# Communicating Resistance to the Banality of Online Crime Through Advertising

Cosmas Gatot Haryono[1,a], Rowena Capulong Reyes[2]

[1] Program Studi Ilmu Komunikasi, Universitas Ciputra, Indonesia
[2] Far Eastern University, Philippines
[a] Corresponding author, e-mail: cgharyono@gmail.com

**ABSTRACT**

Many Indonesians remain unaware of the perils of cybercrime and often perceive it as an inherent risk of engaging with social media platforms. Exploiting societal negligence and carelessness, criminals target individuals with alarming frequency. BCA, through its recent advertisement titled "Don't Know, Give No!", has introduced a novel approach to bank advertising in Indonesia. Researchers are intrigued by the discourse of resistance against online crime that BCA Bank seeks to foster through these advertisements. Employing qualitative methods informed by Van Dijk's critical discourse analysis, this study delves into the nuanced strategies employed by BCA. The findings illuminate BCA's endeavor to construct a discourse resisting the normalization of cybercriminal activities. BCA endeavors to encourage the public to fortify their digital defenses by adopting prudent and conscientious social media practices, advocating for a thoughtful approach prior to any online action. In this digital epoch, the responsibility for safeguarding personal data transcends traditional banking realms, with customer security becoming contingent upon individual actions and choices.

**Keywords**: The Banality of Crime, Online Crime, Advertising, Discourse Analysis

**ABSTRAK**

Banyak masyarakat Indonesia yang masih belum menyadari bahaya kejahatan di dunia online dan menganggapnya sebagai bagian dari risiko penggunaan media sosial. Pelaku kejahatan selalu mengincar kelalaian dan kecerobohan masyarakat. BCA melalui iklan barunya yang bertajuk *Don't Know, Kasih No!* memberikan warna lain bagi periklanan perbankan di Indonesia. Peneliti tertarik untuk mengungkap wacana perlawanan terhadap kejahatan online yang dibangun Bank BCA melalui iklan-iklan tersebut. Penelitian dilakukan dengan metode kualitatif dengan menggunakan analisis wacana kritis Van Dijk. Hasil riset menunjukkan bahwa BCA berupaya membangun wacana perlawanan terhadap banalitas kejahatan. BCA ingin mengajak masyarakat untuk mengamankan datanya melalui pola media sosial yang baik dan benar, yaitu selalu berpikir terlebih dahulu sebelum bertindak. Di era digital ini, selain perbankan, keamanan nasabah juga ditentukan oleh dirinya sendiri.

**Kata Kunci**: Banalitas Kejahatan, Kejahatan Online, Iklan, Analisis wacana

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# INTRODUCTION

The advent of digital technology and the internet, akin to a double-edged sword, has engendered both favorable and adverse effects on societal dynamics. On one hand, the proliferation of digitalization has inaugurated a new epoch wherein human intervention in various spheres of life is supplanted by automated processes (Hassani et al., 2021), thereby enhancing efficiency and economizing resources. Conversely, technological advancements have precipitated heightened risks to user security, with numerous crimes plaguing digital technology users and society at large (Di Nicola, 2022).

In response to the escalating instances of malware viruses and data breaches, particularly via social media platforms such as WhatsApp, BCA Bank, as an institution providing financial services vulnerable to fraudulent activities, has undertaken proactive measures to educate the public on data protection through its "*Don't Know Kasih No*" advertising campaign (Anggraini, 2023). Evidently, the efficacy of these initiatives is underscored by the influx of reports from concerned customers regarding fraudulent activities targeting BCA's clientele (Gracia, 2023).

However, regrettably, despite widespread awareness of the lurking dangers, a prevailing apathy and indifference persist among individuals (Geckova et al., 2023). Many regard cybercrime as an inevitable facet of modern existence, thereby downplaying its severity and viewing it as an acceptable risk (Ramadhani & Pratama, 2020). Such complacency is unfounded and detrimental, as analysis by cybercrime experts underscores the pivotal role played by users' naivety and lack of awareness in facilitating cybercriminal endeavors (Amarullah et al., 2021).

The notion of the "banality of crime," popularized by Hannah Arendt, elucidates a condition of thoughtlessness wherein evil manifestations become commonplace (Russell, 2022). It signifies a state of cognitive negligence wherein individuals fail to contemplate the consequences of their actions, thus perpetuating an environment conducive to criminal activities (Schupmann, 2014). Conversely, active engagement in critical thinking serves as a bulwark against criminal propensities (Lederman, 2019), thereby mitigating the banality of crime.

