

Kuku Bima Ener-G

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Exploration of Kejawen Culture in "Visit Central Java" Version of KukuBima Ener-G Advertisement

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Abstrak

Perkembangan pada era globalisasi menjadi sorotan dunia, bukan hanya perbedaan pola pikir, namun juga mempengaruhi banyak aspek. Salah satunya adalah dampak bagi eksistensi budaya di Indonesia. Inilah yang mendorong perusahaan di Indonesia termotivasi untuk memperkenalkan kembali Budaya Indonesia melalui iklan. Contohnya iklan Kukubima Ener-G versi Visit Central Java yang ditelusuri dalam penelitian ini, dengan tujuan untuk mengambil peran penting berkontribusi menyajikan konten lokal yang secara khusus mengangkat sisi Budaya Jawa Tengah. Penelitian ini juga bertujuan untuk melihat nilai-nilai budaya yang tertanam di masyarakat Jawa tu Budaya Kejawen yang tersirat dalam iklan minuman Kukubima Ener-G. Penelitian ini menggunakan pendekatan kualitatif deskriptif dan teknik pengumpulan data menggunakan Metode Semiotika John Fiske untuk menganalisis secara lebih dalam isi iklan berdasarkan Teori Kode Sosial yang dicetuskan Edward T. Hall. Penelitian ini menggali lebih dalam dari segi strategi visual kebudayaan, namun tetap menampilkan citra merek. Hasil dari penelitian ini mengarah pada munculnya sejumlah Budaya Kejawen dari aspek *Low Context Culture* dan *High Context Culture* di setiap adegan iklan.

Kata Kunci: Budaya Kejawen, Iklan, Kode Sosial, Semiotika,

Abstract

Developments in the era of globalization are in the world's spotlight, not only on differences in mindset but also on many aspects. One of them is the impact on the existence of culture in Indonesia. This is what drives companies in Indonesia to be motivated to reintroduce Indonesian culture through advertising. For example, the Visit Central Java version of the KukuBima Ener-G advertisement explored in this study, intending to take an important role in contributing to presenting local content that specifically raises the cultural side of Central Java. This study also aims to see the cultural values embedded in Javanese society, namely ³⁷ Kejawen Culture, which is implied in the KukuBima Ener-G advertisement. This study uses a descriptive qualitative approach and data collection techniques using John Fiske's Semiotics Method to analyze more deeply the content of advertisements based on the Social Code Theory initiated by Edward T. Hall. This study explores deeper in terms of the strategy of cultural visual but still displays the brand image. The results of ⁴⁴ is study lead to the emergence of a number of Kejawen Cultures from the aspect of Low Context Culture and High Context Culture in each advertising scene.

Keywords: Kejawen Culture, Advertising, Social Code, Semiotics

INTRODUCTION

Indonesia is a pluralistic country with diverse religions, ethnicities, and cultures. With its many cultures, the Indonesian people become proud and ⁴¹ increasingly want to introduce the uniqueness of each existing culture. The President of the Republic of Indonesia, Mr Joko Widodo, also explained that Indonesia has 714 ethnic groups. The meaning of culture itself is a habit that exists in people's daily lives, which consists of knowledge, belief, art, morality, law, customs, and all of them are a unified set that can be learned. (E.B. Taylor, 1974).

Among the people, some cultures are undoubtedly different, and each region's culture is not always the same. There are two forms of culture that exist in society, namely non-real, which talks about values, norms, ethics, and manners, which discusses more on everyday attitudes (Lestari et al., 2021). The second is physical forms that can be seen and held, such as traditional clothes, regional weapons, regional specialities, and a whole series of cultures that not only could be felt but also can be seen.

Culture also has a form that is dynamic and often changes with the

times. The presence of this culture also affects a person's knowledge and ideas in daily behavior (Gandakusumah & Marta, 2021). The world is currently developing, as evidenced by the rapid growth of technology, making people's lifestyles shift from traditional to more modern. With the development of this era, there is fear and concern that culture and cultural heritage will be abandoned. Culture becomes a very original value, from the relics that exist become tangible evidence of the ancestors' struggle. Therefore, young Indonesians need to cultivate a sense of nationalism to have a sense of love for Indonesia while striving to preserve existing heritage and culture so that later they can still be enjoyed and shared with the next generation (Harry et al., 2021).

