



# Representation of Javanese social values and culture in Sukun special baru advertisement - Beda Masa Satu Rasa

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## ABSTRACT

### Keywords

Advertisement  
Javanese culture  
Semiotics  
Social values  
Sukun Spesial Baru

This research aims to analyze the representation of Javanese social values and culture in the Sukun Spesial Baru advertisement - Beda Masa Satu Rasa. The method that will be used is a qualitative approach with Ferdinand de Saussure's semiotic method. The results of this research reveal that Javanese social values and cultural in Sukun Spesial Baru advertisements - Beda Masa Satu Rasa are represented through obedient behavior to parents, mutual help behavior, Javanese marriage culture, and gathering culture. The representation of Javanese social values and culture in this advertisement is expected to raise awareness among the audience regarding the importance of preserving social values and Javanese cultural in social life, ensuring they are not simply influenced by globalization and modernization.

## 1. Introduction

Advertising is any form of presentation promoting ideas, products, or services created by a particular party with the aim of influencing the audience to want to use the ideas, products, or services being advertised (Cho et al., 2020). Commercial advertising has the aim of supporting a marketing campaign for a product being sold (Chandra & Wirapraja, 2020). There are two types of commercial advertising, namely strategic advertising and tactical advertising. Strategic advertising is advertising that is used to build a brand by analyzing the brand value and benefits of the product being marketed (Gómez-Baggethun & Ruiz-Pérez, 2011). Meanwhile, tactical advertising is advertising that is formulated to encourage the audience to make a purchase of a product being marketed (Sultan et al., 2018). Advertising is the most recognized and widely discussed form of promotion due to its wide reach. Our modern world heavily depends on advertising today. If a company wishes to sustain its profitability, it must engage in adequate and continuous advertising activities (Sheela & Sneha, 2017). In this modern era, advertising has become a crucial element in the process of marketing products or services. Companies all over the world are even willing to spend a considerable amount of money to create advertisements that can influence consumers in their decision-making, encouraging them to purchase the products or services being offered (Michael et al., 2019). In its implementation, a well-developed concept is needed to create a visually appealing presentation so that consumers can clearly understand the messages contained within it (Fachryto & Achyar, 2018). In achieving the goal of influencing the consumption interest of the audience, advertisements can represent various things that are appealing to the viewers. Representation involves words, sounds, images, and so on, that represent certain concepts, feelings, and ideas. Representation is a crucial part of the process through which meaning is generated and exchanged among cultural members (Subawa et al., 2020).

The social values and cultural of the Javanese, the largest ethnic group in Indonesia, are now an interesting concept for companies when creating advertisements. Javanese social values and culture stem from the Javanese people, who hold peace as a noble aspiration (Shodiq & Syamsudin, 2019).

A peaceful life is achieved through the concept of harmony, and harmony occurs when every individual has a sense of mutual respect, appreciation, and maintaining politeness towards each other. This is what subsequently creates the social values and culture in Javanese society, such as mutual cooperation (*gotong royong*), helping one another, obedience to parents, and so on (Imswatama & Setiadi, 2017). The closeness of the community to the represented concept is one of the reasons why advertisements can be more accepted and remembered. Sukun Spesial Baru advertisement, titled "Beda Masa Satu Rasa" is an example of an advertisement that represents Javanese social values and culture (Nada rahmi et al., 2022). This ad appears to focus on the concept of social values within the Javanese community, highlighting aspects like mutual assistance, cooperation, *gotong royong*, and harmony in achieving common goals. In their advertising, Sukun Spesial Baru frequently incorporates themes that are closely related to the life of the Javanese community, They have previously created advertisements featuring the culinary richness of Java and also advertisements highlighting the natural beauty of Indonesia (Wahyuni & Anshori, 2021). However, this is the first time that Sukun Spesial Baru has made an advertisement with the concept of Javanese social values and culture. In the YouTube video description of this advertisement, Sukun Spesial Baru explains that local wisdom must be preserved to serve as a filter for modernization and globalization, ensuring that they do not have a direct impact on people's lives. This is an interpretation of the Javanese proverb they have brought, "*Diobong Ora Kobong Disiram Ora Teles*" Which means burned but not consumed, soaked but not wet. This advertisement has been viewed over 1 million times since it was first uploaded to the YouTube channel on January 27, 2023 (Wattimena & Eunike, 2020).