The banality of crime often stems from societal perceptions that trivialize certain criminal acts, dismissing them as inconsequential transgressions that pose no threat to communal harmony (Catania, 2014). Such acts, deemed as frivolous misdemeanors, contribute to the normalization of criminal behavior, thereby perpetuating the banality of crime (Minnich, 2014).

Undoubtedly, the banality of crime poses a significant concern for all stakeholders. In response, both governmental entities and private sectors have launched numerous public awareness initiatives, emphasizing the imperative of vigilance. Such endeavors aim to ensure that individuals are fully apprised and alert while utilizing various media platforms. Among these proactive actors, BCA emerges as a notable private organization dedicated to heightening public consciousness regarding the omnipresence of cybercrime. Through initiatives like the "Don't Know, Kasih No!" campaign, BCA endeavors to educate the populace on prudent behaviors and maintaining vigilance while navigating social media and smartphone usage. This proactive stance is particularly noteworthy given the persistent prevalence of banking-related cybercrimes in the virtual domain, underscoring the ongoing imperative for concerted efforts in this arena (Kurniawan & Hapsari, 2021).

The banality phenomenon undeniably instills apprehension across various societal spheres. In such instances, individuals often undergo a crisis of rationality, leading to actions devoid of sound logical reasoning (Sasongko, 2021). Banality manifests recurrently across diverse domains of human existence. Within the legal realm, it surfaces prominently in the decision-making processes of judicial trials (Dias, 2020). Similarly, in social contexts, banality manifests in the societal acceptance—or lack thereof—of transgender individuals (Laura et al., 2023). Within the communication domain, banality often permeates content creation endeavors (Mitsopoulou, 2022), as well as the management of one's online persona on popular social media platforms.

In this regard, the absence of substantive criteria to discern between a favorable or unfavorable reputation except for stylistic banality—focused on lifestyle and consumer goods—becomes salient (De Ridder, 2021). However, banality itself does not necessarily exclude ideological fanaticism (Mitsopoulou, 2022).

Apart from its conventional role as a promotional tool, advertising has evolved into a prominent vehicle for public education (Ashsidiqy et al., 2018). This shift is underscored by the belief that products are more likely to be ingrained in the public consciousness when promoted through relatable narratives that seamlessly integrate into daily life experiences (Cloninger & Cloninger, 2013). Consequently, many advertisers have shifted away from overtly sales-oriented approaches, opting

instead for storytelling techniques that evoke emotions and foster engagement (Dagalp & Södergren, 2023).

Given its persuasive nature, advertising thrives on creative content replete with vibrant imagery and compelling narratives (Dagalp & Södergren, 2023). Language, imagery, and the strategic placement of visual elements emerge as the primary tools leveraged by advertisers to captivate audiences (Makarova et al., 2018). In numerous instances, advertising serves as a conduit for introducing novel discourses and ideas through the interplay of linguistic constructs and visual representations (Abdullaeva, 2021).

Researchers are keen to delve deeper into how the BCA "*Don't Know, Kasih No*" advertisement communicates the significance of cybercrime awareness. Employing Theo Van Dijk's critical discourse analysis, scholars aim to dissect the microstructure, superstructure, and macrostructure elements of the advertisement. Through this analytical framework, researchers seek to uncover the overarching discourse cultivated by BCA through these advertisements, thereby illuminating the broader narrative surrounding cybercrime awareness.

## METHODS

The primary aim of this study is to elucidate the discourse structure employed in the BCA *"Don't Know, Kasih No!"* advertisement. To achieve this objective, qualitative research methodology was selected, utilizing the critical discourse analysis (CDA) framework developed by Teun A. Van Dijk. In qualitative research, the researcher serves as the primary instrument, thus necessitating active involvement throughout all stages of the study. Van Dijk (2014) categorize text structure into three fundamental elements: macrostructure, superstructure, and microstructure. Macrostructure encapsulates the overarching or general meaning of a text, which can be discerned directly by examining its overarching theme or topic. Superstructure refers to the framework or organizational framework within a text, which examines how its constituents are arranged to form a cohesive and comprehensive discourse. Meanwhile, microstructure delves into the intricate nuances of discourse meaning, observable within the smallest components of a text such as individual words, sentences, propositions, clauses, paraphrases, and images utilized (Putri et al., 2023).

