

The Discourse of Propaganda in Traveloka's YouTube Advertising Videos

Saiful Akmal

*Department of English Language Education, Universitas Islam Negeri Ar-Raniry
Banda Aceh
saiful.akmal@ar-raniry.ac.id*

Jarjani

*Department of English Language Education, Universitas Islam Negeri Ar-Raniry
Banda Aceh
jarjani@ar-raniry.ac.id*

Ita Farida

*Department of English Language Education, Universitas Islam Negeri Ar-Raniry
Banda Aceh
dhitafaridita@gmail.com*

Abstract:

This present study was conducted to analyze the propaganda techniques used by Traveloka in their YouTube social media advertising strategy. The material of analysis were videos taken from 2015 to 2019. Analysis of propaganda techniques proposed by Filene in 1937 and followed by Abd. Kadir, Hasan & Sauffiyan, 2014 were used to identify how Traveloka persuade its customers. Finding shows that Traveloka used six techniques of propaganda in its advertising videos to; glittering generality, plain folks, card staking, visual symbol of power, music of propaganda and arousal of emotion to promote its products. The use of propaganda technique is very likely becoming one of the main reasons behind their customers and target audiences use of their services.

Keywords: *advertising, discourse, propaganda, Traveloka, YouTube*

1. INTRODUCTION

In this modern society, technology and multimedia seem to be the best tools to influence people with certain products or services. Advertising is one of the techniques to attract people's attention used by a company or organization for their products or services. Cook (2001) notes that advertisement can be found anywhere both in public places and in private spaces. Advertisements appear on the streets, shops, television, the internet, and even smart-phone as it accompanied our daily activities. In addition to this, Cook (2008), and Kenechukwu, Asemah and Edegoh (2013) also argue that advertising is one of the most frequent, universal in nature, and popular uses of language in modern life.

As advertisement has become the fundamental aspect in business, surely Traveloka, as one of the most popular ticket booking companies in Indonesia, relies heavily on their advertising propaganda techniques. Traveloka was the 1st Winner of “One to Watch” at BrandZ™ Top 50 Most Valuable Indonesia Brands in 2016. On their YouTube channels, Traveloka has produced at least 257 advertising videos from 2015 to 2019 to craft the positive image of Traveloka. Such popular use of advertising media channels in linguistics and discourses studies have pinpointed both visual and non-visual displays like personal interaction in written text (Goddard, 2002; Risdaneva, 2014), video (Flores, Chen & Ross, 2014; Mei, Hua & Li, 2007), television (Piller, 2000; Zhang, 2001), billboard (Kathpalia, 2015; Touchstone, Horner & Koslow, 1999), banner (Becerra & Korgaonkar, 2010; Möller & Eisend, 2010;), YouTube (Chun; 2013; Godwin-Jones, 2007), Instagram (Chen, 2018), website (Flores, Chen & Ross, 2014) and other online platforms (Barness, 2002).

Since the purpose of advertisement is to persuade public to be interested in the goods and services offered, it may be considered propaganda. It resembles visual performance used to alter public attitudes about a certain individual or focus. Very often, covered websites' contents and materials are used as a form of cyber –racism and propaganda in the modern digital era (Daniels, 2009). In a broader perspective, propaganda can be seen as a charm to the sentiments rather than to the brain. Advertising and public diplomacy (Zaharna, 2004) share a common traits, in which they both could play a role in endorsing marketable merchandises or even shape the awareness of a society, a person or a brand.

Analysing propaganda is important because it attempts to understand the process of producing information or idea in their discursive and pragmatic ends. As one of the most powerful tools to influence people, propaganda hypnotized audience subconscious mind to agree upon the subtle control after reading, hearing, and seeing propaganda materials. In psychological marketing, human memory can be effectively influenced by some linguistics factors, including the typeface, semantic features, and syntactic complexity (Wyer, 2002). Hence, propaganda and its moving images often succeeds in manipulating audiences' emotion and feelings (Ross, 2019).

There are several previous studies that conduct similar characteristics with this research which can be used as departing points. One of them is conducted by Kenechukwu, Asemah and Edegoh (2013). In their study, they discussed how consumers can be persuaded to purchase goods and services advertised by using persuasive techniques. Then, a study conducted by Wallis (2007) talked over how and which propaganda tactics and techniques were used in Kazakhstan's advertising campaign with the use of O'Donnell's 10-points propaganda analysis framework. Another work by Nastiti (2013) demonstrated how Charles Sanders Peirce's semiotic and propaganda technique worked their way in Jokowi and Basuki's video clip gubernatorial election campaigns. Last, the current findings in Iswati and Widodo (2020) found that linguistic features in the form of slogans are often acquired in e-commerce products and services.

