

Creative Communication through the Analogy of Phishing-Fishing and Slogan “Don’t Know? Kasih No!”

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How to cite: Sukardi, C.F., Himawan, M.N.R., Marta, R.F., Panggabean, H., & Wang, C. (2025). Creative Communication through the Analogy of Phishing-Fishing and Slogan “Don’t Know? Kasih No!”. *Gondang: Jurnal Seni dan Budaya*, Vol 9(1): Page. 191-205

Article History : Received: Feb 24, 2025. Revised: Apr 25, 2025. Accepted: Jun 17, 2025

ABSTRACT

Rapid technological developments are causing technological information to be progressively integrated into human life. However, this development was followed by various challenges and problems, including phishing. Providing education on how to deal with phishing practices is important to do as a way of raising awareness among internet users. This attempt requires the role of various parties, including banking institutions in Indonesia, such as Bank Central Asia, that are committed to raising public awareness through a video entitled “Jangan Mau Jadi Korban Penipuan Online. Don’t Know? Kasih No!”. Each element contained was studied using qualitative research methods, Umberto Eco’s semiotics analysis, to see the relationship between language and symbols, with an interpretation based on the elements of pentad dramatism. The result shows the advertisement contains act, scene, agent, agency, purpose of communicating messages through language and symbols in form of creative analogy of fishing-phishing and “Don’t Know? Kasih No!” slogan that consistently represents feeling of humor and nostalgia.

KEYWORDS

Advertisement
Humor
Ecos Semiotics
Nostalgia
Pentad Dramatism

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INTRODUCTION

The development of technology in the digital era has experienced extraordinary growth year after year. The presence of several types of information technology in digital form has made the digital world increasingly integrated with people's daily lives (Salim et al., 2022). This development is increasingly spreading to various fields, making it easier for the public to access the information they need quickly, anytime, and anywhere. However, technological advancements come with their own challenges and issues, including criminal activities using modern methods known as cybercrime. One type of cybercrime that is often encountered and harms many parties is phishing (A. Putra & Arief, 2023). Phishing is defined as a cybercrime aimed at stealing an individual's sensitive personal information, including usernames and passwords, as access to their personal accounts. Phishing can be compared to the terminology of fishing, where, in phishing, the perpetrator uses "bait" to catch the internet user's credential information (Chanti & Chithralekha, 2022). Phishing perpetrators send messages that are perceived as something desired or needed by the user, with the aim of deceiving them. Then, users will be directed to a modified link created by the perpetrator to steal data (Putra et al., 2024). In 2023, in Indonesia, attempts at digital data theft began to

spread through the WhatsApp application. The modus operandi of the crime is carried out through the sending of applications camouflaged as wedding invitations, expedition delivery information, or electronic traffic tickets from the police via messages, with the aim of obtaining someone's personal data, which is used to withdraw money from m-banking or acquire credit cards and other personal data.

A prominent level of awareness is required by internet users to reduce the risk of phishing due to a lack of vigilance in conducting activities on the internet. Bank Central Asia (BCA), as one of the banking institutions with the most customers in Indonesia, plays a crucial role in ensuring the financial safety and prosperity of the Indonesian people. BCA is committed to raising public awareness to avoid fraud practices through digital platforms. The efforts made by BCA are through an informative video titled "Jangan Mau Jadi Korban Penipuan Online. Don't Know? Kasih No!", which is expected to educate on how to identify potential frauds and the importance of maintaining personal data security (Marta & Robin, 2019). BCA strives to share ways to avoid common fraud schemes. The advertisement was uploaded on the official BCA YouTube channel in December 2023 and starred Indro, a comedian famous for his group, Warkop DKI.

Warkop DKI was popular around the 1980s to 1990s, consisting of Dono, Kasino, and Indro, who appeared as a comedy series with a distinctive urban atmosphere. Their popularity was extremely high during their golden era, until it eventually faded after Dono and Kasino passed away. Since then, Indro has remained active as a senior comedian in Indonesia. The pronunciation of the phrase "Dono and Kasino" was adopted by BCA as a campaign slogan through the phrase "Don't Know? Kasih No!", which was repeated in the advertisement. The slogan "Don't Know? Kasih No!" means do not accept unknown messages (Don't Know) and choose not to or reject those messages (Kasih No!), then immediately report them to the authorities. The similarity in pronunciation between Dono and Kasino with this advertising campaign slogan creates a unique interaction in the play of diction, thereby attracting the audience's attention to the message conveyed by the advertisement. When Indro pronounced "Don't Know? Kasih No!", it added a nostalgic element to Warkop DKI while conveying an awareness message about phishing practices (Hidayat et al., 2024). Besides the phrase "Don't Know? Kasih No!", the term phishing in the advertisement is analogized to fishing, which in English has a similar pronunciation. The clever use of language and symbols to attract the audience's attention strengthens the message intended to be conveyed in the BCA advertisement per sequence. The representation of visual elements and text makes the advertisement look more attractive and capable of creating associations, thereby strengthening the advertisement's potential to be more memorable, enhancing the audience's impression of the advertisement, and creating hyperreality where the delivered message becomes social reality (Lumampauw et al., 2021).

