

## FEMINISM IN 'AFTER 11' AN ADVERTISEMENT OF BUKALAPAK

### FEMINISME DALAM IKLAN 'AFTER 11' BUKALAPAK

Rully<sup>1</sup>, Abdul Basit<sup>2</sup>, Muji Prabella<sup>3</sup>

<sup>1,2,3</sup> Fakultas Ilmu Sosial Ilmu Politik

Universitas Muhammadiyah Tangerang

rully@umt.ac.id, basit@umt.ac.id, mujiprabella@gmail.com

**Abstrak.** Perkembangan era digital saat ini telah memperlihatkan transformasi nyata dari perubahan ruang periklanan. Iklan dalam bentuk film telah menjadi bagian dari media massa sebagai salah satu media representasi yang merupakan cerminan dari masyarakat. Bukalapak melalui YouTube, membalut makna feminisme dalam kemasan film AFTER 11 yang sekaligus merupakan iklan untuk membangun pandangan agar masyarakat lebih berdaya. Dengan memperlihatkan figur perempuan seorang ibu yang tidak hanya berkiprah di ranah domestik, namun dapat melakukan aktifitas ataupun pekerjaan yang bersifat maskulin. Karakter perempuan yang menyadari kebebasannya membuat menarik untuk menguak dan menelitinya dari sisi feminisme, dengan menggunakan analisis semiotika Roland Barthes yang memaparkan denotasi, konotasi dan mitos. Kesimpulan dari penelitian ini menunjukkan bahwa ada ideologi feminisme yang ingin dibawa oleh Bukalapak melalui media iklan dalam film AFTER 11, bahwa perempuan saat ini dapat beraktifitas sebebaskan-bebasnya tanpa perlu khawatir dan mampu berperan ganda dalam memenuhi kebutuhan anaknya, selain itu juga Bukalapak ingin mendobrak stereotip menjadi pengusaha harus dengan modal yang besar dan biasanya hal ini hanya dapat dilakukan oleh kaum kapitalis, namun dengan Bukalapak, UKM atau individu, ataupun hanya seorang ibu rumah tangga, dapat berdaya dan tangguh.

**Kata kunci:** Feminisme, AFTER 11, femvertising, E-commerce, Semiotika.

**Abstract.** The development of the digital era today has shown a real transformation of the changing advertising space. Advertising in the form of films has become part of the mass media as one of the media representations that are a reflection of society. Bukalapak through YouTube, wrapped the meaning of feminism in the AFTER 11 film packaging which is also an advertisement to broaden views so that people are more empowered. By showing a female figure as a mother who not only takes part in the domestic sphere, but also carry out activities or jobs that are masculine. The character of women who realize their freedom makes it interesting to uncover and examine it from the side of feminism, using Roland Barthes's semiotic analysis which presents denotations, connotations and myths. The conclusion of this study shows that there is an ideology of feminism that Bukalapak wants to bring through the advertising media in the film AFTER 11, that women today can work as freely as possible without worrying and being able to play a dual role in meeting their children's needs, besides that Bukalapak also wants to break stereotypes being an entrepreneur must be with big capital and usually this can only be done by the capitalists, but with Bukalapak, UKM or individual, or just a housewife, can be empowered and resilient.

**Keywords:** Feminism, AFTER 11, femvertising, E-commerce, Semiotics.

## INTRODUCTION

The development of the digital age that is changing the pattern of media use also demands a variety of industries to be approved as well as to be creative to get positioning in the

community. Likewise, advertisements have now blended in digital space and social media, so that the transformations of advertisements are no longer only in the form of shows that appear on television and mass media in general. Changes in the way



they convey advertising messages, packaging them to be an attraction through YouTube is certainly not new at this time, but making a short duration movie or film is unique if it is able to present a 'deep' cinema element and not just displaying advertising messages, is not an easy one.

AFTER 11 shows a spectacle that has a complete story, about a mother who also works as a secret agent, full of action. But behind the spectacle, an advertisements and messages that have meaning was wrapped within it, which also enhanced by the figure playing the role. It appears that the ad message is not as simple as what is seen in a glance. As if Dian Sastrowardoyo as a central figure is carrying a mission to build the spirit of feminism, which no longer shows the feminine side as the everyday social reality that is represented by most media in general.

Women are often identified with consumption, especially with mass communication, so it often positions women against terms that have a positive value -“production”, “authenticity”, “individuality”, “rationality”- so this comprehension, or this relation, is defined by male theorization, which becomes important in understanding women's relations with culture (western capitalists) as a whole (Thornham, 2010:171).