2. LITERATURE REVIEW

2.1 Discourse and Propaganda

Propaganda derives from the Latin term "propagare", meaning "to sow or propagate (Jowett & O'Donnell, 2012, p.2). Propaganda is defined as a "form of persuasive communication with an established history in mass communication theory, research and practice" (Kendrick & Fullerton, 2003, p.5). Some other experts even argue that propaganda can change behaviour and public opinion (Wallis, 2007), and some others agreed that the discourse of propaganda goes back and forth around the battle for power, politics, public interest or public relations (Akmal et.al., 2020; L'Etang; 2006; Weaver, Motion & Roper, 2006).

According to Wilcox (2005), propaganda is categorized into three types, namely; white, black and grey propaganda. White propaganda is an agreeably recognised source, as it is characterized by moderate forms of inducement, such as typical methods of public relations and unilateral presentation of an argument. Abd. Kadir, Hasan & Sauffiyan (2014), mentioned that white propaganda can essentially be understood as the public consciousness of efforts to influence them. Normally the source is well-known and its goals can be identified by others, are used by opponents, such as political parties, to persuade people.

Black propaganda is acknowledged as being from one source, but which is in fact, from another (Jowett & Donnell, 2006). This type of propaganda is best used to mask the real origins with a damaging public image. It also displays false evidence that functions to denigrate, humiliate or misrepresent the enemy (Jowett & Donnell, 2006). Those who use this propaganda generally have a secret agenda, in which the sources are concealed and not easy to be revealed.

Furthermore, conferring to Wilcox (2005), grey propaganda is without a detectible author. The author creates falsehood by using distortion of the opponents. It has the objective of pressing forward standpoints which are of interests to the author, but the target audience would find more sympathetic than authorised announcements. These

comes from the idea that whilst propaganda ingredients from a notorious agency might convince some, what would be more persuasive are similar ideas offered by superficially impartial channels.

2.2. The Propaganda Frameworks

This study firstly used propaganda analysis 10-points framework by Jowett and O'Donnell's (2012). As its name, the framework contains of 10 points. They are: 1) ideology and purpose of the propaganda campaign; 2) context in which the propaganda occurs; 3) identification of the propagandist; 4) structure of the propaganda organization; 5) target audience; 6) media utilization techniques; 7) special techniques to maximize effect; 8) audience reaction to various techniques; 9) identification and analysis of counter-propaganda; and, 10) effects and evaluation.

The second framework point is the ones proposed by The Institute of Propaganda which was established by Filene and his fellow in 1937 (Abd. Kadir Hasan, & Sauffiyan, 2014) since it was known as classic techniques in analysing propaganda. Those techniques were firstly published in a bulletin titled *Propaganda Analysis* and an article titled *How to Detect Propaganda (1973)*. They organised these techniques into seven classifications: glittering generality, transfers, plain folks, testimonial, bandwagon, name-calling and card stacking (Jowett & O'Donnell, 2006).

2.3. Discourse Analysis and Advertising

Discourse analysis, meanwhile, focuses on how language is used in different social and cultural contexts; either talk or writing (Johnstone, 2018; Paltridge, 2012). It is suggested that this kind of analysis may embraces a wide range of topics from generic to specific purposes, from politics to science and technologies. Discourse analysis need to be based upon multidisciplinary approaches, models and perspectives (Van Dijk, 2011). Nicklander, Soto and Crawford (2015) further advocate that the plea for diversity in discourse analysis is due to its "universal usability", including in mass media (Bednarek, 2006; O'keeffe, 2006), online and social media (Bouvier, 2015; Weaver, 2013) and discourse semiotics (Van Leeuwen & Kress, 2011),

2.4. Advertising

Advertising is also one of the specific practises of communication, bringing together advertisers and end user by the means of information channels. Advertising is a multimedia technique to propagate goods, products service, and concepts through a variety of diverse settings and it is typically persuaded by the landscape and paid by identified sponsors (Arens & Arens 2008). The word advertise, derived from the Latin word "advertere", which means to turn toward or to take note of. Indeed, the visual and the verbal commercial communication is envisioned to entice prospective customer consideration (Schement, 2002). According Frolova (2014, p.6-7), advertising is classified into seven types. They are brand advertising, commerce and retail advertising, political advertising, advertising with feedback, corporate advertising, business advertising, and public or social advertising. Kotler (2002, p.33), in this light,

then classifies advertising to have four main functions: “*economical function, social function, marketing function and communicating function*”.

3. RESEARCH METHODOLOGY

3.1 Methodological Approach

This study was conducted by using descriptive qualitative research method. As described by Berg (2007), qualitative research is an in-depth account of a data such as words, pictures and objects. Mackey and Gass (2005) maintain that qualitative research can be referred to the research which is based on descriptive data that does not recurrently utilize the numerical dealings. In accordance with the characteristics of qualitative research, the data taken in this type of study shows a recurring pattern. This study used the ticket booking service advertising of Traveloka YouTube videos as the source of data. The goal of qualitative research is to explain and to describe (Dornyei, 2007).