Therefore, language and symbols in advertisements are not merely tools of communication, but rather strategies designed to influence public awareness, attitudes, and behaviors towards specific issues (Sampurna et al., 2020). Understanding human behavior and communication, which focuses on how humans use symbols, such as language, to create meaning, resolve conflicts, and influence each other, was introduced by Kenneth Burke through a concept called dramatisic pentad. This concept offers a profound framework for understanding human behavior and communication through the analysis of symbolic actions. The pentad consists of five key elements: act, scene, agent, agency, and purpose. Act refers to what is being done, while scene provides the context in which the action takes place. Agent is the individual or group that performs the action, and agency shows the way or method used to carry out the action. Finally, purpose encompasses the desired outcome or

goal of the action. This structured approach allows for a comprehensive analysis not only of the action itself but also of the motivations and context that drive the action (Lumampauw et al., 2020)

Elements in the dramatism pentad function as analytical tools to dissect the motives behind human interactions and the meanings constructed through language and symbols. Burke argues that by examining these elements, one can uncover the motivations underlying the formation of human communication (Huang & Doyugan, 2024). Rhetorical analysis with the concept of dramatism's pentad is often used to analyze speeches, narratives, advertisements, and media texts by breaking down and interpreting their components. Based on the exposition, this research aims to analyze the use of language and symbols in the advertisement video titled "Don't Know? Kasih No!" by BCA using Kenneth Burke's dramatisic pentad theory through its five elements.

METHOD

This research was conducted using qualitative research methods, as an approach to explore and understand the meanings arising from social or human issues. The emphasis on interpretation and understanding of context makes qualitative research a relevant mechanism for examining socio-cultural issues in depth. This research focuses on the deconstruction of signs, symbols, and language that appear in the advertisement "Jangan Mau Jadi Korban Penipuan Online. Don't Know? Kasih No!" created by BCA on its official YouTube channel. The analysis of the relationship between language and symbols is conducted using Umberto Eco's Semiotic model. The semiotic analysis framework is intended to analyze content with a focus on how signs and symbols are used to convey complex meanings (Alma'ieda & Murtana, 2021). Hypersemiotics, as a theoretical approach, enables a deeper understanding of how signs and symbols operate within cultural contexts (Alma'ieda & Murtana, 2021). Semiotic analysis has been conducted in several studies which analyzes the language and symbols in the Urdo-Urdo song from Simalungun using a semiotic approach or symbols that help explain how the songs convey cultural narratives and emotional states, while the semantic or linguistic approach provides insights into the specific meanings of the words and phrases used in those songs (Purba, 2023).




This dual-approach lens enriches understanding of how these folk songs serve as entertainment and a means of cultural transmission and emotional expression (Purba, 2023). Advertisements use various signs such as logos, slogans, and images to create associations that influence consumer perception and behavior (Fernando & Marta, 2018). Advertisements rich in language and symbols can engage consumers more deeply, encouraging them to derive meaning from the advertisement's content (Agustia, 2022). Each scene in this advertisement will be categorized into five parts based on the dramatism pentad theory, serving as the foundation for the study of message interpretation that emerges from the existing language and symbols. Data analysis in this study is conducted through several stages, starting with the observation stage to collect comprehensive data that captures the essence of the advertisement without bias (Marta & Robin, 2019). In-depth observation of every scene that occurs in the advertisement "Jangan Mau Jadi Korban Penipuan Online. Don't Know? Kasih No!" is followed by the mark identification stage, to identify the forms of language and symbols that appear in each scene, which are then interpreted based on the key elements of the dramatism pentad theory: (1) Act; (2) Scene; (3) Agent; (4) Agency; and (5) Purpose (Trihastuti et al., 2022) (Table 1).