Feminism can be understood as a study (paradigm) as well as a methodology that aims to reveal that in social, cultural, political realities and so on there are gender inequalities, unequal relations

between men and women, incorrect stereotypes attached to women (Hollows, Joanne, 2010, Arivia, 2003; Tong, 1998). Feminism is also seen as a movement, so it has a praxis dimension which has the objective (1) as information and analysis on the lives of women; (2) seeking social change and eliminating gender inequality and subordination of women; (3) making themselves a form of criticism of existing science (modernism / positivism); and (4) shows how women's perspectives on science which have not been seen in previous science (Jackson, Stevi dan Jackie Jones, 1998:1-2)

Mass media stereotypes generally illustrate that women must always look attractive, beautiful, perfect, and sexy to attract the opposite sex easily. It is reinforced by the current tendency of women to show off the beauty of their faces and the beauty of their curves. Women's eroticism is made by the mass media as a tendency in reporting when the media loses idealism and begins to feel threatened out of business because of competition between the mass media, when the new media starts to position itself in society and when society starting to need news of erotism (Bungin, 2011:113-115).

Feminism comes from Latin, femina or female, which refers to any ideology that seeks equality for women. In an effort to end the historical of men domination over women, which is largely rooted in western intellectual traditions and ultimately gained worldwide recognition. In other words, the goal of feminism is equality for women,

has encouraged movements around the world to change the whole perspective of the people, and in some cases even helped to overthrow authoritarian rule. (Liliweri, 2018:283-284).

Heywood (2000:24), feminism is an ideology characterized by two basic beliefs, that is, men and women must be treated differently because of their gender, and unequal treatment must be canceled. In cultural studies femininity is a category of identity that refers to the social and cultural characteristics associated with being women. This is a discursive-performative construction that describes and disciplines the cultural meaning of being a woman. Thus, femininity must be understood as culturally regulated behavior that is considered socially appropriate for women. Therefore, for cultural study, femininity is not an essential quality of the subject that is manifested but a matter of representation where sexual identity is formed through speaking and disciplining the body. Femininity is a site of ongoing political struggle for meaning and there are many modes of femininity that are applied not only by different women, but also by the same woman in different situations (Barker, 2004:68)

Based on the opinions of the experts above, feminism has a variety of perspectives with the complexity of the study. It can be seen as a movement, which refers to gender equality, women's upheaval of male domination which in turn can provide a new perspective in society. With the result that AFTER 11, which is an advertisement from Bukalapak that

features a dominant female figure, is interesting to study, to uncover more deeply, related to Bukalapak as one of the largest online trading sites currently in Indonesia which is also a booster of the economic sector and become one of the unicorns in Indonesia who is able to encourage the passion of small business people or small business units in the community.

Storey (2010:3), cultural studies based on marxism, in two fundamental ways. First, to understand the meanings of texts or cultural practices, they must be analyzed in the social and historical context of their production and consumption. Second, is the recognition that an industrial capitalist society is an unjust partitioned society. According to him, culture is an arena where there is a continuing struggle for meaning, where subordinate groups try to resist the overwriting of meaning that is full of the interests of dominant groups.

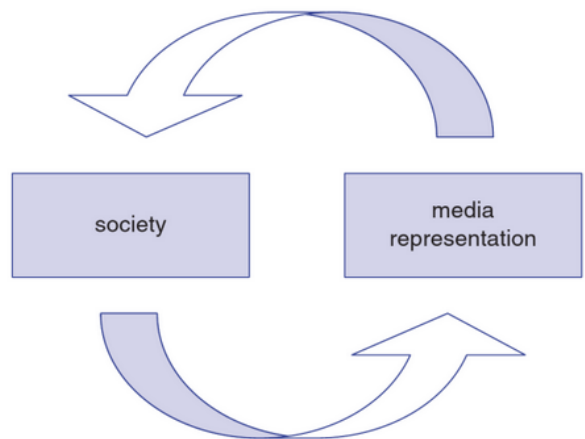
The object of culture studies has a wide and diverse field, from culture that has become a daily life, advertising, film, literature, performance, lifestyle, media, virtual culture, art, fashion and so on. In addition, culture studies also use various perspectives or approaches in studying the object of study (cross disciplinary), so that it is not fixed in one point of view which sometimes strikes the boundaries of certain scientific disciplines to explain and apply diverse perspectives (Lubis, 2015:50).

Specifically, cultural studies explore cultures that are considered 'normal' and 'popular' as distinguished from high culture. Hall (Littlejohn & Foss, 2016) shifted his focus from "everyday" culture to an emphasis on mass media and media effects. The main issues are language and significance, text and audience, ideology and hegemony, identity and subjectivity. Meanwhile the media is considered as a representation of world reality.

In the sentence of Stuart Hall, "representation is a very different notion from reaction. It implies the active work of selecting and presenting, of structuring and shaping". (Hall, 1982: 64). States that representation is an idea that implies active formation, which regulates and shapes perceptions based on certain orientations. So that the media choose and pack what is in reality which is then displayed in the mass media. In this view the media not only informs, but also shapes and manufactures cultural products based on community realities.