3.2 Material of Analysis

This study used Traveloka’s advertising videos from Traveloka YouTube Channel as its main material of analysis. Those videos ran from the beginning of 2015 to the end of 2019. We took various videos with different themes of advertisement from each year. This study focuses on video with a duration length of a minute. The total videos which were analysed were 5 videos. All of the videos were downloaded from Traveloka official YouTube channel and they were analysed by using propaganda techniques by Filene (1937, cited in Abd. Kadir, Hasan & Sauffiyan, 2014) and point 7 of Jowett & O’Donnell’s 10-point framework (2012).

3.2 Data Analysis Procedures

There are several steps taken in analysing Traveloka advertising video. First, the data sources for this study were collected by downloading five videos of Traveloka advertising from YouTube; the videos were from year of 2015 to 2019. The duration of each selected video was one minute. Then, to determine what propaganda technique used in Traveloka advertising, this study used propaganda techniques proposed by Filene in 1937 (cited in Abd. Kadir, Hasan & Sauffiyan, 2014) and point 7 of Jowett and O’Donnell’s 10-points framework (2012). As mentioned earlier, each point of Jowett and O’Donnell’s 10-points framework has specific guiding questions assisting analysts to investigate the propaganda technique, therefore, this study used the questions of point 7 as a guide for the analysis. The followings are the questions of point 7 of Jowett and O’Donnell’s 10-points framework (2012, p.279).

- a. Does the message support pre-existing views or beliefs of the targeted audience?
- b. What visual and verbal symbols are used in the campaign?
- c. What emotions does the campaign want to evoke from the audience?

Those questions were used to help the process of analysing Traveloka videos. Then, the data were analysed by categorizing those videos through open coding. Furthermore, this study grouped the data based on the theory of both propaganda techniques. After that, the data were tabulated into observation table. In this stage, the data began to be analysed by labelling each technique with particular codes. Propaganda techniques proposed by Filene in 1937 (cited in Abd. Kadir, Hasan & Sauffiyan, 2014) are labelled with **A1, A2, A3, A4, A5, A6, and A7**, which respectively stands for name-calling, glittering generality, transfers, plain folks, testimonial, bandwagon, and card stacking. Afterward, the propaganda techniques by Jowett & O'Donnell (2012) are labelled with **B1, B2, B3, B4, B5, B6, B7, B8, B9, 10, and B11**, which stand for predispositions of audience, source credibility, opinion leader, face to face contact, group norms, punishment and rewards, monopoly of the communication source, visual symbol of power, language usage, music, and arousal of emotions. Finally, the data were presented in descriptive-qualitative narration by describing the analysis of propaganda techniques by Filene (1937; Kadir & Sauffiyan, 2014) along with the analysis of point 7 of Jowett & O'Donnell 10-points framework (2012).

4. FINDINGS

This section provides a thorough analysis from the data found in the videos. From the table below, it can be seen that all Traveloka videos used the propaganda techniques proposed by Feline (1937), and Jowett & O'Donnell (2012). However, not all of the propaganda techniques proposed by the two experts are used in the videos. Only three techniques of Feline (1937) were found in the videos which are “glittering generality” (**A2**), “plain folks” (**A5**), and “card staking” (**A7**). Furthermore, three propaganda techniques proposed by Jowett & O'Donnell (2012) were also found which are “visual symbol of power” (**B8**), “music of propaganda” (**B10**), and “arousal of emotion” (**B11**). The findings of those techniques in Traveloka videos are explained in the following section.

Table 1

Propaganda techniques found in Traveloka videos

Video	Propaganda Techniques (Filene, 1937)							Propaganda Techniques (Jowett and O'Donnell (2012))										
	A 1	A 2	A 3	A 4	A 5	A 6	A 7	B 1	B 2	B 3	B 4	B 5	B 6	B 7	B 8	B 9	B 10	B 11
2015	-	✓	-	-	✓	-	✓	-	-	-	-	-	-	-	✓	-	-	✓
2016	-	✓	-	-	✓	-	✓	-	-	-	-	-	-	-	✓	-	✓	✓
2017	-	✓	-	-	✓	-	✓	-	-	-	-	-	-	-	✓	-	✓	✓
2018	-	✓	-	-	✓	-	✓	-	-	-	-	-	-	-	✓	-	-	✓
2019	-	✓	-	-	✓	-	✓	-	-	-	-	-	-	-	✓	-	-	✓
Total	0	5	0	0	5	0	5	0	0	0	0	0	0	0	5	0	2	5

Therefore, the findings of this research indicated that Traveloka used six techniques of propaganda in its advertising videos to promote its services in five videos from 2015 to 2019, which are glittering generality, plain folks, card staking, and visual symbol of power, music of propaganda and arousal of emotions.