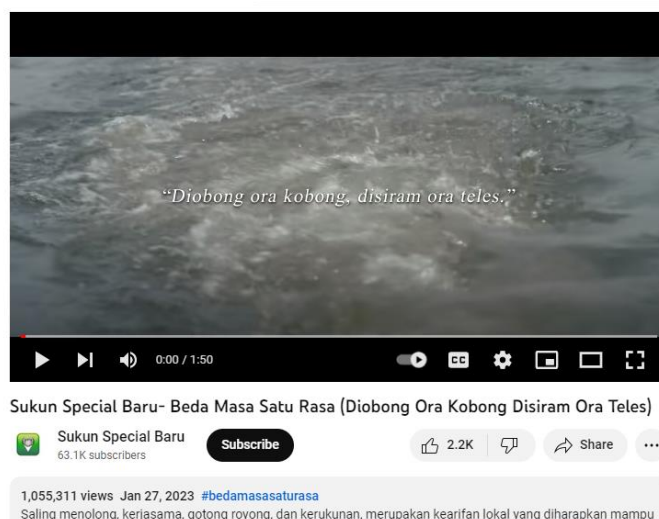


Fig 1. YouTube channel

To analyze the semiotics contained within an advertisement, one can indeed employ various methods, and one of them is Ferdinand de Saussure's method. According to Saussure, semiotics is a science that explains signs or symbols as a part of social life (Pillay & Scheepers, 2020). Saussure was born in 1857 and started has liked language and literature since childhood, even at the age of 15 Saussure wrote an article entitled essay sure les langue (Al Fiatur Rohmaniah, 2021). Semiotics according to Saussure is a study of signs in social life, including anything the sign and what laws govern the formation of the sign. Saussure just really pay attention to symbols because words are symbols (Zhang & Sheng, 2017). However, his followers recognize that the physical form of the sign is by Saussure is called a signifier, a mental concept related to the signified can be related in an iconic or attributive way. Saussure was very interested in the relationship between signifier and signified and one sign with other signs (Kurniawati, 2021). Saussure's interest in the relationship between signifier and signified has developed into a major concern in the European semiotic tradition. Saussure himself focused his attention to articulating linguistic theory and creating it solely delved into a field of study he might call semiology (Bouzida, 2014). Ferdinand de Saussure's proposition is that semiotics is generally used as a tool to define categories of signs that can only represent something when the reader of the sign has experience with its representation (Hinz et al., 2022). According to Saussure, a sign can be considered a sign if it contains both a signifier and a

signified. Saussure's semiotic model is a semiotics of everything that can be observed if there is a signifier and a signified (Lawes, 2020). In his theory, Saussure divided semiotics into two parts: the signifier and the signified. The signifier is the things that are directly perceived by the senses in the form of sounds or visuals in their raw form, while the signified is the meaning or significance contained within the signifier that has been captured by the senses (Andrianto et al., 2018).

Ferdinand de Saussure's model is indeed suitable for analyzing semiotics in the advertisement "Sukun Spesial Baru - Beda Masa Satu Rasa." Scenes related to visual representation and every sound or dialogue perceived by the senses can be categorized as signifiers. Subsequently, after identifying these signifiers, the meanings contained within the scenes or sounds and dialogues are sought as signified (Leonardo & Junaidi, 2020).

## 2. Method

Based on the issues highlighted, which emphasize the representation of Javanese social values and culture in Sukun Spesial Baru advertisement - Beda Masa Satu Rasa, the research method to be employed in this study is a qualitative approach with the primary goal of exploring, describing, and explaining (Entman, 2015). The method utilized is the semiotic approach of Ferdinand de Saussure's model, which will be used to dissect the representation of Javanese social values and culture in Sukun Spesial Baru advertisement - Beda Masa Satu Rasa (Rorong & Suci, 2019).

Data research will be conducted through literature review and documentation. Literature review serves the purpose of discovering scholarly studies such as journals, articles, news, and other relevant references related to the subject of the research (Cocos & Lepori, 2020). Documentation will serve to obtain data in the form of images, photos, or recordings of each scene in the Sukun Spesial Baru advertisement - Beda Masa Satu Rasa that demonstrates the representation of Javanese social values and culture (Fatmawati, 2018). Each scene that indicates the presence of such representation will then be captured as a screenshot, providing evidence of the representation of Javanese social values and culture within that scene (Conde et al., 2022).

## 3. Result and Discussion


In this section, the images and dialogues that can represent Javanese social values and culture will be analyzed using Ferdinand de Saussure's model. Every scene that can represent these values visually and every sound or dialogue perceived by the senses will be categorized as a signifier. Subsequently, the meanings contained within the scenes, sounds, and dialogues will be sought as the signified (Pressler, 2019).