Hall also revealed in his book, *Representation* (2003:17): Cultural Representation and Signifying Practices "Representation connects meaning and language to culture.... Representation is an essential part of the process by which meaning is produced and exchanged between members of culture. Hodkinson described it in the model as follows;

Picture 1. *Circular model of representation and influence*



Source: Hodkinson, 2017

Based on this view, it can be said that the media is the 'packer' that helps shape the culture of society while simultaneously absorbing the reality that occurs in society. The representation presented in the media is a social portrait of the community that is selectively shaped by giving certain emphasis to achieve an exchange of meaning in society in the form of shows, entertainment, films, advertisements and so on which indirectly makes the media a source of reference in the general public. Simply put, the media shape reality and at the same time absorb and formed by phenomena that occur in society.

Bovee in *Advertising Excellence* describes advertisement as a communication process, where there is; first, someone referred to as the source of the emergence of advertising ideas, second, media as a

medium, third, is audience (Bungin, 2011:74-76). Furthermore, in Advertising Today, advertisement is said to form a popular culture that provides endless entertainment that also inspires and explains. Therefore, advertisement is often considered as a persuader, which in a structured manner binds messages in stories, ideologies, myths, ideas, symbols, whose meanings are able to influence society.

But along with the development of the digital era that has changed patterns in society, which of course also changed many things. Advertising Age Handbook of Advertising (Lewis, 1999:vii), explicate, "The advertising business has never been accused of being stagnant, but in the past decade or so, the pace of the business has markedly quickened as client, agency, and media consolidation have accelerated, media choices have expanded, and even very nature of what constitutes advertising "creativity" has been called into question", that developing media has provided alternative space for advertising, which is assumed to be a business that never stops developing in line with civilization. The tight competition also requires advertisements to be packed creatively, thus collaborative interrelationships between the advertising industry and the media are needed to reach the target market.

Oriented to the signs, how those signs work, according to Griffin (2012; 332), "The study of the social

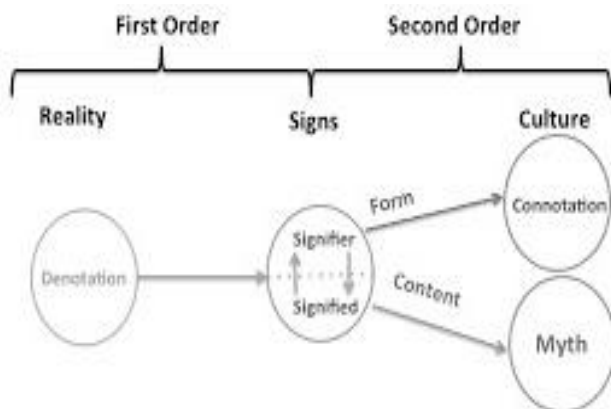
production of meaning from sign systems; the analysis of anything that can stand for something else", which is in Greek, semeion, which means sign. Which examines how to produce meaning from the sign system that is able to explain something else. In Tinarbuko's view (2009; 11), based on the view of semiotics, if various social practices can be considered as a language phenomenon, then it can also be seen as a sign, which sees it from the visual side.

A visual approach is often used to examine the meaning contained behind it, which tries to break the 'code' of the visible message. Barthes in Image Music Text (1997), Overall, these messages are shaped by emission sources, transmission lines and reception points. Semiotics according to Barthes, from the denotative and connotative meaning will build a myth that is related to history. In accordance with Mirza Ronda's view, that myth is always historical; experience or knowledge of history is a key factor to capture the form of a myth (Ronda, 2018:128).

Roland Barthes's semiotic model, uses the term 'connotation' as a way to explain one of the three ways the sign works in the second stage of sign significance, which explains the interaction that occurs when the sign relates to the subject and values in culture. They appear when they see signs, symbols, or other forms that are captured by the senses, which then naturally affect subjectivity in the

hierarchy. As seen in the picture below,

Picture 1. *Two Orders of Signification*  
 Barthes



Source: Fiske, 2012:145

Then according to Barthes, the next way of working through myth, is a cultural way of thinking about something, conceptualizing or understanding certain things. For him, the most important way of working myths is to naturalize history, how a social product achieves dominance in a particular historical setting. Like society in seeing success, rank, symbol, position, class and so forth. While the mass media both in the form of advertisements and other shows become the medium of how the myths of beauty, masculinity, femininity are mutually interrelated to build meaning.

Through these approaches, visible visualization will help uncover puzzles that reflect fragments of community reality. And through

Barthes's conceptual view that captures myths, can be developed to continue the search for pieces of hidden ideology. Which in this case semiotics is only limited to the unit of analysis which is the starting point to explore the meaning or myth that was built by AFTER 11.

Many journals have highlighted the historical context of gender stereotypes in advertising, with a focus on gender depictions on online platforms to femvertising. Also semiotic studies that make film and visual media as the main object of study. So in this study, we will explore the meaning of how feminism in relation to Bukalapak advertisements is only a symbol that is still in the first or second level, which still has a further depth to reveal the next stage, the myth.