Table 1. Data Analysis Stage

No.	Stage	Description
1	Observation Stage	Seeing an ad titled “Jangan Mau Jadi Korban Penipuan Online. Don't Know? Kasih No!” by BCA banking on its official YouTube channel.
2	Mark Identification Stage	Identifying symbols and language that appear in advertisements based on Umberto Eco's semiotic method. In the form of text and visuals presented in the advertisement.
3	Mark Interpretation Stage	Interpreting the message that appears in the language and symbols present, through the five elements in the dramatism pentad theory, namely (1) Act; (2) Scene; (3) Agent; (4) Agency; (5) Purpos

RESULT AND DISCUSSION

Table 2. The scene that introduces Indro as the actor and narrator in the advertisement.

No.	Scene Description	Scene Visualitation
1	Scene 01: "Sebuah Tragedi Komedi" with Indro as the narrator (Text and Visual). Time Stamp: 00:01-00:03	
2	Scene 02: Indro in “Don’t Know? Kasih No!” (Text and Visual). Time Stamp: 00:06-00:07	
3	Scene 03: Indro the serious comedian (Text and Facial Expression). Time Stamp: 00:12-00:15	

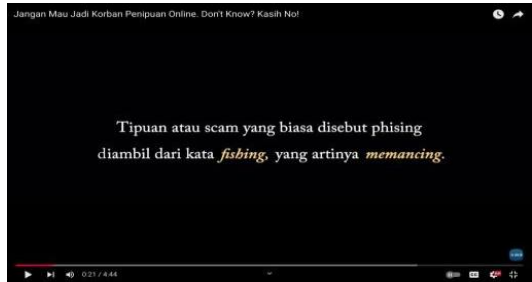
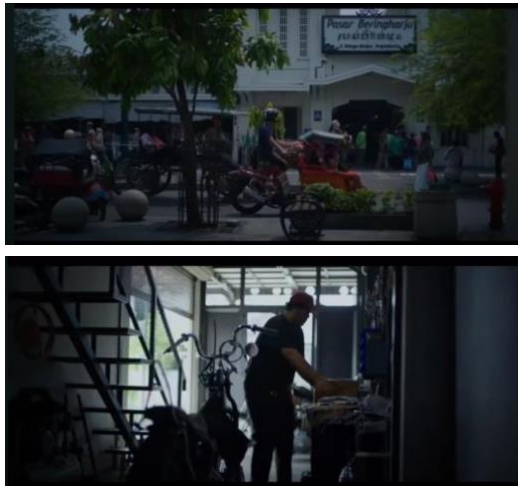

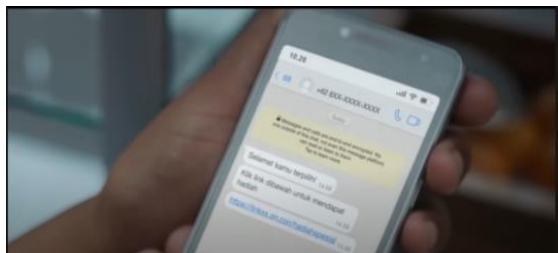
This sequence (Table 2) shows a scene that introduces the character Indro as the main figure in the advertisement. Scenes 01 and 02 attempt to identify Indro's role as a comedian who will present a Tragicomedy with his humorous gestures. These two scenes are categorized as elements of the act. Scene 03, where Indro says, “Di sini gue bukan mau ngelawak. Gue mau serius!” is identified as a satirical comedy element that will be highlighted in this advertisement. The element of satirical comedy is categorized as an element of agency, which refers to the tools, means, or methods used to perform an action, answering the question of how the action is carried out (Sitompul et al., 2021). The use of satirical comedy in this advertisement introduces Indro as the main actor, a hallmark of the type of comedy Indro often performs in the Warkop DKI films. Satirical comedy can serve as a bridge to serious topics, making access more widespread, such as audiences who might not be interested in traditional discussions, including younger demographics. The style of satirical comedy is suitable for Indonesian society because of its ability to convey criticism and social messages in an entertaining way, serving as a tool for democratic expression. This is evident in the form of satirical comedy that has developed in Indonesia, reflecting the complexities of the socio-political reality (Mulya, 2023). In addition, satirical comedy conveys broader social criticism. In this way, satirical comedy also invites the audience to reflect on critical issues that affect their daily lives (riningsih, 2020).