### 3.1. Analysis of the scene obedience to parents

In this scene, a young man working in a workshop receives a phone call from his father because his boat's engine has broken down in the middle of the lake. Despite being at work, the young man prioritizes his parents' needs and immediately borrows a motorcycle from his friend to assist his parents (Ascárate, 2003).

**Table 1. Discussion of scene 2**

Visual	Audio
	<p>: <i>Halo pak, mesine modar? Sek, sek, Jo Jilih motore Jo</i></p> <p>(Hello, Dad, the engine stalled? Hold on, hold on, Jo, I need your motorcycle)</p> <p>: <i>Bisa Mas, tapi bensinya habis</i></p> <p>(Sure, but it's out of gas)</p>


	
<p><i>Signifier</i></p>	<p>In this scene, a young man working in a workshop receives a phone call.</p> <p><i>“Halo pak, mesine modar?”</i>          (Hello, Dad, the engine stalled?)</p> <p>The young man then borrows a motorcycle from his friend, who has just woken up from sleep.</p> <p><i>“Sek, sek, Jo Jilih motore Jo”</i>          (Hold on, hold on, Jo, I need your motorcycle)</p> <p>His friend responds:</p> <p><i>“Bisa mas, tapi bensinnya habis”</i>          (Sure, but it's out of gas)</p>
<p><i>Signified</i></p>	<p>This scene portrays the social values of the Javanese community, which include deep respect and obedience to parents, as well as a strong sense of mutual assistance and cooperation.</p>

In the second scene, we see a young man working in a workshop who receives a phone call and answers it with a sense of panic, saying, “Halo pak, mesine modar?” (Hello, Dad, the engine stalled?) The young man then borrows a motorcycle from his friend, who has just woken up from sleep, saying, “Sek, sek, Jo Jilih motore Jo” (Hold on, hold on, Jo, I need your motorcycle). His friend responds, “Bisa mas, tapi bensinnya habis” (Sure, but it's out of gas) (Noordiana et al., 2017). This scene demonstrates the social values of the Javanese community, with an emphasis on obedience to parents, as seen when the young man prioritizes his parents' needs despite being engaged in other activities. Additionally, the scene highlights the Javanese tradition of mutual assistance, as evidenced by his friend's willingness to lend his motorcycle (Salam, 2021).

**3.2. Analysis of the money borrowing scene**

After borrowing the motorcycle, which turned out to be out of gas, the young man is helped by his friend to push the motorcycle to the gas station. After filling the tank, it turns out that there is still a shortage of money. In response, one of them throws the money they were going to use for a traditional massage (kerokan) and, in return, is given a massage spoon instead.

Table 2. Discussion of scene 3

Visual	Audio
	<p>: <i>Bensin Pak de</i> (Gasoline, sir)</p> <p>: <i>Mas, kurang seribu mas</i> (Sir, it's short by a thousand, sir).</p> <p>: <i>Ada mas</i> (I have it, sir)</p> <p>: <i>Matur suwun mas</i> (Thank you, sir)</p>
<i>Signifier</i>	<p>It appears that a motorcycle is being filled with gasoline, and the gas station attendant then says:</p> <p>“<i>Mas, kurang seribu mas</i>” (Sir, it's short by a thousand, sir).</p> <p>seems that two people who are having a traditional Indonesian massage technique called "<i>kerokan</i>" are raising their hands while saying:</p> <p>“<i>Ada mas</i>” (I have it, sir)</p> <p>Then they throw the money being used for the <i>kerokan</i></p>
<i>Signified</i>	<p>This scene illustrates the social values of Javanese society, which emphasize mutual assistance and prioritizing the greater good.</p>


In this scene, the young man is shown filling up his motorcycle with gas. After the refueling is complete, the gas station attendant says, “*Mas, kurang seribu mas*” (Sir, it's short by a thousand, sir). Across the way, two individuals are getting a traditional massage (*kerokan*), and one of them raises their hand, saying, “*Ada mas*” (I have it, sir) and then tosses the money they were using for the massage. The young man responds by throwing a spoon in return instead of the money and says, “*Matur suwun mas*” (Thank you, sir). This scene reflects the social values in Javanese society, emphasizing mutual assistance and prioritizing greater needs. It is evident when someone gives the money they were using for a traditional massage (*kerokan*) to someone in greater need (Gil de Zúñiga, 2012).