The data collection technique was carried out using document analysis where the researcher carried out steps to observe this video-based data source repeatedly (Borish et al., 2021). Given that the object of analysis pertained to advertisements presented in the form of films, the researchers organized the data according to the narrative arc of the film being developed. This advertisement follows a plot-forward structure, presenting events sequentially from the beginning (opening plot), through the middle (middle plot), to the end (final plot). The researchers identified a total of 13 scenes within the advertisement, with the initial plot comprising four scenes, the middle plot encompassing seven scenes, and the final plot comprising two scenes. Consequently, the analysis of this advertisement will be conducted from a forward plot perspective, aligning with its narrative structure.

## RESULT AND DISCUSSION

### Opening Plot
The opening plot of the BCA advertisement "*Don't Know, Kasih No*!" comprises four distinct scenes. The advertisement commences with the introduction of Indro, the comedian, portrayed in an executive attire, donning a full suit and a black hat. The backdrop features a dark blue hue with numerous tuna suspended on either side. This plot signifies a problem recognition phase, wherein the scene initially depicts Indro swaying jovially to a lively rhythm, only to transition abruptly into a moment of solemnity and seriousness.

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Figure 1. Several scenes in the opening plot
Source: Youtube, 2023

*The second scene* unfolds with Indro navigating a small boat amidst the tranquil and enigmatic ambiance of a lake, donning a serious expression while surveying his surroundings. Notably, he maintains his formal attire and carries complete fishing equipment, adding a distinctive touch to the scene. As he observes the serene yet strangely familiar environment, a textual overlay appears, elucidating the concept of phishing—a deceptive scheme often likened to the act of fishing. This concept is further reinforced through a narration delivered in Indro's voice, metaphorically comparing unsuspecting individuals to fish unaware of the lurking anglers.

Transitioning to the *third scene*, Indro is depicted selecting bait and casting his fishing line into the heart of the lake, patiently awaiting the outcome. The scene is punctuated by a series of rapid visual flashes, showcasing various types of bait, fish gravitating towards the bait, and individuals from diverse walks of life—housewives, students, street vendors, fishermen, and young executives engaged in recreational activities like golf—each engrossed in their smartphones, indicative of their susceptibility to digital distractions. Amidst this flurry of activity, only a woman enjoying coconut water pauses to interact with a message, unwittingly falling prey to a fraudulent wedding invitation.

Meanwhile, *the fourth scene* is built with a scene of a woman on holiday at the beach panicking because suddenly her data was stolen and used by someone else to make an online loan. He was surprised because there was a bill that was large enough to be paid off immediately. In this scene, many images and graphics of data working in a binary system are used, images of the woman's data being accessed and stolen. The contents of the message were displayed on his smartphone. The Rp. 50,000,000 loan from the Pinjol app is due. Pay it off soon!!!

According to Van Dijk's discourse analysis of the opening scene, depicted in Table 1, several key observations can be made regarding the macrostructure and superstructure elements. At the macrostructural level, the scene sheds light on societal negligence and indifference towards the prevalent threat posed by fraudsters and other criminals targeting social media users. This highlights a broader societal issue wherein individuals fail to recognize or prioritize the importance of safeguarding against cybercrime.

Furthermore, at the superstructural level, the advertisement employs an antithesis model, juxtaposing contrasting situations, objects, or characteristics to convey its message effectively. This is exemplified by the initial portrayal of Indro engaging in comedic dancing amidst a backdrop adorned with hanging tuna fish against a dark blue background. However, the sudden shift in his demeanor to a serious expression serves to underscore the gravity and urgency of the impending message, creating a stark contrast and capturing the viewer's attention.