## METHODOLOGY

According to Liliweri (2018:50), The Critical Theories Paradigm helps us understand how communication is used to oppress, and provides ways to encourage positive social change (Foss & Foss; Fay). So in this case subjectivity is very involved in the process of research to the analysis and data interpretation. The main data source is the AFTER 11 film which is an advertisement from Bukalapak which is also supported by other sources to further use Roland Barthes's semiotic analysis method which is oriented on signs and markers to capture visual

objects as units of analysis. Which in the second stage of discussion will explore the myths in the ad. For Barthes, myth is a way of thinking of a culture to explain or understand some aspects of reality or nature, as a chain of related concepts (Fiske, 2004:144). While other sources based on studies, journals and literature are still relevant to build research subjectivity, which will then be presented in a visual form to see the relation of denotation, connotation, and myth contained in AFTER 11 film.

## RESULT AND DISCUSSIONS

In 6.31 minutes duration of AFTER 11, is a promotional material from Bukalapak which has been watched by more than 1.7 million since it was premiered on December 2018. Briefly presents the figure of a mother, as a woman who works in the public sphere as a secret agent. Complete with battle scenes, vehicle speed, explosions, but not forgetting her feminine role as a mother. Played by Dian Sastrowardoyo as the main character, who also plays the role of an antagonist full of action scenes. Dian plays the figure of a woman who works as an intelligence agent with the nickname "Agent D". However, in this film Dian does not always play the role of an antagonist, but also plays the figure of a housewife who looks feminine when meeting her daughter.

Picture 3. AFTER 11



Source: [bukalapak.com/after11](http://bukalapak.com/after11)

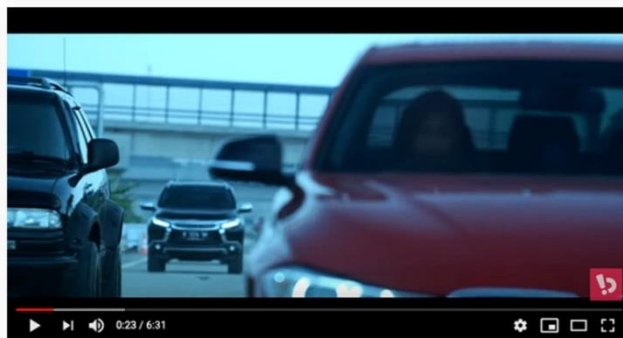
The figure of Dian Sastro cannot be separated from building her character in AFTER 11, Dian grew up in the film industry as an Indonesian actress to be reckoned with, her debut was the indie movie 'Bintang Jatuh' by Rudi Sudjarwo, she becomes more popular by her role as Cinta in the movie 'Ada Apa Dengan Cinta' (AADC) in the 2000s which quite colored the lives of the generation at that time. Dian Sastrowardoyo is also an alumni from University of Indonesia with a Bachelor of Philosophy degree and an activist who supports the Indonesian feminism movement in the "Dian Scholarship" activity. On the other hand she also has a child who has autism, so Dian is often invited to be a speaker as a source to share stories to inspire others.

In addition to the film 'Pasir Berbisik' which managed to get its first award as 'Best Actress' in 2002, action genre film 'The Night Come For Us' also steal the spotlight. In 2017, Dian plays the main character in the film 'Kartini', of course, showing the quality of her acting and

self-image that has been developed during her career. Considering Kartini is the symbol of Indonesian women fighters, attached to the minds of the community, Kartini is a female emancipation warrior in Indonesia, who brought inspiration to women, then until now. So what is inherent in Kartini as an intelligent, independent, and rebellious figure, is also attached to and built Dian's figure in developing the film. In the study of Citra Mustikawati (2016), *Pemahaman Emansipasi Wanita*, explains how Kartini's struggle in the confines of Javanese tradition. As a home woman, although classified as nobility in the past, who are subject to men, polygamy, and fettered, are not as free as men in seeking education. This reality also gives historically that Indonesia has also experienced a strong culture of male domination in the past, and has a strong feminist figure, who strive for equality, to have the same rights as men.

The above description illustrates that there is a strong character, played by someone who has a strong image, also a matter of a strong brand or who want to be built as a whole. Given that Bukalapak has been transformed into a big brand, which is capable of promoting the online market in Indonesia today. Since the beginning it was built to crawl from the bottom until now its status has become a unicorn with a valuation of US \$ 1 billion or equivalent to Rp. 14 trillion (exchange rate of Rp. 14,000).

Picture 4. Scene 1



Source: YouTube, 2018

### Scene 1, Hot Pursuit

AFTER 11 film, opened with a scene on the highway with romp action, and there is also explosion. From below also seen Dian who uses a sedan type vehicle which is one of the premium vehicles made in Germany that carries the comfort of driving, also known for its sporty design. Of course types, as well as brands, have built myths, how people perceive hierarchy. The object presented is not only talking about vehicles, it also connotes the dominance of men depressing women.