Scenes 01, 02, and 03 interpret the agent element in the dramatism pentad. Indro is a comedian from the Warkop DKI group, who became famous around the 1980s-1990s. Indro's strong presence as a comedian, due to his existence from 40 years ago, and his ongoing involvement in the Stand-Up Comedy scene in Indonesia, has made him known to audiences across all generations. Indro's appearance as a celebrity in the BCA advertisement creates an impression that makes the agent element feel very strong in conveying the message. The satirical comedic tone through the dialogue “Di sini gue bukan mau ngelawak. Gue mau serius!” makes the viewers wait for the joke that Indro will deliver in the advertisement. The scene in the three introductory segments, featuring Indro as the main character of the advertisement attempts to evoke curiosity among the viewers by using a fabricated backdrop where Indro is surrounded by fishing hooks that have successfully caught fish. The curiosity born from this scene, combined with satirical comedy, is introduced at the beginning to capture the audience's attention and lead into the phishing-fishing analogy. The interpretation of the four elements, starting from act, scene, agent, and agency in the beginning of this advertisement, forms a sequence that has a purpose. That scene's purpose is to make the advertisement viewers interested in watching this ad by featuring Indro as a comedian, to make the audience eager to see what kind of comedy Indro will perform. In this first scene, the purpose serves as an introduction to the explanation of the phishing-fishing analogy, which is depicted in the artificial background showing fishing hooks and fish. The combination of text and visual elements, after being interpreted, serves as an opening part in introducing the phishing-fishing analogy, which becomes a creative communication method in conveying information in this BCA advertisement.

The analysis results from Table 2, starting from the observation stage, are a collection of scenes that introduce Indro as both the actor and narrator in the advertisement; the mark identification stage shows that Indro appears with a harmonious narrative and visuals to create a comedic impression and introduce the phishing-fishing analogy. The results of the mark interpretation stage of the scenes in Table 2 are viewed from the dramatism pentad theory: (1) Act in the form of actions to introduce Indro as the main character in this advertisement; (2) Scene placing Indro among fishing hooks as a prelude to the phishing

analogy in the next scene; (3) Agent is Indro as the main character in this advertisement; (4) Agency with the satirical comedy method performed by Indro; and (5) Purpose with these scenes aims to attract the audience's attention to watch the advertisement in its entirety and introduce the phishing-fishing analogy.

Table 3. Scene about the analogy of phishing with fishing.

No.	Scene Description	Scene Visualitation
4	Scene 04: Analogy of phishing from fishing (Text). Time Stamp: 00:19-00:22	
5	Scene 05: Phishing occurs anytime and anywhere (Text and Visual). Time Stamp: 00:38-00:52	
6	Scene 06: The analogy of a fisher having many baits as the modus operandi of a phishing perpetrator. (Text and Visual). Time Stamp: 00:54-01:02	
7	Scene 07: Several types of phishing messages are sent. (Text and Visual). Time Stamp: 01:03-01:15	

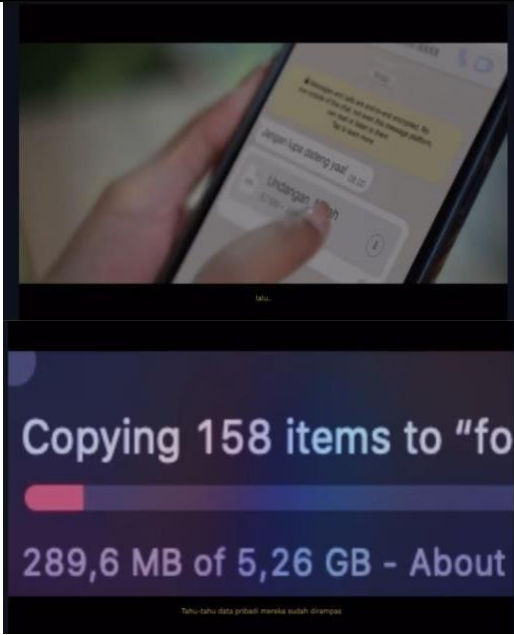

The four scenes in Table 3 show Indro's analogy of phishing practices, which comes from the word fishing, meaning the activity of fishing. The text in the advertisement that reads "“Tipuan atau scam yang biasa disebut phishing diambil dari kata fishing, yang artinya memancing.”" is identified as an analogy or comparison between two different things with similar characteristics, making it easier for consumers to understand the meaning of a message conveyed in the advertisement (Alkawwaz & Al-Khalidy, 2023). The connection between the product and the concept that involves emotions enhances the appeal of the advertisement itself. Thus, the advertisement is easier to remember through the clear metaphor in the analogy (Sampurna et al., 2020; Sheehan & Bowcher, 2017)). In scene 05, the analogy of phishing with fishing is explained by Indro, who plays the role of a fisher to analogize the phishing perpetrator. As an agent in this advertisement, Indro is fishing in a large lake that serves as the scene for this scene. While preparing to fish, Indro said, "Memancing itu punya prinsip-prinsip dasar. Ikan gak tahu di sekitarnya ada pemancing. Ikan gak tahu kalo pemancing tahu mereka ada dimana, sedang apa dan ingin apa. Padahal mereka sedang diincar." Meanwhile, the scene shifts to show several people engaged in activities such as working, watching, and exercising at various times and places to match the advertisement's visuals with the narration.