With a wealth of diverse ethnic groups, races, religions, and cultures, there is one tribe which is the largest ethnic group in Indonesia, namely the Javanese, who live in the island of Java and are mostly found in Central Java and the Special Region of Yogyakarta (Sya et al., 2020). Thinking back about Yogyakarta, its people have a wealth of local wisdom and their own cultural customs. Yogyakarta is also famous for its smooth communication style and characteristics of polite and friendly society (Khakim et al., 2020).

Relating to Javanese culture, it cannot be separated from a belief closely associated with the behavior of its people, namely the Kejawen culture, which is already well known and has become one of the footholds or the basis of the perspective and way of behaving of its people towards fellow human beings. Kejawen is a belief held by the community, especially on the island of Java. This teaching often has many meanings, such as ritual, art, tradition, and mystical. Kejawen is a culture taught from generation to generation to become the basis or way of life in Java. In Kejawen, people who adhere to it will have morality and have their religious side reflected in the pattern or guidelines of life in 3 relationships, namely with God, fellow humans, and nature (Karomi, 2013).

Kejawen is often associated with religion, namely Kejawen Islam, but historically, Javanese culture has been colored by Hindu culture before Islam entered Java. Therefore, this Hindu teaching has a tremendous influence among the Javanese people, reinforced by the very famous literary works of Ramayana and Mahabharata, the story that instills human values, which teaches ethical awareness to know more about what is allowed and not allowed, what is good and bad in life in order to create harmony in society (Setyaningsih, 2020). This Kejawen teaching would be excellent if it is realized in everyday life, not only specifically for the Javanese people, because it emphasizes positive values such as tranquility, peace of life, within the family and wider community, and to the nation. The invitation to do good gives

birth to behavior for most Javanese people as a hereditary trait in managing and living their lives, and the most important thing is maintaining behavior and courtesy.

The development of human civilization does not just stop, so it must always continue to develop forward. Over time, the era of globalization has also begun to dominate the development of the world and change human habits and patterns of life. However, the impact of globalization does not entirely provide a positive side, one of which is the negative influence that can be seen through the cultures that exist in Indonesia, which are gradually being forgotten. Unfortunately, cultural teachings are starting to fade, and nowadays, people are more comfortable with new, more modern values. Moreover, in the era of globalization, Indonesian culture has also begun to erode because it is mixed up, and people tend to behave according to foreign cultures. (Guntarto & Sevrina, 2019) For this reason, Kukubima Ener-G is determined to continue to strive to uphold the culture and beauty owned by Indonesia through the advertisements displayed.

According to (Amallia & Rustanta, 2020), the selection of advertising media has many benefits, such as increasing brand awareness, showing brand identity and image, providing product-related information so that people are more educated and know the value of the product. Through the development of media and technology, the world of advertising becomes more diverse and becomes a place to increase creativity by bringing out messages or meanings from advertisements about objective reality and representation. Using advertising as an intermediary medium, coupled with the quality of content from advertisements, KukuBima Ener-G can audio-visually display Indonesia's natural beauty and culture. The representation of this advertisement can also be analyzed in terms of its implicit and explicit meanings (Lumampauw et al., 2020). In promoting a product to the public, many companies use advertising marketing communication strategies. Advertising has many variations, such as social ads, commercial ads, or public service ads, but still with one goal: advertising contains a meaning consisting of elements, text, images, signs, and symbols in presenting an image of a product or brand that advertised.

The signs and symbols that appear in the advertisements that are watched will provide social reality values for the community. That is why advertisements often take values from everyday life and are closely related to the meaning of the phenomena that occur (Wijaya et al., 2021). So, from the meaning contained in this advertisement, the public can be educated and always update information about news or an event that is happening. According to research taken through the market, it is stated that it would be better if an advertisement emphasized emotional factors rather than using

rational factors because, with that emotion, the audience will be more interested so that the advertisements presented will be more meaningful. (Budaya & Sulaiman, 2015). This emotional value will attract many expressions from the community, including feelings of joy, pride, sadness, fear that arises, and all the feelings felt so that the advertisement is embedded deeper in the community's subconscious.