Traveloka's video 2015

Video entitled “**Traveloka's ramadan edition- My mom, my dad and 60** (*Traveloka edisi ramadhan- My Mom, My Dad and 60*)”. From the video, this study found five propaganda techniques used by Traveloka to persuade the audiences. Three techniques of propaganda proposed by Filene (1937) are founded in the video, they are *glittering generality* (A2), *plain folks* (A5), and *card staking* (A7). Then, propaganda techniques proposed by Jowett & O'Donnell also found in the video that is visual symbol of power and arousal of emotion.

Traveloka's video 2016

Dependable You is the title of video 2016. In this video, we found three propaganda techniques by Filene (1937) that is *glittering generality* (A2), *plain folks* (A5), and *card staking* (A7). This study also found two propaganda techniques by Jowett & O'Donnell (2012) that is *music of propaganda* (B10). Therefore, in this video Traveloka used five propaganda techniques in total.

Traveloka's video 2017

Traveloka's video 2017 was designed for Ramadan video edition. The title is “**Traveloka Ramadan edition- Flashback** (*Traveloka edisi Ramadan – Napak Tilas*)”. There are five propaganda techniques employed in the video. The propaganda techniques by Filene (1937 found in this video are *Glittering generality* (A2), and *card staking* (A7). We also found *visual symbol of power* (B8), *music of propaganda* (B10) and *arousal of emotion* (B11) which are the propaganda techniques proposed by Jowett & O'Donnell (2012) in this video.

Traveloka's video 2018

Traveloka's video 2018 entitled “**Scrolling Inspiration in Traveloka's application from monotonous becomes fun!** (*Scroll Inspirasi di Traveloka App Dari Monoton Jadi Mau Seru-seruan!*)” This study found five propaganda techniques in this video. Propaganda techniques proposed by Filene (1937) are *glittering generality* (A2), *plain folks* (A5), and *card staking* (A7). Next, two propaganda techniques proposed by Jowett & O'Donnell (2012) are *visual symbol of power* (B8) and *arousal of emotion* (B11).

Traveloka's video 2019

Video of 2019 is entitled “**Real story #uncapturedmomentbycamera** (*Cerita nyata #yangtidaktertangkapkamera*)”. In this video, we found three propaganda techniques proposed by Filene (1937) that are *glittering generality* (A2), *plain folks* (A5), and *card*

staking (A7). Two propaganda techniques proposed by Jowett & O'Donnell (2012) also found that is *visual symbol of power* (B8) and *arousal of emotion* (B11).

4.1. Filene Model of Propaganda Technique Analysis

Glittering Generality

The first propaganda technique found in Traveloka's advertisement is glittering generality. As mentioned by Jowett and O'Donnell (2006), *glittering generality* (A2) is an act of denoting words or ideas that conjure encouraging emotional reaction from audiences. Virtue words are repeatedly used here. This study found that all of Traveloka video exercised this technique to appeal to all segments of audience.

From the transcript of Traveloka's video 2015, there is *glittering generality* (A2) techniques used by Traveloka. The technique can be in this sentence, "*Traveloka application reunites togetherness*". The word "*reunites*" means that traveloka can unite people that have been separated. It implies that Traveloka can help audiences' dreams of reuniting family together especially during the month of fasting or Ramadan moment for the Indonesian Muslim audience come into live.

In addition, there is another sentence that used *glittering generality* (A2) technique in Traveloka's video 2015, which reads "*with Traveloka, booking hotel room becomes easier*". The words "*easier*" is a virtue word linked to Traveloka image since they make the process of hotel booking which was previously difficult to be a lot easier by using their app.

In the next Traveloka's video in 2016, the word "**magic**", "**special**", "**so easy**" were found in the song lyric; "*the magic that you do*", "*so special*", and "*you make my life, my time, so easy*" in this Traveloka's video. Those words contains *glittering generalities* (A2) techniques which are used to make the target audiences believe that Traveloka is an app that has a magic way of giving its service. It is also special for the user, and the word "so easy" illustrated that everyone can use Traveloka because it is not difficult to operate.

Another *glittering generality* (A2) technique that is used in Traveloka's video 2016 is "*Traveloka is always reliable and has many benefits*". This sentence contains a virtue word of "*reliable*", which mean that Traveloka can be an app that people can rely on because it gives dependable service to its users. This sentence continues with the phrase "*many benefits*" making the previous virtue word become stronger. So that it may evoke the costumers to believe in Traveloka because it is worth to use.

The next one is the example taken from Traveloka's video 2017, which is "*Traveloka is always together with you ...*" The words "always together" are words that makes traveloka very close to its users. This affects people's views that Traveloka is very applicable to be used as an option in booking tickets in any conditions.