This advertisement wants to show that phishing practices are like fishing, where the victim, who is analogized as a fish, does not know they are being targeted because there are fishers around them who are the phishers. Scene 05 wants to show that phishing practices can occur anytime and anywhere while engaging in any activity. In scene 06, Indro delivers a narration, "Pemancing punya banyak umpan, tinggal pilih mana yang cocok. Lempar ke tengah-tengah mereka." Throw it in the middle of them." The advertisement's visuals in this scene also show Indro as a fisher opening his suitcase, which contains several types of fishing gear. Visual representation can help clarify the analogy made, making it easier for the audience to understand the intended message (Brown et al., 2020). Next, scene 07 shows a visual analogy of how phishing actors carry out their *modus operandi* by sending several types of phishing messages based on digital footprints. This is similar to a fisher choosing the type of bait based on the type of fish he wants to catch. In all three scenes, the element of agency is strongly evident through the methods and ways of phishing carried out through the fishing analogy. The strength of the narrative and visualization does not overlap but rather complements each other in conveying the analogy, making the element of agency in the pentad of dramatism appear precise, strong, and cohesive.

The analysis results of the scenes in Table 3 show that the collection of scenes explains how the phishing-fishing analogy is illustrated through the constructive collaboration between text and visuals in the advertisement. This is evident from the observation stage, which shows that the scenes in Table 3 aim to illustrate the phishing-fishing analogy, and the Mark identification stage, which presents a text narrative about the phishing-fishing analogy accompanied by visuals that align with the text. At the mark interpretation stage, if viewed from the theory of dramatism pentad, it is (1) Act, which involves actions to provide information about phishing practices; (2) Scene, which shows Indro at a large lake fishing with a bag containing various types of bait and several scenes depicting people engaged in activities such as working, watching, and exercising at different times and places to align the advertisement visuals with the narrative; (3) The agent is Indro as the actor and narrator who provides the narration in this scene; (4) Agency with the analogy of phishing derived from the word fishing, which means to fish; and (5) Purpose with these scenes aims to make the

advertisement viewers understand how the mechanism of phishing occurs from both the perpetrator's and the victim's perspectives.

Table 4. Scene about how the phishing perpetrator managed to deceive the victim.

No.	Scene Description	Scene Visualitation
8	<p>Scene 08: Phishing victims (Text and Visual)</p> <p>Time Stamp: 01:22-01:40</p>	
9	<p>Scene 09: Slogan “Don’t Know? Kasih No!” as an effort to prevent falling victim to phishing practices (Text and Visual).</p> <p>Time Stamp: 01:49-01:53</p>	

Scenes 08 and 09 show the moment when phishing victims fall for phishing practices and how to prevent falling for phishing practices through the slogan “Don’t Know? Kasih No!” Scene 08 shows how someone clicks on a phishing message, inadvertently providing personal data, which is then exploited by the perpetrator for online loans. While Indro narrates, “Tinggal tunggu satu ikan yang gak tahu, lalu terpancing. Tahu-tahu data pribadi mereka sudah dirampas.”, accompanied by a visualization of Indro waiting for a fish to be lured by bait, then the scene continues with a person clicking on a phishing message, showing the element of agency in the phishing-fishing analogy. The analysis of scene 08 is evident from the observation stage, which shows how phishing victims fall for phishing practices within the phishing-fishing analogy. The mark identification stage includes the narration, “Tinggal tunggu satu ikan yang gak tahu, lalu terpancing. Tahu-tahu data pribadi mereka sudah dirampas.” accompanied by visuals of the victim clicking on an unknown link. In the mark interpretation stage, it is seen that (1) the Act in scene 08 shows how the

perpetrator successfully carried out phishing; (2) the Scene shows how someone enjoying a vacation on the beach becomes a victim of phishing practices; (3) the Actor is Indro as the narrator; (4) the Agency is an analogy to explain that phishing comes from fishing; and (5) the Purpose is to show how phishing practices harm the victim by giving their personal data to the phishing perpetrator, which will later be misused for the perpetrator's personal gain.