Picture 5. Scene 1

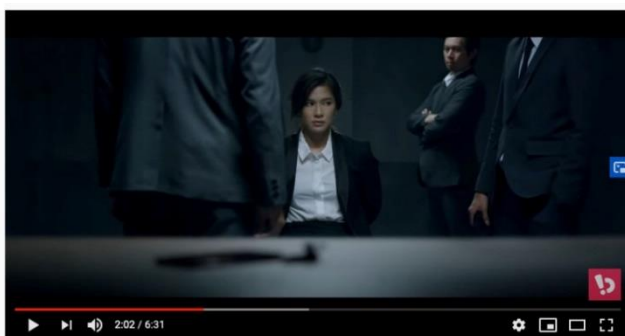


Source: YouTube, 2018



Meanwhile other vehicles are SUV types which add a strong and sturdy impression. The impression of elegant, sporty, but does not eliminate the femininity that is also symbolized by the color of each vehicle. So that the impression of masculine versus feminine is clearly seen in this section.

Picture 6. Scene 2



Source: YouTube, 2018

### Scene 2, Under Pressure

At minute 2.02, Dian was seen locked up or surrounded by several men, who also described a situation where there would be pressure dominated by men. While on the clothing side according to *The Language of Fashion* (Barthes, 2013), that inherent fashion-clothes can interpret a system and structure. For Barthes, the connotation is social rather than personal. Clothing, uniform, contains a hierarchy related to social status that emphasizes differences between classes. Of course this is also influenced by culture which also affects a social domain. Although the connotation works on a subjective level, unconsciously, but it has worked to influence people's perspectives.

Picture 7. Scene 3



Source: YouTube, 2018

### Scene 3, Pay back

In this scene (2.42), after the battle that Dian won against some of her opponents. It gives a view of the forms of resistance and conquest, that women are also able to defeat men. Both the movements, poses, as well as the lighting that packs the battle scenes in a dark room display the side of resistance amid the dominant strong pressure. From the point of taking and packaging the image, this reinforces the meaning of resistance, the complexity of the arena that must be faced. Camera techniques with shooting angles like this are used to illustrate subjects that are underestimated, but in this case at the same time showing the struggle.

Picture 8. Scene 4



Source: YouTube, 2018

#### **Scene 4, Motherly instinct**

On the other hand at 5.07, Dian who previously was Agent D, who was full of action, returned to her nature as a woman, as a mother who has responsibilities and a source of warmth for her child. A visuals depicting the warm welcome of a child as well as the clothing side with her high heels accent, also contains a hierarchy, which describes the status of a woman. This shows how the myth puts the position of women in the family. But it is not as easy as what is shown, if linking with Bukalapak, there are other roles in the site. Sellers and buyers, even the easy and fast transition or transformation of roles in Bukalapak, which has indeed proven to change many who used to be small traders, quickly became big traders. Here also presents a myth and overwriting of meaning.

Many more objects can be seen from some of the descriptions above, from the side of clothing which illustrates that women are also able to be equal to men, to be equally able to work and assume responsibilities such as men, who are no longer under, who do all the housework like the mother's role so far. This is a view that breaks the old paradigm, or which has become a myth in society that a woman should take care of the family, who are in the daily circle of household activities. Mostly the position of women in the mass media is placed as a complement to the world of men and the beauty of women is made as a sexual object. In her book, Suryakusuma (2012),

discusses how the social construction of sexuality develops from one society to another, in which the conception of sexuality is always formed by the family system, economic and social changes, through various forms of "social regulation", political moments and resistance movements.

In the film, it is seen that women who are quite fluent in driving a vehicle, while doing the activity of calling through gadgets which is a habit of women today who take the responsibility of being a career woman. The term multitasking, which carries out several activities at the same time. This is not easy, especially women are always described below men in various ways. But in this film illustrate the figure of a modern woman today, who is smart, nimble, confident with her smiles while underpressure by opponents, also has the responsibility of a mother who does not forget to give gifts to her child when returning home, returning to the role of a mother.

In the journal "Gender stereotypes in advertising: a review of current research" examines how gender is depicted in online platforms, which concludes that recent advertisements focus on 'empowered' women, termed femvertising. While in the journal "Feminism and Advertising: Responses to Sexual Ads Featuring Women" which has observed feminist trends that continue to develop over time. So the use of women as the main object enhances the reality of what is happening now by powerful women who emerge not only as sellers but also creating their own product markets in society. Just look at

various online stores that highlight the products of people's creations. And the female figure here is a symbol of resistance from the people who have been underestimated, such as small traders who are powerless against capitalists to get equality. Where the era of the internet offers a free fight, for anyone can compete with each other in the online market.