Table 1. Van Dijk's Discourse Analysis of the Opening Plot

| Discourse | Element | Finding |
|---|---|---|
| **Macrostructure** | Thematic | Most of our people are careless and don't care that all social media users are always targeted by fraudsters. |
| **Superstructure** | Schematic | The scene is built in contrast. |
| **Microstructure** | Semantics: Setting, Details, Intent, Assumption, Nominalization | - *Details:* the scene of dancing, suddenly speaking in a serious tone<br>- *Setting:* blue background, quiet lake, amidst the hustle and bustle of city people, and families.<br>- *Purpose:* to remind the general trend of society<br>- *Assumption:* Indro acts as a 'fisher' and also a reminder narrative (Fish = Society, Fisherman = fraudsters)<br>- *Nominalization:* - |
| | Syntax: Form, Coherence, Pronouns | - *Form:* monologue speech sentence (informal/standard) with many single sentences in a rhetorical style<br>- *Coherence:* Fish don't know there are anglers around them who are targeting them<br>- *Pronouns:* GW (me), and they. |
| | Stylistics: Lexicon | - *- Lexicon:* Fish, angler, targeted, bait, personal data, seized. |
| | Rhetorical: Graphic, Metaphor, Expression. | - *Graphics:* in the form of flash images such as various types of bait, fish in the lake approaching the bait being thrown, housewives, students on the side of the road, street vendors, fishermen, young executives playing golf, all opening their mobile phones is providing notifications if there are incoming messages, incoming messages on many people's smartphones, data working graphics in binary systems, and women's data being accessed and stolen.<br>- *Metaphor:* The fish doesn't know what the angler is after; Anglers know where the fish are, what they are doing, and what they want; Anglers just choose the suitable bait and wait for the fish to be hooked<br>- *Expressions:* surprised face, wondering face, |

Source: Author, 2023

As a prominent public figure, Indro holds considerable influence and recognition, particularly as one of Indonesia's most renowned comedians. Notably, he is celebrated as a member of the legendary comedy trio alongside Dono and Kasino. The significance of choosing Indro as the protagonist carries profound symbolism, given that the advertisement derives its main message from the names of the deceased duo, Dono ("*Don't know*") and Kasino ("*Kasih No (Give No)*"). The narrative encapsulated in "*Don't Know, Kasih No*!" thus resonates deeply with the audience, serving as a poignant homage to the beloved comedic duo while concurrently delivering a powerful message regarding cybercrime awareness. Indeed, the narrative choice of "*Don't Know, Kasih No*!" encapsulates a compelling blend of nostalgia, tribute, and contemporary relevance, rendering it a particularly intriguing subject for research and analysis.

Communication employing the monologue model typically revolves around the personal self of the speaker (Lubis, 2018). Indro's portrayal in this advertisement deviates from his usual comedic persona, as he assumes a neat and professional appearance, distinct from Dono's customary attire. This deliberate depiction aligns with BCA's image as a leading and innovative banking institution in Indonesia (Vaddhano, 2022), emphasizing professionalism and customer service excellence.

At the microstructural level, various linguistic facets, including semantics, syntax, stylistics, and rhetorical aspects, contribute to the advertisement's efficacy. Semantically, the tranquil lake setting serves as a symbolic backdrop, prompting contemplation among those uninformed or indifferent to

cybercrime issues. Moreover, the dark blue background mirrors BCA's corporate color, symbolizing stability, certainty, and trustworthiness.

Indro's portrayal as an angler symbolizes society, with fraudsters depicted as anglers preying on unsuspecting individuals. This analogy underscores the pervasive nature of cybercrime, where individuals are perpetually targeted by fraudsters. Syntactically, the advertisement employs informal language and narrative coherence, effectively conveying the message to a diverse audience. The use of the pronoun 'they' underscores the universality of the message, targeting all individuals susceptible to cybercrime.

Rhetorical phrases, including metaphorical words such as fish, angler, targeted, bait, personal data, and seized, permeate the narrative, enhancing its impact. Metaphors, particularly evident in the first scene, vividly illustrate the predatory nature of cybercriminals. The advertisement employs metaphors to convey emotions such as shock, grief, and delight, effectively communicated through character gestures (Fenda & Handriyotopo, 2021). Overall, these rhetorical devices contribute to the advertisement's persuasive appeal and message retention among viewers.

### Middle Plot

The middle plot in this advertisement consists of seven scenes. In *the first scene*, the audience is taken to a night scene, where Indro is grilling the fish he caught by the lake. During the fire that was still burning, Indro then gave a monologue containing the statement that everything could have been prevented with *'Don't Know? Kasih No!'*.

In *the second scene*, Indro is in the middle of the hustle and bustle of the city. Indro again gave a monologue with the sentence: Now, if we all *Don't Know, Kasih No (Give no)*. Those who are busy working suddenly receive a suspicious notification. Stop, think again first. From whom, is it clear? Don't Know, Kasih No. *Sadis* (Cool)!

*In the third scene*, Indro is at the house of a woman who is relaxing at home. He was enjoying a Korean film, and then an ad appeared for free Korean drama streaming for life. He considered for a moment, then closed the ad.