Showcasing various regions, islands, and various other cultures is one way for KukuBima Ener-G to revive Indonesian culture, spreading the message that Indonesia is not inferior to foreign beauty and encouraging the Indonesian people's spirit to love and be proud of the richness of natural and cultural exoticism. Indonesia (Latukolan et al., 2021). Bringing the "Let's Travel in Our Own Country" series with dozens of advertisements since 2004 brings uniqueness since the advertisements that appear are more about Indonesian art, culture, and nature from Sumatra to Papua with only a few scenes about the Kukubima Ener-G brand in the ad.

PT Sido Muncul was born in the city of Semarang, which is in accordance with the exploration of one of the advertisements made by showing the beauty of culture in Central Java. This Kejawen culture is deeply embedded in people's minds as a cultural basis that still exists today and will also be discussed as a topic in an advertisement hosted by KukuBima Ener-G (Achmad et al., 2020). It is interesting to discuss the cultural side and its relation to the advertisements displayed in the video with a duration of one minute. Being a local Indonesian brand, it is a motivation for PT Sido Muncul to continue working to support Indonesian tourism aggressively through advertising media. Built for the first time in Semarang, Kukubima Ener-G has a series of advertisements themed "Visit Central Java" in 2013.

The advertisement is included as the advertising group with a bold concept different from the products it sells, namely energy drinks. This advertising movement is considered one of the steps that support the rise of Indonesian tourism (Hersinta & Sofia, 2020). Marketing in the form of advertising promotion can be done through social media or on television to get and bring in many consumers. In using advertising, a company expects consumers to be aware of the existence of a product (brand awareness) and get the number one memory sequence when a question is asked about a particular brand or brand.

With the emergence of a variety of private television channels, many companies are using it to promote their products with a variety of interesting content, and one of the strategies is to create local content with the concept of elevating culture, daily habits, and customs, thus creating a good brand

image. With local content, this is considered effective in narrating an advertisement because people will more easily understand and minimize someone to ignore the ad because it is considered too "Hard Selling".

This communication arises because of the contact, interaction, and relationship between citizens of different cultures, so from this sentence, it means that this communication is the primary key in carrying out a process, both within the community and in culture (Putri et al., 2020). Communication provides information and interprets the meaning and can explain in the form of symbols the movements used. The selection of a medium in conveying the message is also significant because it will affect the delivery of the message's meaning (Prasanti & Indriani, 2016).

In carrying out product development and is expected to be able to compete with other products, a marketing strategy is needed to introduce the product. Various ways are carried out, such as doing endorsements, organic social media, SEO (search engine organic), SEM (Search Engine Marketing), Ads, direct selling, personal selling, advertising, and many more so that a company gets the right target audience and expands its share. Kukubima Ener-G, who presented tourism and cultural arts, was included in the category of cultural communication. Similar to what Edward T Hall said that communication is culture, and culture is communication. Culture and communication have a reciprocal relationship; namely, culture is part of communication and communication impacts culture in determining how to maintain culture so that it can continue to exist for generations.

This study uses the John Fiske Method, which will be tracing references, and analyzing Kukubima advertisements. According to (Pah & Darmastuti, n.d.),⁴⁷ she mentions three levels listed: the level of reality in which there is the appearance, dress, makeup, environment, behavior, speech, gesture, and expression. Second, the level of representation, at this level, refers to the technical system in it, which is spelt out in the camera, lighting, editing, music, and sound. As well as conventional representation codes consisting of narrative, conflict, character, action, dialogue, setting and casting. The third is ideology's level, namely individualism, feminism, race, class, materialism, or capitalism.

The analytical process used is Edward T Hall's theory with its two cultural contexts to analyze how culture is represented in the Kukubima Ener-G advertisement. Hall identified that the cultural context is divided into two kinds of communication styles: high context communication (High Context Culture) and low context communication (Low Context Culture). The context here is emphasized on how much an event provides a quantity of

information in it, so there is an element of meaning in an event. The context here is not about a meaning in the text (written meaning or words).