### 3.3. Analysis of assisted by a vegetable seller

After refueling, the young man continued his journey, but suddenly his motorcycle broke down in the middle of the road. Then, a motherly vegetable seller appeared, offering assistance to escort the young man to his destination (Kularbphettong et al., 2019).



**Table 3. Discussion of scene 4**

Visual	Audio
	<p>: <i>Mas, tak terke</i> (Sir, I'll take you)</p>
<p><i>Signifier</i></p>	<p>On a certain road, the motorcycle's exhaust of the young man suddenly emitted sparks and smoke. In an instant, the motorcycle came to a stop. From behind, the voices of the women could be heard:</p> <p><i>"Mas, tak terke"</i> (Sir, I'll take you)</p> <p>A vegetable seller, a motherly figure, was seen riding a sporty motorcycle, waving her hand.</p>
<p><i>Signified</i></p>	<p>This scene reflects the social values of the Javanese community, emphasizing the spirit of mutual assistance and helping one another.</p>


In this scene, on a road, the motorcycle's exhaust suddenly emitted sparks and smoke, causing the motorcycle to come to a stop. However, from behind, a motherly voice could be heard, "Mas, tak terke" (Sir, I'll take you). A vegetable seller, a motherly figure, was seen riding a sports motorcycle, swinging her hand, and then starting her motorcycle. The young man was then seen riding as a passenger with the vegetable seller. This scene reflects the social values of the Javanese community, emphasizing mutual assistance. It is evident from the actions of the vegetable seller, who is willing to help the young man when his motorcycle breaks down on the road.

### 3.4. Analysis of the wedding scene

After his motorcycle broke down in the middle of the road, the young man was eventually helped and escorted by the vegetable seller. During their journey, they passed through a crowd of people who were attending a wedding ceremony.

**Table 4. Discussion of scene 9**

Visual	Audio
	<p>: <i>Siap-siap</i> (Get ready)</p>

	
<p>Signifier</p>	<p>A crowd of people is seen inside the "tarub," and an older man with a loudspeaker says:</p> <p>“Siap-siap”          (Get ready)</p> <p>Subsequently, the vegetable seller and the young man pass through the crowd, and the people in the gathering are seen clearing a path, lifting chairs to make way.</p>
<p>Signified</p>	<p>This scene depicts the culture of Javanese wedding ceremonies and also reflects the social values of Javanese society that emphasize mutual assistance.</p>


In this scene, there is a crowd of people gathered inside a "tarub" (a traditional Javanese wedding pavilion). A newlywed couple, dressed in Javanese traditional attire, is visible. From the front, a man with a loudspeaker can be seen saying, “*Siap-siap*” (Get ready). Then, the vegetable seller and the young man pass through the crowd, and the people in the crowd make way, lifting chairs to create a path for them. This scene illustrates the cultural aspects of Javanese wedding ceremonies, as evident from the Javanese traditional attire worn by the newlywed couple. Furthermore, the use of a "tarub" is a part of the Javanese wedding tradition. Additionally, this scene also reflects the social values of Javanese society, emphasizing the spirit of mutual assistance, as seen in how people at the event clear a path and lift chairs to help the young man and the vegetable seller pass through the crowd.

**3.5. Analysis of gathering**

After completing the journey and picking up his parents in the middle of the lake, the young man and all the people involved are seen gathering at a certain place. The young man is seen recounting the experiences he had during the journey.

**Table 5. Discussion of scene 15**

<p>Visual</p>	<p>Audio</p>
	<p>: <i>Kelewat, kelewat to</i></p>

	<p>(miss, you miss it).</p>
<p>Signifier</p>	<p>the young man, along with the people who helped him, is gathered at a street food vendor (<i>angkringan</i>). The young man is seen sharing his experiences, and other people can be heard saying: <i>“Kelewat, kelewat to”</i> (miss, you miss it). Then, the young man is seen smiling while kissing his parents' hands.</p>
<p>Signified</p>	<p>This scene reflects the culture of gathering in Javanese society, it also showcases the social values of Javanese society, such as obedience and respect for parents.</p>

In this scene, the young man, along with the people who helped him, is gathered at a street food vendor (*angkringan*). The young man is seen sharing his experiences, and other people can be heard saying, *“Kelewat, kelewat to”* (miss, you miss it). Then, the young man is seen smiling while kissing his parents' hands. This scene illustrates the Javanese culture of coming together, showing how the story concludes with all those involved coming together, sharing stories, and listening to one another. In this scene, it also demonstrates the social values of Javanese society, emphasizing obedience and respect for parents. When the young man kisses his parents' hands, this behavior is often interpreted as a form of obedience to one's elders.