In *the fourth scene*, Indro observes a family who has just finished shopping at a supermarket. The wife suddenly received a message notification and conveyed it to her husband. He showed the message, and it appeared there was a file that had to be clicked to see a photo of the package. Because her husband did not feel any message, the wife then closed the message. Indro then appeared and emphasized that if you *Don't Know, Kasih No*!



Figure 2. Several scenes in the middle plot
Source: Youtube, 2023

*The fifth scene* emphasizes that *Don't Know Kasih Know* has become a social movement. The scene was built with a collection of scenes campaigning for 'don't know, love no' in the family, in the circle of friends, in Harley's hobby circle, a podcast, and a dance from the baby cute girl band who performed the song don't know, love No. *The sixth scene* is constructed in a humorous and satirical manner. We are taken to a school exam activity where a student appears to be taking an exam but cannot answer the questions given. Then he remembered the slogan don't know, give no. He was about to shout, but suddenly the teacher was behind him and said that if you want to take an exam, study. If you give me a number, I'll give you a zero.

Meanwhile, *the seventh scene* is an invitation to support the *Don't Know, Kasih No* movement on social media. Think twice before clicking on links and downloading unclear access, or accessing unofficial sites. Images appeared of activities on social media, activities at the airport, activities at the train station, at the market, and activities at the workshop.

In Van Dijk's critical discourse analysis, the macrostructure (thematic) of the middle plot of the BCA *Don't Know Kasih No* advertisement shows the efforts of BCA to invite the public to prevent crime in cyberspace with the *Don't Know Kasih No* Movement. This movement invites people to think again before clicking on the link that appears on our smartphones. If you do not know the origin, just give the number. Meanwhile, in the superstructural (schematic) aspect, advertising makers choose to use monologue as a means of building discourse. In advertising, monologue is an important part that functions as a conveyor of verbal messages (Supratman, 2015).

Table 2. Van Dijk's Discourse Analysis of the Middle Plot

| Discourse | Element | Finding |
|---|---|---|
| **Macrostructure** | Thematic | An invitation to prevent crime in cyberspace with the Don't Know Movement No. |
| **Superstructure** | Schematic | The scene is built with Indro's monologue in the middle of a busy city to make people aware that crime in cyberspace can be prevented by carrying out the Don't Know Movement, give no. The scheme is accompanied by a funny scene in class where a student is reprimanded by his teacher for filling in the answer with No. |
| **Microstructure** | Semantics: Setting, Details, Intent, Assumption, Nominalization | - *Details:* Indro always gives monologues in the middle of community activities<br>- Setting: Roadside, family room, front of shopping center, park, classroom, stage<br>- *Intent:* To make people aware to be more alert and think twice before clicking on a link that suddenly appears on their smartphone<br>- *Assumption:* if there is information from unknown people, you must be alert<br>- *Nominalization:* Suspicious notification, busy but not working, think again. |
| | Syntax: Form, Coherence, Pronouns | - *Form:* monologue speech sentences (informal/standard) with lots of compound sentences at the beginning and single sentences at the end<br>- *Coherence:* The beginning of the sentence begins with a presupposition and ends with a short statement.<br>- *Pronouns:* We, he, you. |
| | Stylistics: Lexicon | - Lexicon: Don't know, Kasih no, Sadis. |
| | Rhetorical: Graphic, Metaphor, Expression. | - *Graphics:* Flash images of activities on social media, activities at the airport, activities at the train station, at the market, and activities at the workshop.<br>- *Metaphor:* Don't Know, Kasih No<br>- *Expression:* serious at the beginning and a small smile at the end of the scene |

Source: Author, 2023

In the middle plot, Indro delivers a monologue in the middle of a bustling metropolis to make people aware that cybercrime may be avoided by participating in the *Don't Know Kasih No* movement. Indro was created to remind the public that in the midst of traffic jams, busy work, taking care of the household, socializing, enjoying hobbies, playing games, busy workshops, and busy other activities, the public must remain vigilant. Indro urges everyone to be cautious and think twice before clicking on smartphone notifications.

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The warning was then followed by an offer to participate in the joint movement *Don't Know, Kasih No!* This movement was also incorporated into Baby Cute Girlband's song and dance performance of *Don't Know, Kasih No*. The scene concludes with a humorous classroom moment where a student is reprimanded by his teacher for responding with "No." This is followed by flash images depicting various social media activities, along with scenes at the airport, train station, market, and workshop.

