesia is a plural country with a population over 265 million people from various ethnicities, cultures, religions, and languages. The Indonesian’s diversity can make Indonesia as a unitary country with the richest culture, or even triggering diversity conflicts if not handled properly. Then, the study objectives try to find out the connotation, denotation, and myth meanings behind the corporate advertising of Telkomsel. The method used in this study is semiotics with interpretative qualitative approach. Afterward, the results showed that the denotation meaning found from the eight scenes is that the director and script writer try to describe a girl point of view named Elena who lives in Belu, Nusa Tenggara East. Connotation meaning found from the eight scenes can be concluded that multiculturalism or accepting diversity can be fulfilled by keep the communication inter-culture and nationalism spirit. From the myth data of the eight scenes can be concluded that the first, third, and fourth scenes are merely a myth. Hence, through corporate advertising of Telkomsel “Rumah Indonesia—Belu, East Nusa Tenggara”, tries to provide understanding and communicating the message regarding the issues of multiculturalism, intercultural, nationalism and cultural

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identity to the public. In addition, this advertising is also expected to help control the diversity that occurs in Indonesia.

Keywords: semiotics, corporate advertising, Telkomsel, multiculturalism.

1. INTRODUCTION

Indonesia is a pluralistic country (Safutra, 2015) which has 17.504 islands.

Indonesia adalah negara majemuk (Safutra, 2015) yang memiliki 17.504 (Prasetya, 2017) and 34 provinces (Putra, 2017). Besides known as pluralistic country, Indonesia is also known as the biggest fourth country in the total population (Detikfinance, 2016) and the biggest Muslim in the world (Purnamasari, 2017).

As a country which has population over 265 million (WorldPopulationReview, 2018), Indonesia consist of various ethnicities about 1.340 different ethnic groups (Putra, 2017). The pluralistic can be viewed by the various religions that exist in Indonesia, in which there are six religions that mostly believes in Indonesia. These six religions are not included believes in Indonesia (Putra, 2017). Indonesia constitution has provided religion freedom although Indonesia government merely acknowledges Islam, Protestant, Rome Catholic, Buddha, Hinduism, and Confucianism (WorldPopulationReview, 2018). In addition, Indonesia is the second of the most language used in the world (Hardjanti, 2016) by the exact amount are 733 languages (Zuraya, 2017).

It has been years, Indonesia is known by the ethnicities. Due to this ethnicity, in 14th century, the motto “Bhinneka Tunggal Ika” or “Unity in Diversity” is acknowledged as national motto to promote tolerance among countries (Oktafiga, 2017). This ethnicity has lead Indonesia to be one of the richest country in the world (Tempo, 2015). Observing the Indonesia’s ethnicity is quite interesting, since the attitude of Indonesian society has settled in the level of tolerances. This attitude is considered to be the important to respect the differences (Izad, 2018).

In August 17, 2017, Telkomsel has released a corporate advertising entitled “Rumah Indonesia—Belu, East Nusa Tenggara.”

This advertising is more concern on the corporate side of Telkomsel rather than the special quality of Telkomsel products such as Halo, Simpati, As, and LOOP Sim card. It has been aired in several televisions as like Metro TV, TV One, several cinemas, and YouTube while celebrating 72th of Indonesian Independence Day. Along this time, the advertisement has been viewed for 587.759 times in YouTube (Telkomsel, 2017).

The corporate advertising of Telkomsel version “Rumah Indonesia—Belu, Nusa Tenggara East” tells about a girl from Belu named Elena which live together next to Bajo, Bugis, Alor, Java, and Tionghoa ethnic. The scene begins when Elene is woke up by his father in aims to help him herd the buffalo in Fulan Fahan savannah in the feet of Mount Lakaan (the highest mount in Nusa Tenggara East). Afterward, the scene continue when Elena walking with their friends to school and her mother going to market while his father is going to quay to buy fishes (Telkomsel, 2017).

In school’s scene, Elena starts her activities by having flag ceremony and continues in open place with her friends. Belu is considered as interest place since it takes place between the border of Indonesia and Timor Leste. In the next scene, Elena’s father is picking up his colleagues from Timor Leste in Cross Border Post Terpadu Motaain which is also as tourism destination in region border. The scene then continues when Elena is walking around in the central city and passing through tailor who is accost her. In the end of the scenes, all of the people are assembling in such location, spending the time by dancing together using traditional clothes (Telkomsel, 2017).