The article entitled *Mythologies of Creative Work in the Social Media Age: Fun, Free, and "Just Being Me"* (Duffy, Wissinger, 2017) found that a series of creative in the era of social media that gives pleasure, freedom, and self-existence. If related to this research, the figure of Dian Sastrowardoyo is a figure that can influence many people to achieve goals in the media today, specifically Bukalapak as the medium. The freedom to carry out buying and selling activities, or to pursue their pleasure either as a seller or buyer. Because of the fact, almost all online trading sites give a different feel. The great variety of products offered at a tantalizing price, as well as unique products that have never been encountered in the market or conventional shops. The preoccupation of hunting products with various competitive prices offers its own sensations, not to mention promos, discounts, and games offered from online shop sites in general.

Along with the development of the media, YouTube has become an advertising medium today which is no longer confined to the duration, ideas or old packaging. So that advertising on YouTube has become entertainment like a show that is able to inspire and explain reality and

social criticism, in which mass media, advertisements, shows are considered as social constructions that play a role in shaping popular culture. Interestingly, to create content on YouTube no longer requires a fee based on consideration of schedules and showtimes as in previous mass media which is not cheap for one run. This is also in line with what is carried by Bukalapak or other online store sites, with low cost, even free, anyone can have a spot, like a store in a large mall, can be created in such a way by selling without time limit. Supported by the journal "Advertising across Platforms: Condition for Multimedia Campaign a Method for Determining Optimal Media Investment and Creative Strategies across Platforms" written by Jasper Snyder and Manuel Garcia (2016), explain how advertising works, the complexity of digital platforms that demand high creativity to achieve the effectiveness of an advertisement. It also offers advertising and investment strategies in the digital platform industry.

YouTube provides freedom for everyone, as a sharing space that has the characteristics of social media to connect, participate, openness, conversation, and community (Mayfield, 2008). The feature that allows you to build your own channel gives individuals and groups, including institutions to create their promotions in that space. The buttons for like, subscribe, as well as the comments column are forms of freedom contained in YouTube. And there is no limit on broadcasting that has exceeded the spatial of previous mass media, where space and time will not interfere, even references

based on rating have shifted, clearly showing the number of viewers as a measure of its effectiveness. According to Thelwall, *Social Media Analytics for YouTube Comments: Potential and Limitations* (2017), which examines the problem of critically evaluating systematic social media analytic strategies to get insights on a topic from YouTube. This concludes that there are greater opportunities and possibilities to be sought after and become a public discussion and form a separate network in the community.

Clay Shirky, an internet analyst in his book *Cognitive Surplus: Creativity and Generosity in a Connected Age* (2010) says that social media produces "human wiring" and allows "we use free time as a shared global source, and allows us to design new types of participation and sharing using those sources. Those who are involved in it as a reality of "participatory culture" and become "alternative sources of media power". Although in the political economy perspective, culture forms a new slice that makes society a digital worker. As revealed in *The Digital Sublime* (2004), Mosco explains how the promises about the internet are the same as the promises offered by telegraph or radio when they were discovered. World peace, gender equality, online education, are promises that have been offered by various forms of old media when first times appear. until now the public has become increasingly exploited, while at the same time the public is becoming a 'digital worker' who acts as a consumer, concurrently a producer, and also distributes the

content whose space is widely created by capitalists on social media to make profits.

With the visualization of the transition from the two characters played by Dian Sastro, from a secret agent to a mother illustrated in the film also illustrates that on the online site, especially Bukalapak is able to accommodate the roles of sellers as well as buyers, as well as playing a second role. It is not uncommon in Bukalapak consumers or buyers to easily transform into sellers, and vice versa, because the opportunity to become a reseller is open there. It can be said that the women who were presented in AFTER 11 brought a spirit of emancipation, as a lighter that gave them excitement or encouragement to strive to be great in Bukalapak. While on the other hand to ignite people's passion with promos and interesting moments from Bukalapak.

When referring to cultural studies that are based on Marxism, implicitly offers a new culture, both shopping culture, and culture of selling. Previously, they were blocked by the interests of dominant groups. Offering a new ideology in the development of today's digital civilization, which has changed many activities of today's society, although from one side it has a positive charge, it also has another side which plunges society as a commodity object to become a digital laborer.

## CONCLUSION

AFTER 11 is an advertisement from Bukalapak that not only provides interesting spectacle in the film. But behind that, there is a message that offers an ideology from the perspective of women to 'empowered' and no longer seen as a weak object. The character selected to plays a female agent illustrates that women also have the power to be equal and the same stability as men. But women, clothing, action, vehicles, and visual forms presented are only symbolic signification. Which in the second level, marks the existence of a myth to break down old myths related to Bukalapak. In the second level, the enthusiasm for 'empowering' represents the spirit carried by Bukalapak to make room for small business units (UKM) that have not been able to emerge or compete with big business actors. Those trapped in rules, policies, as well as time and space. So that the spirit of feminism that craves equality and the women's movement is a representation of the small business who also demand equality and fight for equal rights toward establishment. So as a whole want to build the myth that Bukalapak is a place to make UKM or individuals to achieve its establishment with all the ease in the internet media that crosses time and space.