This theory from Edward T Hall explains that Low Context Culture & High Context Culture are based on individual and collectivist theories. Low Context Culture is found in people who adhere to individual culture, while High Context Culture is found in people who adhere to a collective culture. This high context culture is characterized by a high context as well. The message conveyed will be implicit, so it tends to be less direct. Usually, the message is delivered through many methods such as voice intonation, hand movements, body posture, facial expressions, eye gaze, or even physical context (makeup, room arrangement, objects, and so on). In contrast to a low-context culture, the message contained is explicit, being as it is, frankly, straightforwardly, and without small talk. (Hornikx & le Pair, 2017)

Edward T Hall's theory categorizes that society is also determined by the number of meanings, signs, and symbols in an interaction. If interactions, events, or messages have many hidden symbols and meanings, the direction of the context is more towards high-context culture. Setting habits in the category dominated by high context culture will also find low context culture and vice versa. So there are still two elements of the theory in concluding a phenomenon.

METHOD

The research approach used in this research is qualitative research with a descriptive method. The purpose of the research examined with this descriptive method was to make a systematic, factual, and accurate description and description of the facts, characteristics, and relationships between the phenomena being investigated.

According to (Prasanti & Indriani, 2016), the purpose of qualitative research is to explain a phenomenon as deeply as possible by collecting the deepest data, which shows the importance of depth and detail of the data being studied. In qualitative research, the more in-depth, researched and data obtained would lead to better-defined quality of the research. Therefore, in terms of research objects, qualitative research approaches have fewer objects than quantitative research because they prioritize data depth, not data quantity. Qualitative research, according to Ditha Prasanti (2018), is research that intends to understand what is experienced by research subjects, for example: (1) Behavior, (2) Perception, and (3) Motivation.

The type of qualitative research used in this research is Qualitative Basic Theory Method. Basic Theory Method is research conducted to find a

theory or to strengthen an existing theory by examining the existing basic principles and rules. In this study, the researcher strengthens Edward T. Hall's Theory and implements it in the advertisement that the researcher has determined. Next, basic conclusions will be made that form a basic principle of a theory or the result of implementing a theory in an object. In carrying out this basic theory method, researchers will sort out phenomena that can be said to be core phenomena and which are not so that conclusions can be drawn from the implementation of a theory or form a theory. The data collection of this basic theory method is carried out by observation, field studies, comparisons between categories, phenomena, and situations based on various assessments, such as inductive, deductive, and verification studies until the data is saturated.

This research collects data using the documentation study technique. Documentation studies include text analysis that translates visual, auditory, and ideological aspects of visual media (Imron & Mahmudi, 2020). Visual media can consist of static media, such as posters, billboards, or illustrations, to dynamic media, such as films, documentary videos, or animations (Harry et al., 2021). The context of the documentation study technique includes a review of the KukuBima Ener-G version of the "Visit Central Java" advertisement through John Fiske's analysis. This advertising video was taken from YouTube and was broadcast on television for Kukubima Ener-G in 2013. The observations made in this study were on the process of exploring Kejawen culture through the KukubimaEner-G advertisement.

The research approach chosen is qualitative, which is used to examine the condition of natural objects where the researcher is the key instrument. Qualitative researchers used descriptive data analysis techniques in this study. (Prasanti & Indriani, 2016) Descriptive analysis is a method used to describe or analyze a research result but is not used to make broader conclusions. (Yuliani, 2018). Qualitative descriptive's nature based on the philosophy of postpositivism is used to examine the condition of natural objects (as a competitor is experimentation) where the researcher is the key instrument of data collection techniques carried out by triangulation (combined), data analysis is inductive as qualitative characteristics, and the results of qualitative research emphasize meaning rather than generalization. Qualitative descriptive research aims to describe, describe, explain, explain and answer in more detail the problems to be studied by studying as much as possible an individual, a group or an event.

STUDY RESULTS AND DISCUSSION

The Visit Central Java 2013 advertisement of KukuBima Ener-G consists of several Javanese cultures. On 0-30 and 30-1:00 second, there is the



same pattern and have Javanese cultural values, based on the results of The Visit Central Java 2013 advertisement of KukuBima Ener-G, using John Fiske's theory with the first level being a reality, the second level being representation and the third level being ideology.

The theory in this study uses Edward T. Hall Theory which has two types of communication that can be interpreted in the operational dynamics of mass media communication or advertising, namely High Context Culture (HCC) and LCC (Low Context Culture).³³ In the first type, the marketing communication function included as High Context Culture requires additional information to understand the meaning of the content or communication message, and sometimes it is not direct or implied. This becomes natural because the nature of mass media communication is sometimes implied and requires additional information or review to understand its meaning. In advertisements, people can see what is implied. For example, advertisements with pictures of smiling people's faces can be interpreted as joy, happiness, or friendliness. But, on the other hand, if we cannot understand the other elements, the implied message can have a different meaning; for example, smiling can be interpreted as an expression of contempt for someone. To understand an implied message, the other elements must also be understood. While the second type, namely the function of marketing communication (advertising), is seen as Low Context Culture, which is relatively easy to interpret or digest because it displays an explicit meaning, no double meaning, so it does not take much effort to interpret it.