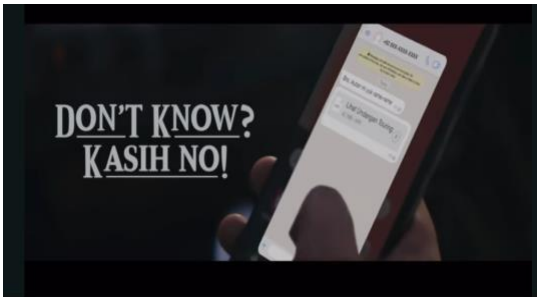

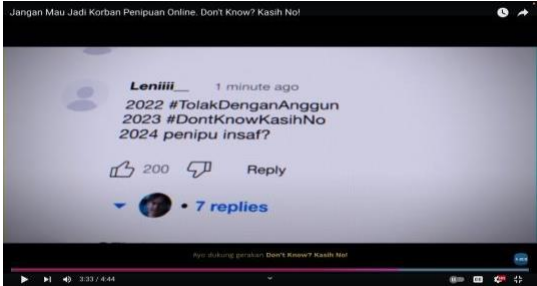
Meanwhile, scene 09 begins with Indro cooking the fish he has caught, to illustrate the success of the phishing actor in enjoying the personal data obtained. While cooking, Indro narrates, "Padahal semuanya bisa dicegah dengan Don't Know? Kasih No! Kalau Don't Know asal usulnya, Kasih No!" followed by the appearance of the visual text "Don't Know Asal Usulnya, Kasih No!" The slogan "Don't Know? Kasih No!" means that if you receive a message from an unknown party, always respond with no, do not click on any links, or access unclear websites to avoid phishing practices. This slogan also uses the concept of phonetic similarity in its phrasing and the concept of homophones, which is evident in the pronunciation of "Don't know" and "Kasih no!" being similar to "Dono" and "Kasino." Slogans with phonetic concepts are often easier to process and remember, leading to cognitive ease in recall. This ease can enhance memory and positive associations with the advertisement, as well as indirectly encourage word-of-mouth marketing (Kumra et al., 2016; Lanero et al., 2020). In addition, the slogan uses a blend of Indonesian and English to create new meanings, known as the concept of code-mixing. Code-mixing involves the integration of two or more languages in a single expression that affects the effectiveness of the message in advertisements (Ahn et al., 2017). Code-mixing in e-commerce slogans in Indonesia reflects a strategic choice to resonate with various consumer bases, thereby enhancing the appeal of advertisements (Marta & Agustin, 2016).

Scenes 10 and 11 contain the campaign slogan "Don't Know? Kasih No!" to raise awareness against phishing practices. In scene 10, various situations of phishing practices are shown, where the bait is provided by the perpetrators through various ads that appear on websites being visited by potential victims, as well as WhatsApp messages in the form of invitations or package delivery proofs. The effectiveness of these phishing messages often depends on the perpetrator's ability to personalize the message based on the victim's personal data, which can increase the likelihood of phishing occurring. For example, personalized messages referring to the victim's latest bank transactions or the status of their online purchase deliveries can create urgency and reduce suspicion, prompting the victim to act quickly without thoroughly checking the message. Attacks via SMS or messaging are also called smishing, which exploits personal information to make messages appear as if they are from a trusted source. Personalization of messages based on known victim data significantly increases the effectiveness of these criminal acts (Timko & Rahman, 2023).

However, when personalized phishing bait appears, potential victims choose not to click on links or messages of unclear origin. The presentation of situations in scene 10 is carried out while displaying the slogan "Don't Know? Kasih No!". Each situation presented serves as a real-life example of how the educational message in the slogan can be applied in daily life, which is when you do not know the origin (Don't Know), do not provide any data (Kasih No). The slogan "Don't Know? Kasih No!" is mentioned repetitively, 11 times, along with the presentation of real-life phishing practice situations. The effectiveness of the repeatedly mentioned slogan can be attributed to several psychological mechanisms, including enhanced memory, brand recognition, and emotional engagement. Research shows that repetition serves as a memory aid and facilitates the encoding of brand messages into long-term memory. Slogans, like jingles, serve as mnemonic devices that enhance awareness of

an advertisement and reinforce the advertisement's message in the minds of consumers (Sadri & Noor, 2022). The combination of information in the form of verbal (text), visual (images), and audio (narrator's voice) influences the enhancement of audience memory associations, which reinforces the educational message of the advertisement. Where is the slogan "Don't Know? Kasih No!" appears in large text on the screen and is accompanied by a narrator's voice delivering the slogan firmly and enthusiastically.