The next question, whether the freedom posed by the emergence of

the digital era rests on the highest freedom, maybe time will prove the relationship of the media with the reality that always develops to create reality. Because according to Fiske (2012), a digital revolution shows a variety of opportunities but not a premature victory over the mass media. For him, the development of the internet era is only one of many arena for fighting against continuing contradiction in meaning, enjoyment, knowledge and power. Which finally returns to the myth itself which is trapped and meets its impasse in realizing it, and freedom itself is a myth. As Nietzsche said, the horizon of society is surrounded by myths, which without the myths of every culture will lose the creative power that will round up unity into a community movement.

## REFERENCES

- Barker, Chris. 2004. *Cultural Studies Theory and Practice*. Sage Publications.
- Barthes, Roland., Stephen Heath. 1977. *Image Music Text*. London: Fontana Press.
- Barthes, Roland. 2013. *The Language of Fashion*. Bloomsbury Publishing Pic.
- Bekins, L. K., & Williams, S. D. 2006. *Positioning technical communication for the creative economy*. *Technical Communication*, 53(3), 287-295.
- Bungin, Burhan. 2011. *Konstruksi Sosial Media Massa: Kekuatan Pengaruh Media Massa, Iklan Televisi, dan Keputusan Konsumen serta Kritik Terhadap Peter L. Berger & Thomas*

- Luckmann. Jakarta: Prenada Media Group.
- Byun, Kyung-Won, Seyun Kim. 2020. *A Study on The Effect of Advertising attributes in YouTube e-sport Video*. International Journal of Internet, Broadcasting and Communication, Vol. 12, No. 2, 137-143.
- Choi, Hojoon., Kyunga Yoo., Tom Reichert. 2020. *Feminism and Advertising: Responses To Sexual Ads Featuring Women How the Differential Influence of Feminist Perspectives Can Inform Targeting Strategies*. Journal of Advertising Research, 1-16.
- Cifor, Marika., Stacy Wood. 2017. *Critical Feminism in The Archives*. Journal of Critical Library and Information Studies 1, No 2, 1-27.
- Duffy, Brooke Erin., Elizabeth Wissinger. 2017. *Mythologies of Creative Work in The Social Media Age: Fun, Free, and "Just Being Me"*. International Journal of Communication 11, 4652-4671.
- Fiske, John. 2012. *Pengantar ilmu Komunikasi (3<sup>rd</sup>)*. Jakarta: Grafindo Persada.
- Gill, R. 2008. *Empowerment/sexism: Figuring Female Sexual Agency in Contemporary Advertising*. Feminism & psychology, 18 (1), 35-60.
- Grau, Stacy Landreth., Yorgos C. Zotos. 2016. *Gender Stereotypes in Advertising: A Review of Current Research*. International Journal of Advertising, Vol. 35, No. 5, 761-770.
- Griffin, Em. 2012. *A First Look at Communication Theory*. McGraw-Hill.
- Hall, Stuart. 1982. *Culture, Media, Language*. USA: Routledge.
- Hall, Stuart. 2003. *Representation: Cultural Representations and Signifying Practices*. London: Sage Publications Ltd.
- Heywood, Andrew. 2000. *Key Concepts in Politics*. Macmillan Press Ltd.
- Hines, Sally. 2017. *The Feminist Frontier: On Trans and Feminism*. Journal of Gender Studies, 1-14
- Hodkinson, P. 2002. *Goth: Identity, Style, and Subculture*. Oxford International Publishers.
- Hodkinson, P. 2011. *Media, Culture and Society: An Introduction*. London - New York: Sage.
- Jackson, Stevi. 1998. *Contemporary Feminist Theories*. Edinburgh University Press.
- Jahng, M. R. 2019. *Watching The Rich and Famous: The Cultivation Effect of Reality Television Shows and The Mediating Role of Parasocial Experiences*. Media Practice and Education, 20 (4), 319-333.
- Karray, S., & Debernitz, L. 2017. *The Effectiveness of Movie Trailer Advertising*. International Journal of Advertising, 36(2), 368-392.
- Knoll, Johannes. 2016. *Advertising in Social Media: a Review of Empirical Evidence*. International Journal of Advertising, Vol 35, No. 2, 266-300.
- Kuznetsov, Dmitry., Milan Ismangil. 2000. *YouTube as Praxis? On BreadTube and The Digital Propagation of Socialist Thought*. Creative Commons License, 204-218.
- Lewis, Herschell Gordon., Carol Nelson. 1999. *Advertising Age Handbook of Advertising*. USA: NTC Business Book.