In the middle plot, various essential messages are conveyed through semantic, syntactic, stylistic, and rhetorical characteristics. Semantically, the setting for Indro's monologue shifts from the tranquil lake to bustling, lively environments such as the side of the road, a living room, a shopping center, a park, a school, and a stage. This change of setting is deliberate, aiming to emphasize the widespread and pervasive nature of smartphone-based fraud in everyday life. The advertisers seek to heighten public awareness and vigilance regarding potential scams encountered through mobile devices. The advertisement employs nominalization to reinforce key concepts such as "suspicious notifications," "being occupied but not working," and "thinking twice." These nominalizations contribute to lexical cohesion and conceptual coherence, thereby enhancing the overall structure and impact of the text. By embedding these notions into the narrative, the advertisement effectively communicates the importance of critical thinking and cautious behavior in the face of potential fraud.

Syntactically, the advertisement uses informal language and relatable scenarios to resonate with a broad audience. Stylistically, it blends humor with serious messages, ensuring that the content remains engaging while conveying important warnings. Rhetorically, metaphors and analogies are employed to illustrate the relationship between fraudsters and potential victims, reinforcing the need for vigilance and awareness. Overall, these elements combine to create a compelling and coherent narrative that underscores the importance of cybersecurity and personal vigilance in the digital age. (Bello, 2016).

In terms of syntax, the sentence form used by Indro is non-standard (spoken language) and employs more compound sentences at the beginning, transitioning to single sentences at the end. The cohesion of the sentences is built through a combination of presuppositions and statements. Indro begins his sentences with several assumptions and then concludes with short statements. The pronouns used are quite varied, including "us" as the first-person plural pronoun, "he" as the third-person singular pronoun, and "you" as the second-person singular pronoun.

Stylistically, several lexicons are chosen and used in the middle plot to emphasize key messages. Phrases such as "Don't know, Kasih No" stress the importance of not taking action if one is uncertain, while "sadistic" is used to convey extreme caution and urgency.

Rhetorically, the middle plot is filled with numerous graphics in the form of flash images depicting social media activities, activities at the airport, train station, market, and workshop. These flash images are intended to illustrate the pervasive busyness of contemporary society, which knows no boundaries of place or time. Additionally, there is the metaphor "Don't Know, Kasih No," a play on the names of Dono and Kasino, members of a famous comedy trio, which adds a layer of cultural relevance and humor to the message. Indro's expression in this plot transitions from seriousness at the beginning to a small smile at the end of the scene, further enhancing the rhetorical impact.

Overall, these elements work together to create a compelling narrative that emphasizes the importance of cybersecurity awareness and cautious behavior in the digital age. The combination of informal language, varied pronouns, and impactful visuals ensures that the advertisement resonates with a broad audience while effectively communicating its critical message.

**Closing Plot**

The closing plot of the BCA advertisement "Don't Know, Kasih No!" consists of two confirmation scenes. In the first scene, Indro appears in a monologue in a private room, seated on a sofa. He advises the audience to think carefully before acting if someone claiming to be from BCA asks for personal data. Suddenly, Indro receives a notification on his smartphone. He checks it and sees an invitation from someone who claims to be a close friend, asking him to join a reunion and including an attachment for viewing.

Figure 3. Several scenes in the closing plot
Source: Youtube, 2023

In the second scene, Indro is back by the lake, delivering another monologue, but this time with a more relaxed tone. He jokes, "*Now I'm Outdro, can you joke a little at the end...* eh..." The scene concludes with Indro showing his hands to the camera while dancing.

At the macrostructural level, this closing plot emphasizes the theme of constant vigilance. Thematically, it contains advice to always be alert. At the superstructural level, the closing plot presents a concrete example of awareness. The scene begins with Indro's monologue in a private room, suggesting that the public should be cautious if individuals claiming to be from BCA ask for personal data. The sudden notification on Indro's smartphone and the invitation from a supposed close friend, which he doubts because his only close friends were Dono and Kasino, serve as a specific example of potential fraud. The plot concludes with a humorous scene by the lake, reinforcing the message in a memorable way.