Table 5. Scene about the use of the slogan "Don't Know, Kasih No" in the advertisement

No.	Scene Description	Scene Visualitation
10	<p>Scene 10: The use of slogan “Don’t Know, Kasih No” in various phishing practices situation (Text and Visual).</p> <p>Time Stamp: 02:00-03:21</p>	 
11	<p>Scene 11: Invitation to support the movement “Don’t Know, Kasih No” (Text and Visual).</p> <p>Time Stamp: 03:33-03:42</p>	

Scene 11 reiterates the call to practice the "Don't Know? "Kasih No!" movement in everyday life. This is evident in the narrative "Ayo dukung gerakan Don't Know? Kasih No!. Pikir ulang sebelum klik link, download file ga jelas, atau akses situs gak resmi. Kalau Don't Know? Tegas Kasih No!" The slogan "Don't Know? Kasih No!" is mentioned through narration by the actor. The mention of the slogan is accompanied by visual short scenes that show the real implementation of the slogan's principles. The visual aspect of the video shows the slogan on a digital screen as a hashtag in social media comments and as a response to phishing messages. Delivering the message through a medium closely tied to the audience's daily life makes the integration of information into memory stronger, encouraging the audience to act according to the slogan's call. From the analysis results, the observation stage

shown in Table 5 is about how the slogan "Don't Know? Kasih No!" is continuously campaigned to various layers of society and applied in daily life to avoid phishing. In the mark identification stage, Indro's narration is used continuously and consistently with the slogan "Don't Know? Kasih No!" in every spoken narrative, complemented by appropriate visuals. In the mark interpretation stage, (1) Act in scenes 10 and 11, informing one way to avoid phishing with the slogan "Don't Know? Kasih No!"; (2) Scene is set in various everyday situations, such as WhatsApp messages. (3) The agent is Indro as the narrator; (4) Agency using the slogan "Don't know, Kasih No!" and (5) Purpose to help reduce the potential for phishing in real-life everyday situations.

Table 6. Scene where Indro declines the reunion invitation

No.	Scene Description	Scene Visualitation
12	<p>Scene 12: Indro's friendship with Dono and Kasino through the mention of a slogan (Text and Visual).</p> <p>Time Stamp: 04:02-04:27</p>	 <p>Dari dulu teman baik saya cuma dua.</p>
13	<p>Scene 13: Indro provided comedy as a closing act (Text and Visual).</p> <p>Time Stamp: 04:30-04:40</p>	 <p>Siapa yang ngajakin sedek di ending</p>

Scene 12 focuses on a scene where Indro is sitting in a room, receiving a phishing notification in the form of a reunion invitation link via a WhatsApp message. Indro firmly refused to click the link, while providing the reason behind his action, as seen in the narration "Dari dulu teman baik saya cuma dua. Ingat selamanya, Don't Know, Kasih No". The narrative applies the concept of homophones through the phrases "Don't Know" and "Kasih No" to become "Dono" and "Kasino". The mention of the names Dono and Kasino, as Indro's good friends, is not just a play on words, but also evokes nostalgia, especially for the generation of audiences who grew up during the heyday of the legendary Warkop DKI trio. When consumers encounter an advertisement that has a nostalgic vibe, they often feel a reconnection with their past, which can enhance their emotional engagement with the advertisement. This emotional engagement is particularly important, as it can create an impression of the advertisement and influence future purchasing decisions after watching an advertisement (Özhan & Akkaya, 2021). However, not only for the 1980s generation, but also for younger audiences, the presence of Indro and the mention of Dono-Kasino's names

provide appeal due to the enduring popularity of Warkop DKI, preserved through reruns, including modern adaptations. In this context, Indro, as the narrator, also plays the role of an authoritative figure, who is trusted and respected by the wider community in Indonesia. Indro's role as an authoritative figure enhances the credibility of the message conveyed, making the educational message more easily accepted by the audience and increasing the likelihood that the audience will internalize the message when in a similar situation.