In this case, the researcher considered the corporate advertising of Telkomes version “Rumah Indonesia—Belu, Nusa Tenggara East is quite interesting to be discussed. Thus, the study objectives try to find out the connotation, denotation, and myth meanings behind the corporate advertising of Telkomsel.

2. LITERATURE REVIEW

2.1 Semiotics

The word “semiotics” is derived from Greece language “semeion” which means signs and “seme” which means “signs interpreter.” According to Barthes’s terms, semiology intends to study the way

humanity view things. However, in this case, to signify is not similar with to communicate. To signify can be described that objects are not merely bring information, but also constructs the structured signs (Sobur, 2009, p. 15).

In Saussure perspective, semiology is defined as a knowledge which aims to discuss signs in society, and is also part of social psychology. The aim of semiology here is to show the way signs constructs with the regulated principles (Sobur, 2009, p. 12).

Meanwhile, the term semiotics that emerged in late 19th Century by the American Pragmatic Philosophe, Charles Sanders Pierce, refers to “formal doctrine about signs.” It has been known that basic semiotics is the concept of signs, in which is not merely structured language and communication system, but also covers signs in the whole world. If not so, human will not relate to the reality (Sobur, 2009, p. 13).

2.1.1. Roland Barthes’s Semiotics Model Analysis

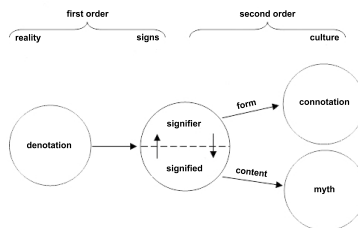


Figure 1. Barthes’s Two Significance Steps, from A. Sobur, 2009, p. 127

From the figure 1 above, Barthes (as quoted in Fiske) explains that the first step of signification is the relation between signifier and signified in the nature of signs toward external reality. Barthes then mentioned denotation as the real meaning from sign. Connotation is the term used by Barthes to show the second signification. It describes the interaction between a sign which met with the feel or emotion from the reader and cultural values. Connotation has subjective meaning or at least inter-subjective. The words choice can be defined as choice for connotation, as like the word “bribery” with “giving money to ease business.” Thus, it can be concluded if denotation is what described the signs toward an object, meanwhile, connotation is the way to describe (Fiske, 1990: 88).

Further, it should be underlined that Barthes assumed denotation as the strongest connotation. The symbolic code considered as the fiction code aspect which has structural, or post-structural. This is basically come from the idea that meaning is derived from several binary oppositions—either in sound level to phoneme in the speech production process (Sobur, 2009, p. 66).

In Barthes’s concept, connotative sign is not merely have the addition meaning, but it also consist of two denotative signs based on the existence. Indeed, the Barthes’s concept considered to be very important contribution to complete Saussure’s semiology which ends on the sign in the denotative (Sobur, 2009, p. 69).

In the second step of signification which relates to the content, the sign is working through myth. Myth is defined as the way culture explains or understands several aspects dealing with reality or nature indication (Sobur, 2009, p. 128).

As defined by Barthes, myth is communication system which possibly makes an individual to understand if myth is cannot be an object, concept, or idea (Barthes, 1972, p. 107).

2.2 Public Relation

The International Public Relations Association (IPRA) is management function from attitude which planned continuously by the organizations, general institute and individual with the aim to connect the wisdom and management to fulfill to get more productivity and effectiveness hence to fulfill the togetherness importance (Rumanti, 2004).

Public relation tries to create positive image of an organization/institute in the public including several elements: 1) good image; 2) goodwill; 3) mutual understanding; 4) mutual confidence; 5) mutual appreciations; 6) tolerance (Effendy, 1992:3) (Soemirat & Ardianto, 2008, p. 8). In addition, public relation is all of structured communication form either in the inside or outside between organizations in the public in case to reach specific purposes (Jefkins, 2003, p. 10).

Thus, it can be concluded if public relation is structured communication to create positive image in the public to fulfill specific purposes.

2.3 Image

According to Bill Canton in Soemirat & Ardianto (1990) said that image is the impresson, the feeling, the conception which the public has of a company; a conciously created impression of an object, person or organization (Soemirat & Ardianto, 2008, p. 111).

Image is the way people see organization or institution. These images come from customers company, potential customers, banker, employee’s company, distributor, supplier, and trade association (Katz, 1994: 67 – 68) (Soemirat & Ardianto, 2008, p. 113).