Table 3. Van Dijk's Discourse Analysis of the Closing Plot

| Discourse | Element | Finding |
|---|---|---|
| **Macrostructure** | Thematic | Advice to always be alert and an example of vigilance |
| **Superstructure** | Schematic | The scene with Indro's monologue about the importance of being alert using our smartphones is conveyed with examples of alertness directly to the public. The scene closes with a funny scene at the lake while dancing. |
| **Microstructure** | Semantics: Setting, Details, Intent, Assumption, Nominalization | - *Details:* Indro sits on a sofa in an empty room while giving a monologue<br>- *Setting:* Indoor and lake<br>- *Purpose:* reminding you to think again before acting<br>- Assumption: Some parties are baiting us<br>- *Nominalization:* Close friends, Reunion, dare to confess, confess BCA, personal data, and 'outdro'. |
| | Syntax: Form, Coherence, Pronouns | - *Form:* monologue speech sentence (informal/standard)<br>- *Coherence:* short statement, built on cases experienced by Indro himself<br>- *Pronouns:* me and you. |
| | Stylistics: Lexicon | - *Lexicon:* Friends and outdoors |
| | Rhetorical: Graphic, Metaphor, Expression. | - *Graphic:* close-up of notification contents from Indro smartphone<br>- *Metaphor:* Think twice before acting<br>- *Expression:* serious at the beginning and dancing at the end of the scene |

Source: Author, 2023

In the microstructure, it can be seen that this advertisement utilizes semantic, syntactic, stylistic, and rhetorical aspects to strengthen the message of awareness. In the semantic aspect, Indro continues his monologue, seated on a sofa in an empty room at the beginning of the closing plot, and then moves back to the edge of the quiet lake where he started. Indro is depicted as a figure advising the

public, warning against various fraudulent tactics, such as scammers claiming to be friends, relatives, or old acquaintances. The nominalizations used, such as "claiming to be a friend," "claiming to be BCA," and "personal data," are key to this portrayal.

In the syntactic aspect, Indro's dialogue is characterized by non-standard sentences, with the closing plot featuring several poignant scenes where Indro recalls his deceased friends, Dono and Kasino, aligning with the "Don't Know, Kasih No!" movement. The narrative is constructed with short statements, interspersed with personal anecdotes from Indro. Pronouns used include the first-person singular "I" and the second-person singular "you," creating a direct and personal connection with the audience.

The stylistic choices in the final plot focus on two key lexicons: "friends" and "outdro." "Friends" refers to Indro's long-time companions, Dono and Kasino. "Outdro" is a humorous twist on Indro's name, playing on the opposite of "In-dro." This playful use of language adds a layer of familiarity and humor to the message.

Meanwhile, the rhetorical strategies include the use of graphics, such as a close-up of a notification on Indro's smartphone from someone claiming to be an old friend. The metaphor "think again before acting" is a central rhetorical device, reminding viewers of the importance of caution—a concept deeply ingrained in everyday life. By invoking this familiar metaphor, BCA reinforces its message using terms and ideas that resonate with the public.

Overall, these microstructural elements work together to create a compelling and memorable narrative that emphasizes the importance of vigilance and critical thinking in the face of potential digital fraud. The advertisement effectively combines personal anecdotes, familiar metaphors, and strategic stylistic choices to engage the audience and convey its message.

## Discussion

The BCA "*Don't Know Kasih No*" advertisement is a storytelling advertisement built with a series of messages that can be grouped into three main plots: the initial, middle, and closing. The entire sequence follows a structure of problem recognition, problem approach, and problem-solving. This advertisement aims to highlight an existing issue within the community that is often overlooked. Instead of promoting its products directly, BCA uses narrative advertisements to persuade through narrative transportation rather than cognitive analytical elaboration, as outlined in the advertising message (Glaser & Reisinger, 2022).

The existence of this advertisement shows that BCA is aware of and utilizes advertising as a popular method that can be used to connect with viewers. This is in accordance with the opinion of Teraiya et al. (2023) that advertising makes the product connected and emotionally attached to the product. Because it is a storytelling advertisement, BCA does not display its products at all but focuses on conveying brand values through emotionally laden content (Dessart, 2018) The method of conveying the message is packaged differently, namely with a monologue. Acording to Supratman (2015), monologues themselves have persuasive properties and function to invite the audience to do something. Therefore, as an advertising message, the monologue must have the power to attract attention, interest, desire, belief, and action (Finkler & Leon, 2019). In terms of content, this advertisement itself is full of analogies that try to build storytelling techniques by comparing a product or service with something familiar or unexpected in the community.