- Liliweri, Alo. 2018. *Paradigma Penelitian Ilmu Sosial*. Yogyakarta: Pustaka Pelajar.
- LittleJohn, Stephen W., Karen A. Foss. 2016. *Ensiklopedia Teori Komunikasi*. Jakarta: Kencana.
- LittleJohn, Stephen W., Karen A. Foss., John G. Oezel. 2017. *Theories of Human Communication (11<sup>th</sup>)*. USA: Waveland Press, Inc.
- Lobodally, Altobeli., Raka Wisnu Wardana. 2016. *Analisis Semiotika Mengenai Kematian dalam Iklan San Diego Hills dan Film The Killers*. Kalbisocio: Jurnal Bisnis dan Komunikasi, 172-182.
- Lubis, Akhyar Yusuf., 2015. *Pemikiran Kritis Kontemporer: Dari Teori Kritis, Culture Studies, Feminisme, Postkolonial hingga Multikulturalisme*. Jakarta: Rajawali Pers.
- Mayfield, Antony. 2008. *What is Social Media*. iCrossing.
- Mosco, Vincent. 2004. *The Digital Sublime: Myth, Power, and Cyberspace*. The MIT Press Cambridge, Massachusetts.
- Mustikawati, Citra. 2015. *Pemahaman Emansipasi Wanita (Studi Hermeneutika Makna Emansipasi Wanita dalam Pemikiran R.A. Kartini pada Buku Habis Gelap Terbitlah Terang)*. Jurnal Kajian Komunikasi, Vol. 3, No. 1, 65-70.
- Rasmussen, Leslie. 2018. *Parasocial Interaction in The Digital Age: An Examination of Relationship Building and The Effectiveness of YouTube Celebrities*. The Journal of Social Media in Society, Vol. 7, No. 1, 280-294.
- Richardson, A., Ganz, O., & Vallone, D. 2015. *Tobacco on The Web: Surveillance and Characterisation of Online Tobacco and e-cigarette Advertising*. Tobacco control, 24 (4), 341-347.
- Ronda, Andi Mirza. 2018. *Tafsir Kontemporer Ilmu Komunikasi: Tinjauan Teoritis, Epistemologi, Aksiologi*. Tangerang: Indiko Media.
- Rottenberg, Catherine. 2017. *Neoliberal Feminism and The Future of Human Capital*. Journal of Women in Culture and Society, Vo; 42, No. 2, 329-348.
- Roux, A. T., & Van der Waltd, D. L. R. 2014. *Out-of-Home Advertising Media: Theoretical and Industry Perspectives*. *Communitas*, 19, 95-115.
- Rully. 2018. *Efektifitas Iklan Negatif di Media Sosial dalam Politik di Indonesia*. Jurnal Lontar, Vol. 6, No. 1, 69-79.
- Shirky, Clay. 2010. *Cognitive Surplus: Creativity and Generosity in a Connected Age*. New York: The Penguin Press.
- Snyder, Jasper., Manuel Garcia-Garcia. 2016. *Advertising Across Platforms: Condition for Multimedia Campaigns: A Method for Determining Optimal Media Investment and Creative Strategies Across Platforms*. Journal of Advertising Research, 352-367.
- Stefanone, M. A., Lackaff, D., & Rosen, D. 2010. *The Relationship Between Traditional Mass Media and "Social Media": Reality Television as a Model for Social Network Site Behavior*. Journal of Broadcasting & Electronic Media, 54 (3), 508-525.
- Storey, John. 2010. *Pengantar Komprehensif Teori dan Metode: Cultural Studies dan Kajian*

- Budaya Pop.*
- Subiakto, Henry., Rachmah Ida. 2012. *Komunikasi Politik, Media, dan Demokrasi*, Jakarta: Kencana Prenada Media Group.
- Surahman, Sigit. 2014. *Representasi Perempuan Metropolitan dalam Film 7 Hati 7 Cinta 7 Wanita*. Jurnal Komunikasi, Vol. 3 No. 1, 39-63.
- Surahman, Sigit. 2018. *Objektivikasi Perempuan Tua dalam Fotografi Jurnalistik: Analisis Semiotika pada Foto-foto Pameran Jalan Menuju Media Kreatif #8*. Jurnal Rekam, Vol. 14, No. 1, 41-53.
- Suryakusuma, Julia. 2012. *Agama, Seks, dan Kekuasaan*. Depok: Komunitas Bambu.
- Thelwall, Mike. *Social Media Analytics for YouTube Comments: Potential and Limitations*. International Journal of Social Research Methodology (2017).
- Thornham, Sue. 2010. *Teori Feminis dan Cultural Studies: Tentang Relasi yang Belum terselesaikan*. Yogyakarta: Jalasutra
- Tinarbuko, Sumbo. 2010. *Semiotika Komunikasi Visual*. Yogyakarta: Jalasutra.
- Tong, Rosemarie., Tina Fernandes Botts. 2018. *Feminist Thought: A More Comprehensive Introduction (5<sup>th</sup>)*. New York: Routledge.
- Waling, Andrea. 2018. *Rethinking Masculinity Studies: Feminism, Masculinity, and Poststructural Accounts of Agency and Emotional Reflexivity*. Journal of Men's Studies, 1-19.