**3.6. Create a Discussion**

The Javanese ethnic group, as the largest ethnic group in Indonesia, has contributed to the diversity of life in the Indonesian archipelago in terms of culture and the social values embedded in daily life. The culture deeply rooted in the Javanese community is known for its filled with symbolic meanings that are not easily understood at first glance (Akhda, 2017). Sukun Spesial Baru Advertisement - Beda Masa Satu Rasa is one of the advertisements that showcases Javanese culture. It contains symbols that represent Javanese social values and culture. Here are the Javanese social values and culture embedded in Sukun Spesial Baru Advertisement - Beda Masa Satu Rasa.

**1. Obedience To Parents**

The social value of obedience to parents is depicted in Sukun Spesial Baru Advertisement - Beda Masa Satu Rasa in scene 2 and scene 15. In scene 2, the social value of obedience to parents is portrayed as a young man immediately rushing to help his parents when he receives news that their boat's engine has stalled in the middle of the lake. In scene 15, the social value of obedience to



parents is illustrated by a young man kissing his parents' hands. Both parents are depicted as loving, nurturing, and providing for their children's physical and emotional needs. It is only fitting for a child to always be dutiful to their parents because the parents have willingly sacrificed to bring happiness and fulfill their children's desires (Top of Form (Oki & Ridwan, 2022)). In Javanese society, being kind to parents holds a special place. Each child has a duty to their parents to ensure that they always act kindly toward them. Parents are regarded with the utmost respect, and there are specific rules and customs in place to demonstrate obedience and respect towards them. This includes using formal Javanese language (Krama), avoiding speaking in a raised tone, kissing their hands when greeting them, and being obedient, among other practices (Kujur & Singh, 2018). Respecting and obeying parents is an obligation required by religious teachings and moral values. The reason why you must respect and obey your parents is because parents are the figures who have provided their children with a living, showered them with love, and taken the time and effort to educate and raise their children (Umam et al., 2020). Respect and obedience to parents can strengthen harmonious family relationships. When children respect and obey their parents, a strong emotional bond and mutual trust will be created. This builds sustainable family closeness, where good communication, affection and mutual understanding are well established (Blout, 2017).

## 2. Mutual Assistance

In the Sukun Spesial Baru advertisement - *Beda Masa Satu Rasa*, the social value of mutual assistance is depicted in scenes 2, 3, 4, and 9. In scene 2, the social value of mutual assistance is illustrated when a young man borrows his friend's motorcycle. In scene 3, the social value of mutual assistance is portrayed when the young man realizes he doesn't have enough money to buy gasoline, but someone provides the money they were using for a traditional Indonesian therapeutic treatment (kerokan) to pay for the gas. In scene 4, the social value of mutual assistance is depicted when the young man's motorcycle breaks down on the road, and a group of women offers to help push it. In scene 9, the social value of mutual assistance is demonstrated when the young man passes by a wedding event, and the people there work together to lift chairs and make way for him to pass. Mutual assistance is the willingness to help others, whether in the form of material support, physical effort, or moral support. Mutual assistance within a community is highly significant. When individuals live within a community, it is their obligation to assist one another, as long as they share a common humanity. Acts of mutual assistance within a society can take various forms, including providing material aid, offering physical assistance, and giving moral support (Abdullah, 2006). As social creatures, we certainly cannot live alone without the help of others. From the moment we are born until we die, we definitely need the help of other people. The existence of other people is not only a friend who accompanies you in solitude, but also a partner in doing something, be it activities in the economic, social, cultural, political and other fields. Even in matters of worshiping God, we also need the help of other people. The Javanese philosophy "*Migunani tumraping liyan*" when translated, means "Being useful to others". The concept of mutual assistance and helping one another is deeply rooted in Javanese society. Javanese people, who fundamentally cherish a peaceful way of life, manifest this peace by living harmoniously and offering mutual help (Vidiyawati & Wibowo, 2023).