It can be concluded that image is the way public describe a company or organization created by an object, individual, or organization.

2.4 Advertisement

According to England Institute of Practicioners in Advertising (IPA), advertising is a persuasive message selling used to attract the buyer to certain product or service with the cheapest cost. In this case, advertising try to convey message as persuasive as it can through creative ability in copywriting, illustration, layout, typography, scriptwriting and video maker based on a theme or copy platform (Jefkins, 2003, p. 11).

2.5 Multicultural

According to Gus Dur, multiculturalism is the willing to live together among various religions, beliefs, groups, ethnicities, races as part of life to be reflected consequently. The discussion of multiculturalism communication basically used practically by government institutions as like AS, France, and England—start from the awareness to learn other cultures (Purwasito, 2003, p. 1).

The backgrounds that drive the beginning of multicultural communication study are: 1) the existence of communication technology and transportation; 2) the increasing of global complexity; 3) mutation acceleration, mobility and global village exchange; 4) technology, globalization, economic and world political development toward dynamic and Indonesian future (Purwasito, 2003, p. 10).

The purposes in learning multicultural communication are: 1) building trust and respect as cultured nation in efforts to strengthen coexistence in peace; 2) critical toward cultural domination and

cultural homogenization, accepting the cultural differences; 3) the efforts to make peace while reduce the aggressive attitude and prevent conflict by opening dialogues to reach point of understanding (Purwasito, 2003, p. 44).

3. RESEARCH METHOD

The method used in this study is semiotics with interpretative qualitative approach. This semiotics used in purpose to find out the meaning behind the visual signs appeared in advertising as research objects.

Based on the assumption above, the researcher choose to use interpretative qualitative with semiotic analysis method which is the most suitable to analyze the meaning behind the advertising.

Afterward, the corporate advertising of Telkomsel “Rumah Indonesia—Belu, Nusa Tenggara East” version which is aired in Metro TV, TV One and YouTube is chosen as the object of the research.

Research Object	Element*	Evidence	Unit Analysis
The advertising “Rumah Indonesia – Belu, Nusa Tenggara East”	Denotation* Connotation* Myth*	Visual	Characters’ scene.

*the element is chosen from Roland Barthes’s semiotic
Source: Researcher data analysis, 2017

The collecting data in this study is conducted through its setting, and is collected through primary and secondary sources. Primary data source is obtained through analyzing the corporate advertising Telkomsel “Rumah Indonesia—Belu, Nusa Tenggara East” and capturing process of several scenes from this advertising. Meanwhile, the secondary data is obtained through supporting documents as like books, journal articles, and so forth.

Furthermore, the data analysis technique used is Roland Barthes’s semiotic as the main theory to analysis several elements such as denotation, connotation, and myth as part of Roland Barthes signification.

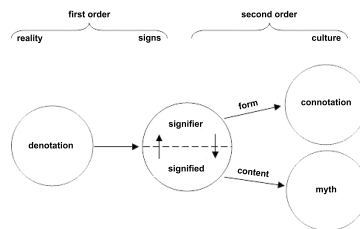


Figure 1. Barthes's Two Steps Signification, from A. Sobur, 2009, p. 127.

4. RESULTS AND DISCUSSION

4.1 Data Analysis

The advertisement “Rumah Indonesia—Belu, Nusa Tenggara East” is made by Telkomsel and Giri Prasetyo as the creator. This advertising becomes interesting to discuss since there are meaning dealing with multiculturalism, nationalism, and communication inter-culture. Belu—Nusa Tenggara East as one of the region that become a boarder to Timor Leste. In the region, various culture, ethnic, and life history background is live together and respect the culture diversity.

By using semiotics theory proposed by Roland Barthes, and the supporting theory about multicultural communication, the meaning convey in the advertisement is dealing with semiotic elements as like characters and attitudes that has significant influence in interpreting signs which has denotation, connotation, and myth meaning.

In the first scene, Telkomsel tries to communicate message about the importance of nationalism to all Indonesian society. Further, this scene also implies peacefulness represented by several characteristic backgrounds from various race. Besides that, the myth that can be concluded from this scene is stereotype and racism.

In the second scene, Telkomsel is more concern to convey message dealing with cultural identity of Nusa Tenggara East represented by Sandalwood horse and one of tourism object that is Fulan Fehan savannah in the foot of Lakaan Mountain which is the highest mountain in Nusa Tenggara East. Furthermore, the myth that can be concluded from this scene is Sandalwood horse which is part of Pasola annual ritual as traditional ceremony of Marapu belief.