In the interpretation of scene 1 at 00:00 seconds, it shows the view of Central Java with its traditional dances and tourists who are given an appreciation by the people of Central Java, and Ade Rai is seen exercising wearing a red Kukubima shirt. Interpretation of scene 2 at 00:10 seconds shows the tourist attractions of the Prambanan temple along with the traditional dances of Central Java. This interpretation shows the environment that creates the reality of natural beauty in Indonesia. The scene also shows medium and long shoot techniques as a model for advertising documentation. The scene's lighting also uses natural light or the sun to further highlight Indonesia's natural and cultural richness. The narration accompanied by music in the advertisement reinforces the inculcation of the ideology of Indonesian nationalism through the first scene of the KukuBima Ener-G advertisement.

Here the researcher attaches the mapping of the first scene using John Fiske's analysis in tabular form:

Table 1. Mapping the first scene of KukuBima Ener-G ads using John Fiske analysis

Scene No	Level of Representation	Level of Ideology
<p>Level of Reality</p>  <p>An atmosphere that displays the natural beauty of the landscape. The costumes are simple and made of traditional Javanese clothing. The community's demeanor is highly polite and friendly toward international tourists, with cheerful faces. Makeup that appears to be completely natural.</p>	<p>Medium and long shots were utilized as camera techniques. Due to the fact that the shot takes place outside, solar lighting is utilized. The narrator's voice is in the background with the "Lir-Ilir" song.</p>	<p>The ideology of nationalism is shown as friendliness to foreign tourists</p>
 <p>A traditional dance performance is depicted in this scenario. The costumes worn are Central Javanese traditional attire. This scene's movement is a dance movement.</p>	<p>A medium-sized shoot was chosen as the camera technique. Due to the fact that the shot takes place outside, solar lighting is utilized. Lir-Ilir music was added to the scene at the Prambanan temple.</p>	<p>This scene's ideology is to display the various styles of traditional dances, traditional clothing, and tourism attractions located in Central Java.</p>

Source: Processed Results from Researchers, 2021

There is an interpretation in terms of reality in the first scene, where there is a conversation message of natural beauty that they want to instill in the audience. The combination of the KukuBima Ener-G costume with Javanese theme also helps the process of conveying the message of natural beauty in Indonesia. The composition of the first scene in this trailer shows a communicator filmmaker who reflects the friendliness of Indonesian citizens to both local and foreign tourists in order to instill the ideology of Indonesian nationalism to the public.

The second scene in this trailer shows the interpretation of Indonesia's cultural richness through traditional dances from the island of Java. The atmosphere of Java in the clothes worn by advertising actors also support the process of delivering messages on the richness of Indonesian culture. Indonesian culture was then used by the communicator filmmaker Kuku Bima Ener-G as a tourist attraction in Central Java.



The subsequent analysis is in the snippet of the next scene in the "Visit Central Java" version of the KukuBima Ener-G advertisement, where there are similarities in planting Indonesian cultural perspectives to the public. The resemblance is seen in the scene where the traditional clothes of Central Java are from scene 1 to scene 3.

The interpretation of scene 3 at 00:14 seconds shows a house and two women wearing traditional clothes. The interpretation of scene 4 at 00:20 seconds shows a traditional ceremony in Central Java using traditional clothes and the women carrying offerings, and the men carrying a traditional weapon of Keris.

The two scenes in this trailer show how Indonesian culture's richness is used as a message model for building the KukuBima Ener-G brand image together with Central Java culture, which becomes message hybridity in the "Visit Central Java" version of the advertisement. The cultural wealth is supported by cultural ceremonies or traditional customs in Central Java that have been running for generations. Simplicity in clothing and expressions of advertising actors also instilled the ideology of nationalism to the audience who watched the KukuBima Ener-G version of the advertisement "Visit Central Java".