## 3. Traditional Javanese Wedding

The Javanese traditional wedding culture is featured in scene 9 of the Sukun Spesial Baru Advertisement - *Beda Masa Satu Rasa* in. In this scene, the Javanese wedding culture is depicted with a lively event, featuring the "*pasang tarub*" (the traditional Javanese wedding procession) and the bride and groom wearing Javanese traditional attire. In every Javanese traditional wedding process, there is a unique meaning. First, "*nontoni*" which involves closely seeing the prospective bride or groom. It's the moment when the young man sees and is introduced to the young woman who will become his future spouse. Second, "*petung salaki rabi*" which is a guide for determining a suitable match based on names, birth date, and lunar calendar data. Javanese people believe that this calculation is useful in determining the compatibility of the prospective couple before proceeding further. Third, "*pasang tarub*" where the family of the groom or bride publicly announces their intention to marry, indicating to the community that a family is planning a wedding. Fourth, "*serah-serahan*" where the groom's family gives gifts to the bride's family. The tradition of exchanging gifts aims to assist in preparing for the wedding and often involves items with symbolic and spiritual significance, along with hopes for divine blessings. Fifth, "*Siraman*" is the ritual of bathing the prospective bride and groom to purify them, both physically and spiritually, ensuring they are clean

and ready for their marriage journey. Sixth, "*Kembar Mayang*" or "*Kembang Mayang*" is one of the components of a Javanese traditional wedding ceremony. Its significance is to guide the newlyweds into their adult life within the community, so that they can fulfill their duties and responsibilities (*bhakti* and *dharma*). Seventh, "*Malam Midadareni*" is a night of devotion, during which guests stay awake without sleeping. It's a solemn and peaceful night where guests and the families of the prospective bride and groom each offer prayers to seek blessings and safety for their families and the invited guests (Nurullita, 2021). Eighth, the "*Upacara Panggih*" or the wedding ceremony is the culmination of the long sequence of wedding rituals. It is the most significant part of the entire wedding ceremony and should be executed perfectly. Ninth, the "*Ngidak Tigan*" ritual involves the use of eggs, typically from village chickens, which are placed on a tray and stepped on by the groom. This ritual has a philosophical significance as it symbolizes the breaking of the bride's virginity membrane. Both the bride and groom have a crucial duty as husband and wife to fulfill their biological needs, with the aim of having offspring (Ahmad et al., 2020).

#### 4. Gathering

In the Sukun Spesial Baru advertisement - Beda Masa Satu Rasa, the culture of Gathering is depicted in scene 15. In this scene, the culture of gathering is portrayed through the gathering of the characters in the ad at a local eatery, where they sit together and engage in lively conversation. The Javanese proverb "mangan ora mangan sing penting kumpul" translates to "whether eating or not, what matters is being together." This proverb conveys the idea that in both difficult and joyful times, it's important to stay together as much as possible. It reflects the values of togetherness and the tendency of the Javanese people to enjoy gathering in various situations (Shodiq & Syamsudin, 2019). Javanese people know the word "*jagongan*" which is a term in Javanese, and in Indonesian it means sitting around chatting. *Jagongan* as a community habit can be an approach to providing input for thoughts or considerations to other people, whether they realize it or not, about religious teachings with ideas or ideas and activity programs by participating in casual conversations with them. The Javanese community warmly welcomes anyone who enters their realm of life with open arms. They highly regard the values of brotherhood and harmony. It is these preserved values of unity among Javanese community members that create a culture of gathering in their everyday lives (Garlock, 2019). "Mangan ora mangan sing penting kumpul" means that the Javanese community prioritizes being together even when there is no food available. Furthermore, this ancient Javanese philosophy aims to highlight another aspect unique to the Javanese people that is not shared by other communities. While other communities may pursue income and wealth to satisfy their lives, the Javanese prioritize the values of togetherness and interpersonal relationships above all else. This makes the Javanese community more egalitarian, democratic, and inclusive in nature (Priest, 2016).

#### 4. Conclusion

Based on the analysis of the Sukun Spesial Baru advertisement - Beda Masa Satu Rasa using Ferdinand de Saussure's semiotics method with the concepts of signifier and signified, it can be concluded that the social and cultural values of Javanese society in the advertisement are represented by behaviors such as obedience to parents in scenes 2 and 15, mutual assistance in scenes 2, 3, 4, and 9, Javanese traditional wedding culture in scene 9, and the culture of gathering in scene 15.

The representation of Javanese social values and cultur in this advertisement is expected to raise awareness among the audience about the importance of preserving Javanese social and cultural values in communal life, so they are not easily influenced by globalization and modernization. Indonesian people must not forget the identity that has been embedded in the nation's culture. because this can be a character that differentiates Indonesian society from other nations.

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