In the third scenes, Telkomsel tries to convey message relating to the relation between culture and communication with reciprocal characteristic. It is represented through conversation motion between these two characters with different cultural background. Besides that, myth can be concluded as different politic and economic differences between Chinese and indigenious.

In the fourth scenes, Telkomsel tries to deliver message about nationalism spirit which is represented through Indonesian flag raising ceremony. Then, myth that can be concluded from this scene is the less spirit of nationalism in the current generation

In the fifth scenes, Telkomsel tries to deliver message about diversity in Belu, Nusa Tenggara East. Further, Telkomsel is also trying to convey message that human as social creatures will always find way to fulfill their needs including socialize with other individuals or society. In addition, myth in this scene can be concluded that conflict will easily happened between each of nation ethnic due to the hot issue and colonization.

In the sixth scenes, Telkomsel tries to communicate message regarding to three matters. Firstly, relating to the cultural identity from Nusa Tenggara East represented through the airport which has same architecture as Nusa Tenggara East customs. Secondly, the diversity represented through Garuda Pancasila and three characters which has two different backgrounds. Thirdly, empathy is one of effective way to overcome differences and cultural obstacles. Besides that, the myths from this scene are the type of kissing on the cheek as a greeting or saying goodbye.

In the seventh scenes, Telkomsel tries to convey message about successful multiculturalism communication by living side and side by representing two different background tribes.

In the eighth scenes, Telkomsel tries to convey message that Telkomsel is one of telecommunication provider in Belu, Nusa Tenggara East and as intermediary to unite nation.

This advertising is emphasizing the multicultural, nationalism, and communication inter-culture meaning by showing the life in Belu—Nusa Tenggara East as well as the characters which has background of diversity ethnic.

Through the corporate advertising “Rumah Indonesia—Belu, Nusa Tenggara East, Telkomsel” tries to provide understanding and

convey message to the public in which multiculturalism can create harmonize life by keep respecting the inter-culture communication. Besides that, this advertising has nationalism meaning which tries to introduce Nusa Tenggara East cultural identity. Hence, Telkomsel as one of the biggest Telecommunication company in Indonesia start from Sabang to Merauke, has obligation to respect diversity in Indonesia.

5. CONCLUSION

From the finding result of this research and the discussion of the eight scenes, the conclusion can be drawn as follow:

1. Denotation Meaning

The denotation meaning found from the eight scenes is that the director and script writer try to describe a girl point of view named Elena who lives in Belu, Nusa Tenggara East. In everyday life, Elena is living together with the society which has various beliefs, groups, races, and ethnics.

2. Connotation Meaning

Connotation meaning found from the eight scenes can be concluded that multiculturalism or accepting diversity can be fulfilled by keep the communication inter-culture and nationalism spirit.

3. Myth

From the myth data of the eight scenes can be concluded that the first, third, and fourth scenes are merely a myth. The first scene categorized as myth since there is myth or assumption that such ethnic is merely mingle with the same ethnic such as Tionghoa who like to associate with the same Tionghoa race. Meanwhile, the fact said that there is no negative stereotype case or racism in Belu. The third scene categorized as merely a myth since political economy is only dominated by Tionghoa ethnic, while in the real life political economy is not dominated by Tionghoa. Afterwards, the fourth scene is categorized as myth since heroic act by Yohanes Ande Kala (14) that climbs the flagpole when 73th of Indonesian Independence Day has proved that nationalism spirit among the young generation in Belu is not considered as minimum. In other side, the second, fifth and sixth scenes are not merely as a myth. In the second scene, it is not included into myth since Sandalwood horse is part of Marapu

custom's ceremony in Sumba. Then, the fifth scene is not a myth since the inter-culture conflict can be solved through well dialogue or communication. The sixth scenes are categorized as myth since the kiss on cheek is done by people who have open relation. Further, there is no myth in the seventh and eighth scenes.

Besides denotation, connotation, and myth, Telkomsel is also try to convey message that as one of the biggest telecommunication in Indonesia, Telkomsel realize that Indonesia is a big and wide country and have various beliefs, groups, races, and ethnics. Moreover, “Rumahku” here is also defined as metaphor for Indonesia itself. In other word, this advertising is trying to put forward in which Telkomsel has Belu regency as a symbol from east that almost forgotten and should be acknowledged its diversity.

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