Here, the researcher attaches the results of the mapping of the second scene in the KukuBima Ener-G advertisement based on John Fiske's analysis in Table 2 below:

Table 2. Mapping of the second scene of the KukuBima Ener-G advertisement through John Fiske analysis

Scene No	Level of Representation	Level of Ideology
6		
Level of Reality		
	<p>This clip features animation editing that represents a typical palace residence and its traditional attire. The song used in this commercial is titled "Lir-Illir". The typical palace mansion is the location for this scene.</p>	<p>The ideology shown in this scene is to introduce the history of the palace briefly.</p>
<p>Keraton customs are used in this scenario for appearances and clothes.</p>		
	<p>A medium-sized shoot was chosen as the camera technique. Due to the fact that the shot takes place outside, solar lighting is utilized. The narrator's voice is mixed up with Lir-Illir music.</p>	<p>The ideology of nationalism shown in this scene is to introduce the traditional ceremonies of Central Java.</p>
<p>The environment is shown by the ongoing traditional ceremony.</p> <p>The costumes used are neat and straightforward Central Javanese clothes plus natural tone makeup. An expression that looks quite serious in carrying out traditional ceremonies.</p> <p>The movement brings traditional ceremonial equipment.</p>		



Source: Processed Results from Researchers, 2021

The following screenshot of the KukuBima Ener-G commercial scene is in the scene where there are dancers wearing traditional Javanese clothes who are identified as Solonese style of Batik. The atmosphere of happiness can be seen in

the dynamics of the dance, which simplifies the richness of Indonesian culture. Solo's cultural and batik carnival builds the audience's perspective in preserving Indonesian nationalism through two cultural works in the form of batik and dance.

The interpretation of scene 5 at 00:25 seconds shows the Solo batik carnival accompanied by dance. The sixth scene is broadcast with several puppets showing the richness of Indonesian culture. The dynamics of the wayang and the background of the wayang stage are played as the primary keys in instilling the ideology of nationalism in the audience through cultural works, as mapped in the following table:

Table 3. Mapping of the third scene of the KukuBima Ener-G advertisement through John Fiske's Analysis

Scene No	Level of Representation	Level of Ideology
6		
Level of Reality		
	<p>The camera technique used is medium shoot. Due to the fact that the shot takes place outside, solar lighting is utilized. The narrator's voice is mixed up with Lir-Ilir music. A typical house serves as the scene's backdrop.</p>	<p>The ideology of nationalism that can be seen is the introduction of the Solo Batik Carnival.</p>
<p>The costumes used are solo batik. The movements performed are traditional dances with happy expressions. The makeup in this scene looks quite natural and simple.</p>		
	<p>The camera technique used is zoom in. Lighting using indoor camera light. Background sound from the narrator plus Lir-Ilir music.</p>	<p>The ideology of nationalism shown in this scene is to show various kinds of puppets from</p>

The appearances in this scenario are of many types of puppets.		Central Java.
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Source: Processed Results from Researchers, 2021

The results of the scene mapping from the KukuBima Ener-G advertisement focus on cultural works and customs contained in the people of Central Java that have been carried on for a long time. The next scene footage shows how the characteristics of the people of Central Java can construct a perspective to the audience on the importance of nationalism in Indonesia.

Interpretation of Scene 7 at 00:30 seconds shows Central Javanese food in a bamboo dining area. There are two foreigners together with one person dressed in red Kukubima, talking and trying the food. Interpretation of Scene 8 at 00:35 seconds showed Ade Rai with a gentleman wearing black clothes and traditional headband drinking KukuBima Ener-G and inside the Keris making place, where Ade Rai was trying to make a Keris with the gentleman to forge fire and mould the iron into a Keris.



Through the combination of the fourth scene, the audience can interpret that togetherness is built through visual scenes shown and show the harmonization between different Indonesian community groups, even though only several figures represent the harmonization of certain community groups. The family aspect also helps the process of developing the meaning of the KukuBima Ener-G advertisement, which maintains the continuity of the harmonization of Indonesian community groups.

The recording technique in the scene also appears to use a medium shoot with the aim of showing the character appears in the advertisement as the main object. Advertising scene lighting uses indoor light supported by accompanying advertising narration and music.