From the Traveloka's video 2018 entitled "**scroll inspirasi**", it was found that the technique of glittering generalities is used in the expression of "*need inspiration, just*

scroll Traveloka". This gives the impression that the Traveloka app can be a source of inspiration for people who do not know where to go and what to do on weekends. "*from monotonous to fun*" has an impact on the audience positivity that Traveloka can change the way people spend their weekend that are monotonous to be more fun.

Lastly, glittering generality (A2) technique was also found in Traveloka 2019's video. "*Traveloka helps with the payment at hotel feature*", the word "helps" has a positive effect on the audience that Traveloka is a helpful app when people are locked in trouble, such as not being able to pay the hotel bill on the spot or the likes. This is a technique of glittering generalities.

Plain Folks

Plain folks is the second propaganda technique used by Traveloka in all of its five videos from 2015 to 2019. Plain folks is the use of average people to convince the audience by communicating in the common manner and style of audience (Jowett and O'Donnell, 2006). Traveloka uses ordinary people to make its services becoming more acceptable and comfortable to the audiences.

In Traveloka's video 2015, Traveloka uses *plain folks (A5)* which shows a family who have been separated for quite some time, and where the actor was longing to meet their old parents and did not celebrate Ramadan together since he was a kid. Then, they are able to meet and greet together again by booking a ticket via Traveloka. This illustrated the typical Indonesian Muslim family atmosphere during Ramadan. Traveloka try to persuade people that they can still meet again, simply by clicking or using Traveloka app.

In Traveloka's video of 2016, the *plain folks (A5)* is used by showing how the employee are facing problems to book a hotel room on the same day; complained by client, flight delay, do online transaction, and book airplane ticket. Traveloka try to convince that if this condition occurs to the audiences, they may should try using their app as displayed in the video.

In Traveloka's video 2017, *plain folks (A5)* is used by showing how a family do a flashback of life journey in different places. Traveloka try to coax the audience that if this condition occurs to the commuter audiences, living and moving from one to different places, they may be likely to use Traveloka application as viewed in the video.

In Traveloka's video 2018, Traveloka uses the *plain folks (A5)*, which is a picture of a family that have spent a vacation to the same place many times as seen in a vacation photo at the top. This technique is depicted by a monotonous father who are living in a monotonous lifestyle who keep saying "what are you doing?" Traveloka changes the habits of people whose lives are monotonous to be more colourful with more options and destinations to spend vacation with their lovely family.

Traveloka also uses this technique in its 2019 advertising video. This video is addressed to Indonesian who constantly faced by floods and need to move to

somewhere safer, a sanctuary. Hotel becomes a place to go when the floods suddenly happened at night. People who encounter this condition is likely to do the same.

Card Stacking

Traveloka uses card staking technique in all of the videos. Card staking is a strategy of showing the products' or ideas' best features, telling half-truths, or overlooking its latent problem (Jowett and O'Donnell, 2006). When using this technique, Traveloka is trying to create a positive insight of its services to the audience.

In Traveloka's video 2015, *card staking (A7)* is shown positive sides by giving evidence in pictures to make audience believe in it. The screenshot of the video above shows an evidence of the customer indulgence experience of using voucher hotel where the user can just show the voucher from your smart-phone without printing it. It is also supported by the sentence containing card staking technique: "*showing the hotel voucher instantly without having to be printed*". This makes Traveloka has positive value to its consumer's perception that Traveloka is easy, simple, instant and time consuming to use.

In Traveloka's video 2016, based on visual aspects, *card staking technique (A7)* is shown by mentioning four best features of Traveloka services above such as features of "*same day booking*" for people who met accidentally and wanted to book a hotel together in the same day easily, an insurance for the delayed flight for passenger, a guaranteed security of online transaction, and affordable price of airline ticket.

In Traveloka's video 2017, *card staking technique (A7)* is shown by the process of booking Traveloka e-ticket through smart-phone. This makes the audience believe that Traveloka can be used with e-tickets that can be used through everyone's cellphones. This technique provides evidences of Traveloka priority for customer ultimate satisfaction to travel by providing e-ticket services that can save time and facilitate the process of traveling from one place to another. This can be seen in the video that it is very easy to book tickets to four places at once by just using the Traveloka app.

In Traveloka's video 2018, *card staking (A7)* is used when a customer scrolling through the Traveloka app and then they will find a variety of exciting places. The word "*anti-boring weekend*" illustrates that Traveloka provides many selections to avoid boredom whilst trying new places and varied atmospheres and cultures.

In Traveloka's video 2019, this study found *card staking (A7)* technique is used by showing the "pay at hotel" as their best feature. The feature help the audiences in difficult condition such as ATM limit runs out, m-banking offline, and hotel rooms are fully booked. People in this situation will not feel frustrated and depressed because of Traveloka countenances the audience to book a hotel and then pay directly at the hotel.

4.2. Jowet & O'Donnel (2012) Model of Propaganda Technique Analysis

Furthermore, apart from the propaganda techniques used from Filene (1937) above, the section below explains each techniques used by Traveloka in their YouTube

advertising videos based on Jowett & O'Donnell (2012) propaganda techniques analysis.