In the analysis of the observation stage conducted on scene 12, it is seen how at the end of the advertisement, the slogan "Don't Know? Kasih No!" is linked to the nostalgic elements of "Dono, Kasino, Indro," who were comedians from several years ago that were famous in the country. In the next stage, the mark identification stage, scene 12 uses Indro to evoke a sense of nostalgia through text narration and facial expressions that remind us of the relevance of the slogan "Don't Know? Kasih No!" with the Warkop DKI comedy trio. At the mark interpretation stage, it can be seen (1) Act in scene 12, providing information on how to avoid phishing with the slogan "Don't Know? Kasih No!"; (2) Scene shows Indro in a simple room, with a warm yet serious atmosphere; (3) Agent is Indro as the narrator; (4) Agency using the slogan "Don't Know? Kasih No!" and (5) Purpose to help reduce the potential for phishing in real-life situations. Meanwhile, in scene 13, the scene still focuses on Indro, with a different background, where Indro stands by the lake with a more relaxed atmosphere. In this scene, Indro highlights his role as a comedian through comedic narration, "Sekarang saya Outdro. Boleh dong ngelawak sedikit di ending, ea!". The element of humor in Indro's delivery of educational messages reflects Indro's characteristic as a comedian. In addition, the word "Outdro" as a play on words by Indro becomes an attraction that can capture the audience's attention. Inserting humor in delivering educational messages makes the message's atmosphere feel light and easily accepted, without diminishing its essential importance.

From the overall analysis, the consistency in the act of the BCA advertisement is evident in the provision of information about phishing, from how it works to how to avoid it. This consistency is evident in scenes 04 to 11, which narratively and visually provide information about phishing through explicit sentences in the visuals and through the phishing-fishing analogy, consistently and repeatedly conveying information about phishing. For the scene elements, this advertisement shows scenes in everyday life situations, illustrating that phishing can occur in any situation, at any time, and anywhere we are. This is evident from scenes 05, 06, 07, 10, and 11 where diverse visuals of daily life are shown, ranging from work, play, shopping, to vacationing. For the agent element, this advertisement consistently uses Indro as a senior comedian and authoritative figure to attract the attention of the advertisement viewers depicted in all scenes, both visually and narratively. The agency also consistently employs the analogy of phishing from fishing and the slogan "Don't Know? Kasih No!" which is illustrated repeatedly to internalize the advertisement viewers in a clever way. The phishing analogy is introduced from the beginning of scenes 01 to 03, featuring visuals of fish related to fishing hooks. It is also evident from scenes 04 to 08, where there are explicit sentences regarding the analogy and a clear depiction of the phishing-fishing analogy consistently throughout those scenes. The use of the creative slogan "Don't Know? Kasih No!" is evident from scenes 09 to 12, with the explanation at the end of scene 12 that the slogan "Don't Know? Kasih No!" comes from the Warkop DKI Trio Dono, Kasino, and Indro, allowing the ad viewers to feel a sense of nostalgia, thereby making the message in the ad more deeply ingrained in individuals. The consistency of the purpose element to enhance the audience's understanding of how to deal with phishing threats is also evident

throughout all the scenes in the advertisement, starting from providing understanding with a creative and consistent phishing-fishing analogy that is easy to digest with appropriate text and visuals, to how to deal with it through the slogan "Don't Know? "Give No!" which appears consistently up to 11 times in this advertisement.

CONCLUSIONS

BCA's advertisement titled "Jangan Mau Jadi Korban Penipuan Online. Don't Know? Kasih No!" is a successful advertisement with high traffic, having been viewed 45 million times on BCA's official YouTube channel. This advertisement successfully captured the audience's attention with its creative, unique, and clever delivery, using analogies and slogans wrapped in satirical comedy that resonates with the Indonesian public to raise awareness about the rampant phishing practices. Pentad dramatism analysis examines how this advertisement can convey a unique and clever message through language and symbols. The function of pentad dramatism analysis in an advertisement is to provide a structured framework for understanding and interpreting the rhetorical elements that shape an advertisement, such as the analogy of phishing derived from the word fishing and the use of the slogan "Don't Know? Kasih No!" in the advertisement.

The analysis of pentad dramatism serves as an instrument for advertisers to analyze and understand the components of the message conveyed in advertisements. By examining the interaction between act, scene, agent, agency, and purpose, the producers can create more effective and engaging advertisements, thereby resonating with their target audience. In this BCA advertisement, the producers succeeded in creating a good interaction by using actor Indro as the focus of the ad, as a well-known comedian to provide a sense of comedy and nostalgia in delivering the slogan "Don't Know? Kasih No! This analytical approach not only enhances the creative process but also provides insights into audience behavior and preferences, leading to more successful advertising campaigns. By applying this analytical approach, practitioners in the creative advertising industry are expected to create original advertisements that can deliver a strong emotional message to their audiences.

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