The issue that BCA is attempting to address is the general public's ignorance of the hazards of internet crime that always lurk on its users. So far, the general public is unaware of it and does not believe it poses a threat. As confirmed by Sarwatay et al. (2021), cybercrime is closely related to low levels of education and literacy surrounding cybercrime Aside from that, some mistaken ideas in society seem to regard the threat of cybercrime as normal and part of the hazards of choosing a life course.

This condition of people's thoughtlessness and unconsciousness is what Hannah Arendt calls the condition of the banality of crime (Russell, 2022). According to Laura et al. (2023), in situations of crime banality, being exposed to crime seems to be a common risk faced when using social media.

In this condition, society does not feel it is important to consider the possibility of crime occurring or is indifferent to opportunities for crime that arise. They are not critical and do not try to prevent possible crimes from occurring. For fraudsters, of course, this condition is what is expected. As stated by Amarullah et al. (2021), criminals will succeed in committing crimes in the cyber world when the user community still has minimal awareness regarding their own security when accessing the cyber

world. If this condition of criminal banality continues to occur, society will be like fish in a lake that is always targeted by anglers and will always become victims of crime in cyberspace.

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The discourse developed by this advertisement on a macro level underscores the urgency of countering the banality of crime within Indonesian society. It emphasizes the need to abandon habits of unawareness regarding personal data and the reflexive behavior of mindlessly clicking on notifications. Instead, individuals are encouraged to adopt a new approach, characterized by thoughtful consideration before engaging with new links or applications. BCA aims to instill a culture of mindful action among Indonesians, recognizing that thoughtless behavior increases the risk of criminal activity.

The selection of Indro as the central character, along with the tagline "Don't Know Kasih No!", illustrates BCA's strategy to resonate with society. As a prominent comedian in Indonesia, Indro's involvement adds credibility and relatability to the message. The use of humor serves to lighten the tone and make the message more accessible to Indonesians who may shy away from overly complex discussions.

Furthermore, this advertisement serves as a proactive effort by BCA to challenge the prevailing perception that banks, both as institutions and individuals, are frequently implicated in banking crimes. It addresses issues ranging from the unauthorized sale of customers' personal data to investment fraud and deceptive savings programs. Through this advertisement, BCA endeavors to reshape public perception by positioning itself as an ally to society, committed to safeguarding the interests of its customers.

It is important to recognize that advertising, by its nature, seeks to influence and persuade the public. The discourse constructed by BCA may indeed be a form of content commodification, strategically crafted to portray BCA as attentive to its customers' needs. As highlighted by Wani KA. (2016), advertisements often utilize specific objects or issues to shape public perception, effectively transforming them into commodities for public consumption. This process of commodification involves imbuing stories or situations with value through the incorporation of text, audio, music, and images. As stated by Zulfa & Palupi (2022), the manipulation tactics employed in advertising aim to heighten the emotional impact of characters and issues, thereby capturing the attention, sympathy, and curiosity of the audience. Thus, while the discourse presented in the BCA advertisement may serve genuine intentions to raise awareness about online security, it is essential to remain critical of the underlying motives and techniques employed in advertising practices.

## CONCLUSION

Through the *"Don't Know, Kasih No!"* advertisement, BCA aims to construct discourse aimed at combating the banality of crime. As a member of the community, BCA endeavors to position itself as an advocate for community welfare, prioritizing community interests by safeguarding their data. The advertisement encourages the public to adopt responsible social media practices, emphasizing the importance of thoughtful consideration before taking action. In this digital era, customer security extends beyond banking transactions, necessitating proactive measures from individuals.

However, viewed from another perspective, BCA's actions may be interpreted as a form of content commodification aimed at bolstering public trust. In the aftermath of a crisis, BCA seeks to rebuild its reputation as a prominent national bank. By portraying itself as a vigilant guardian of customer safety, BCA aims to enhance its image as a trustworthy banking institution.

From a scientific standpoint, this research underscores the significance of utilizing Van Dijk's theory in exploring discourses prevalent in communication, particularly in advertising messages encountered daily. The findings of this study carry conceptual and methodological implications. Conceptually, it opens avenues for examining media political economy through the lens of content commodification, facilitating a comprehensive analysis of the intricate dynamics within communication and social institutions, encompassing both frontstage and backstage elements and their interrelationships. Methodologically, further exploration through field studies could yield broader and more comprehensive data collection, enhancing the depth of analysis.

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