Visual symbol of power

Visual symbol of power technique is one of propaganda techniques proposed by Jowett & O'Donnell (2012) used in Traveloka videos. According to Jowett & O'Donnell (2012), visual symbol is represented through images such as buildings, an office, a scenery, or a logo by propagandist which have an icon-graphic denotation of power.

In Traveloka's video 2015, Traveloka used *visual symbol of power (B8)*, which is a technique to attract the viewer by showing strong Eid vibes that can be noticed in the beginning of advertisement video. The propaganda visual symbols which are used in this video that represent the moment of Eid are the Muslim dress, and the woman wearing headscarf.

In Traveloka's video 2016, visual symbol of power technique is represented in four places. The first place is a receptionist at the hotel. The second is an airport representing the passenger on flight delay. The third is a meeting room and a leader representing the powerful person. The last are a working room of journalist, camera and microphone representing reporters. All of them have put their trust on Traveloka to do online transaction for travelling and hotel booking services.

Additionally, from Traveloka's video 2017, the four images in the video contain *visual symbol of power (B)*. The first picture taking is in front of Losari Beach as a landmark and iconic place in Makassar-South Celebes represented by a scene of a newly married couple honeymoon at the beach. Then, Surabaya is represented by Darmo hospital with a baby in stroller which means the place of giving birth. Third, the atmosphere of "Lesehan" which has become the characteristic of the hospitality of Yogyakarta is illustrated by showing people day-to-day activities as the place where he grew up as a kid. The last one is Aceh, the image of Baiturrahman Grand Mosque represents the city of Aceh that become his final destination in the video where his future wife resides. It can be concluded that with the Traveloka app, a trip from one city to another is very possible to do.

In Traveloka's video 2018, the *visual symbol of power (B8)* used in this advertisement can be seen from the monotonous habit of someone who always travels to the same place. Then with the Traveloka application a child's dream of wanting to travel to a different place is depicted with a sand castle at the beach, heavy rain water of the water-park and a jump on trampoline mattress. By looking for inspiration (by scrolling) through the Traveloka application, those places are now at sight and the vacations is now becoming more exciting.

In Traveloka's video 2019, the *visual symbol of power (B8)* can be seen by the flood calamity.. The flood in the video is described dramatically by showing high water and the big sound of thunder. The mother in the video is portrayed as someone who pretended to be strong, whereas in fact she is fragile, because she have to use

wheelchair to sustain her activities. It is this atmosphere that gives the impression that Traveloka can help with "pay at hotel" service by forgetting all the misery caused by the flood.

Music of propaganda

Music is another propaganda technique that is used by Traveloka in its video. Jowett & O'Donnell (2012) mention that music is effective because it combines repetitive sound. The language used in musical propaganda can make the audience becoming familiar with the advertising materials or products. Music can be very powerful in term of relaying messages because music has the power to ignite memories of the message related to it (Dibben, 2003).

In Traveloka's video 2016, *music of propaganda (B10)* a special song is played in the background. This is an original song produced by Traveloka. The use of special music gives a special touch and emotion which make the audience remember Traveloka when this song is played. The uses of joyful music in this video gives people the insight that using Traveloka would give a delightful feeling and magically solve all problems with hotel booking, delayed flight, worry of online transaction security, and wanting to get a ticket with affordable price.

In Traveloka's video 2017, *music of propaganda (B10)* is marked with a song called "The Flashback (*Napak Tilas*)" in accordance with the title of the video of advertisement. The song specifically created to support the atmosphere of the story. People who hear this song will subconsciously be influenced to participate in remembering the memory of their lives too.

Arousal of emotion

The use of *arousal of emotion* is the last technique used by Traveloka. In disseminating its message, Traveloka uses a strong emotional appeals in its propaganda (Jowett and O'Donnell, 2006). O'Shaughnessy (2004) said that emotion also can activate audiences' behaviours and influence their choices

In Traveloka's video 2015, the video also uses *arousal of emotions (B11)*, which is a technique to arouse the viewers' emotions. It is shown in the video that the son sadly whispered "*both of my parents were divorced when I was a kid*", which means that they could not ever celebrating Eid together. Traveloka uses this moment to trigger viewers' emphatic emotion.

In Traveloka's video 2016, the song that played in advertisements from the beginning to the end is to evoke the viewer emotion to stay calm in facing the difficulties when doing a hotel booking, claiming insurance from flight delay, doing online transaction, and booking airplane ticket because Traveloka is simply the problem solver. It shows that Traveloka attempts to arouse emotion which causes the feeling of relaxed, happy and enjoyable to the audiences

In Traveloka's video 2017, *arousal of emotion (B11)* is also used. The use of songs and a suitable atmosphere makes this advertisement easily accepted by the audience because it can boost positive views on Traveloka ability to provide ticket booking services in the same app.

In 2018 advertising video, *arousal of emotion* technique is also used. "*Monotonous*" is something terrible that is not liked by most people. In this video, this child looks unhappy with the boring and similar tourist attractions and destinations they have visited. The audience was carried to feel a sense of displeasure from the images shown in the video. Then after using Traveloka app, they are happy again because they can visit more places.

In Traveloka's video 2019, *arousal of emotion* technique is shown with the use of the words "*first time*" and "*very beneficial*" in the video. Those words provide a description of emotions that it is greatly affect a person in which Traveloka is claimed as the only one helper who gives a very meaningful impression to her. This gives an illustration that Taveloka is very meritorious for her especially with "pay at hotel" features.

5. DISCUSSION

From the interpretations of the given situations happening in the 2015-2019 Traveloka videos above, it is clear that all of the advertising videos analysed in this study applied glittering generalities, plain folks and card staking embedded with the visual symbol of power, music and emotional arousal as their propaganda techniques. Glittering generalities is inevitably used in propaganda and persuasion with no justification and explanation is presented to support the advertisers' claim (Shabo, 2008). Absolute and unverified claims contained in positive words and or images were too often took place in commercial ads to reinforce customers' unconscious psychological acceptance (Hueth, 2019). In Traveloka ads, the words "easier" (2015), "magic", "special" , "so easy" (2016), "reliable", "many benefits" are some concrete examples of unjustifiable proclamations used to persuade customers' taken for granted stance on their products. In a strong tone, Dewi (2015) advises that the use of glittering generalities in media and journalism can be a serious new threat in the freedom of press. Malone (2019) furthermore recommends a trustworthy and proper research on advertising propaganda to manufacture the audience "approval". Put another way, Herman and Chomsky (2010) propose that "manufacturing consent" of the audiences is crucial to understand the political economy of the mass media, including in advertising world.

Plain folks, in addition to glittering generalities, is also found as the second-most used tactic in Traveloka advertising. Plain folk's technique is concerned with demonstrating a positive image of a product, therefore, by picturing Traveloka positively in the advertisements, the agency is trying to make their audience believe that their product is the best choice. Harwani (2020) suggests that by using plain folks technique, even with no words used, audiences can still be propagated by the positive situation given in the video. Furthermore, she claims that an agency can apply the technique just by showing

average people having fun while drinking the product of the agency. Plain folks is a creative-innovative strategy in advertising to win audience or prospective customers to use, to buy and to repeat order by showing ordinary people to endorse certain commercial products (Drewniany & Jewler, 2013; Kenechukwu, Asemah & Erdegoh, 2013; Johannessen et.al. 2010). Thematic issues like family reunion (2015, 2018), hectic day (2016), commuting routines (2017), routine flood (2019) are mundane topics displayed in Traveloka YouTube videos advertising from 2015 to 2019. Such exploits are found to be conforming Hobbs, He and Robbgrieco (2015) examination whereby a close reading and analysis on media advertising can be manipulative and it takes sceptical and in-depth comprehending on these activities to raise audience awareness on it. In a similar vein, the findings support Dobzhanska-Knight and Voitko (2017) and Amazeen (2012) argument that the practices of linguistics and semiotic misinformation like plain folks in propaganda persuasion are frequently accompanied by emotive arousal and fallacious arguments. Rabab'ah and Khawaldeh (2016) finding is similarly revealed that most messages in persuasive appeals, including propaganda are implicitly conveyed.

Regarding card stacking, which Beaty (2011) describes as illustrations or distraction to convince audience perception by exercising logical or illogical statements as form of reception or refusal of an idea or a person, the findings from Traveloka YouTube videos emphasize the fact that corporate advertising propaganda were purposefully crafted in rhetorical texts and images of the videos. The information on both texts and visual imagery of “multi-purpose voucher” for hotel booking (2015), same day booking services (2016), e-ticket (2017), and “pay at hotel” features in the apps powerfully underline the advantages and benefits of using Traveloka. Similarly, the emergence of a concept named “storynomics” – a story driven marketing in current times proposed by McKee and Gerace (2018) has demonstrated both the need and the fact to recognize marketing deceptive strategy in economics. Simply put, selective emphasis of the framed information and images in commercial advertising, as Ngoa (2011) puts it, often employed in narrative propaganda.

The frequent use of visual symbol of power in Traveloka YouTube advertising videos is represented with the strong display of Eid/Muslim dressing, headscarf celebrating the holiday (2015), hotel receptionist and airport (2016), iconic places in Indonesian tourist destinations i.e. Grand Mosque Baiturrahman in Aceh, Losari Beach in Makasar, Lesehan view in Jogjakarta and Darmo hospital in Surabaya (2017), sand castle (2018), and flood (2019). Those all visual symbols operates together with previous tactic of glittering generalities, plain folks and card stacking. For example, the Eid holiday for Muslim (2015) worked effectively when paired with glittering generalities’ words of “reunites” and “togetherness. Or when hotel receptionist image (2016) is paired with the words “so easy” and “special” and “magic. These exemplify the “universal culture” argument outlined by Winkler and Dauber (2014), and Stevenson (2014), in which they maintain that the visual image used in propaganda activities is understood equally across different cultures. In most cases, this also typify

Håkansson, Johansson, and Vigsø (2017) finding that visual element is very powerful propaganda technique in creating positive image of the producer. In other words, a stronger term was used by Baele, Boyd and Coan (2019) describing visual images as “lethal” to sway audience mind.

In terms of musical propaganda, repetitive saying in the song or audio recording is the second most used technique in Traveloka YouTube advertising videos. Traveloka produced their unique original theme song for their brand. So as the music played the saying of “traveloka first, traveling next” will be well remembered by the audience. As in advertising strategy, repetitive words and expressions can be psychologically effective to introduce commercial brands to change customers’ behaviors. Todor (2016) calls this as “marketing automation” in which audience automatically remember one particular brand when repetitive words/texts, songs, and images exhibited in the commercials. Apart from its famous branded song, Traveloka also produced other songs in their advertising videos, such as “The Flash Back” (2017) to induce audiences “memorable journey of their lives”. As marketing and advertising is now currently moving on from traditional to digital, with mobile and smartphone apps is flocking, Kotler, Hartayaja and Satiawan (2016) warn that the connected customers are very sensitive and picky in decision making, so that companies are now competing to be the most unique and creative in promoting their products.

Since the purpose of an advertisement is to persuade the public to be interested in the goods and services offered, it is inevitable that the arousal of emotion or emotional appeals are more effective rather than intellectual and logical appeal (Sandage, 2001; Behboudi, et.al. 2014). Generally speaking, the audiences or customers are seemingly difficult to discern between concrete and abstract aspects of the content (Bülbul & Menon, 2010). This may imply a message that, as has been found in Geuens, De Pelsmacker and Faseur (2011) study, emotional advertising is effective for low participation and hedonic products than high participation and utilitarian products. As travelling product and service is tertiary, luxury and hedonic, it indicates that audience may be more influenced with the type of YouTube video advertising provided or posted by Traveloka in their social media channels.

The finding also showcase how propaganda advertising monopolizes communication sources. The message is received by the audience without opposition. This is referred to as monopoly. In commercial and retail advertising which focus on specific product sales of a service company or a shop. The purpose of commerce and retail advertising is to encourage potential buyers by informing them about the provision of certain goods or services. As Jhally (2014) claims that monopoly practices is part of the shifting trend from production into consumption in the consumer society. Some admit advertising commercial as “public relation” activity, as mentioned by Beasley and Danesi (2010), whereas other calls it “persuasive advertising” and “promotion”, as labelled by Armstrong (2010), and Hackley and Hackley (2017). However the whole activities of informing or more precisely, manipulating the audience, the customers and the prospective buyers are, as has been mentioned earlier, taken for granted, with

almost no dissenting alternative information provided on the commercial. The very rare use of ethics in such types of persuasion, according to Merlin (2013) must be properly addressed, otherwise “propaganda” will always mean “advertising”, “public relation” and or “promotion” with more subtle and less-aggressive terming and euphemism which made it very difficult to everyone to distinguish between (successfully) constructed myths and realities (Burkhardt, 2010; Gigang, 2010).

6. CONCLUSION

It can be concluded that both propaganda techniques proposed by Filene (1937) and Jowett & O’Donnell (2012) can be found in Traveloka videos. From all of propaganda techniques, card staking, plain folks, and music are the more effective propaganda used in Traveloka Youtube videos advertising. Those techniques make the advertisement becoming more realistic, memorable and easily accepted by viewers. Moreover, the use of propaganda technique is very likely becoming one of reasons for the success of Traveloka in attracting the audiences to use its services. It also helps Traveloka to create positive images about its services. It can be seen in Traveloka Youtube Channel, where it is subscribed by 588.000 viewers compared to Tiket.com that has only 449.000 subscribers.

Regarding the propaganda techniques of Traveloka videos, this study offers some insights for the future researchers. First, they may use various medium of advertising such as poster, brochure, billboard, and banner to get broader discourse in doing the analysis. Secondly, this study suggests that lecturers who teach discourse analysis should introduce the latest propaganda techniques to make the students gain their understanding in propaganda especially for English Department Students in linguistics classes, especially by knowing the use of semantic and pragmatic meaning of the language (Akmal, Rahmat & Risdaneva, 2017). By learning and knowing about propaganda, we can be more selective in judging and filtering the construction of reality and reproduction of images for promoting positive materials or else, supporting negative campaign.

7. REFERENCES

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