Ideologically, this collection of scenes shows Indonesian nationalism through the togetherness and harmony of the Indonesian people despite the segmentation and differentiation within the community. Interaction with tourists, the process of forging a Keris, and the consumption of advertising actors for KukuBima Ener-G products help the process of planting the ideology of Indonesian nationalism.

The researcher elaborates in more detail the collection of scenes from the KukuBima Ener-G advertisement in Table 4 below:

Table 4 Mapping the fourth scene of the KukuBima Ener-G advertisement through John Fiske analysis

Scene No	Level of Representation	Level of Ideology
6		
Level of Reality		
 <p>The environment created is quite harmonious with the existence of upholding togetherness by socializing eating meals with tourists. Neat and polite appearance with KukuBima, formal, and traditional clothes.</p>	<p>A medium shoot was chosen as the camera technique. Indoor camera light was used for lighting. The narrator's voice is mixed up with Lir-Illir music. The set shows a classic meal buffet with a range of foods served both indoors and outside.</p>	<p>The ideology of nationalism shown is togetherness with the local community and interacting with foreign tourists.</p>
 <p>The production of Keris is aided by a peaceful and friendly setting. With KukuBima, formal, and traditional clothing, he presents himself neatly and politely. Togetherness and kinship between groups are demonstrated through behavior Promotional movement of drinking KukuBima.</p>	<p>The camera technique used is medium shot and close-up. Lighting using indoor camera light. The music in this ad is "Lir-Illir". The setting in the scene is where the Keris is forged.</p>	<p>The ideology of nationalism shown is upholding togetherness and kinship, which is shown when drinking KukuBima together and helping in making Keris.</p>

Source: Processed Results from Researchers, 2021

The harmony of Central Javanese is an essential key in this advertisement scene to give a message of nationality to the public. Similar characteristics are also shown in the next scene where an actress who wears KukuBima Ener-G clothing with actors also wearing typical Central Javanese clothes. The ideology of the characteristics of the people of Central Java can visually encourage the audience to have a national character in Indonesia.

The interpretation of scene 9 at 00:40 seconds shows the tourist attractions of the Arjuna Dieng temple. There is a woman dressed in a KukuBima uniform and children laughing and joking at the temple. Interpretation of scene 10 at 00:45 seconds shows gentlemen wearing typical Central Javanese clothes and several people making plaits with two men wearing KukuBima uniforms to help the manufacturing process.



In this analysis, the researcher found an interpretation of the simplicity of the actor's clothes used and the color composition of the clothes. The white costume with a natural tone instills a behavior that appreciates kinship with Indonesian culture. In this scene, there are also some planting of feminism ideology to the audience, considering the actress's figure as a simple woman, reflecting friendliness, gentleness, and joy.

The ideology of Indonesian cultural heritage beauty is also seen in the ninth scene, where the Arjuna Temple monument is shown as a supporting text in the advertisement scene. Visuals interpret that Indonesia has many cultural heritages that represent multiculturalism in Indonesia. The correlation between multiculturalism and simplicity is combined with the communicator filmmaker KukuBima Ener-G in developing a message of image building and nationalism to the public.

The scene footage in this advertisement also shows how a harmonious environment in Indonesian community groups can be displayed in a scene. The hybridity of the KukuBima Ener-G costume with Javanese-inspired clothing used in the scene is a form of the brand's peace with the culture on Java island. Despite their differences, the happiness and pride in this harmonization are also shown to the public as a form of solidarity with the Indonesian people. The ideology of nationalism being built from the scene was also seen in the togetherness between the advertising actors who participated in the recording process.

The researcher further elaborated on John Fiske's analytical mapping of the footage from the KukuBima Ener-G commercial in Table 5 below:

Table 5. Mapping the fifth scene in the KukuBima Ener-G commercial based on John Fiske's analysis

Scene No	Level of Reality	Level of Representation	Level of Ideology
21			
 <p>Simple appearance with the white costume. Natural and elegant makeup. The behavior shown upholds togetherness and shows kinship between the artist and children.</p>		<p>The camera technique used is the point of view and medium shoot. Solar lighting is used due to shooting outdoors. There is a voice-over in this scene. The setting of the place is at the Arjuna Dieng Temple.</p>	<p>The feminism ideology contained in this scene is to show a woman who is gentle, cheerful and has a motherly nature.</p>
 <p>A harmonious environment is called "gotong royong." Javanese traditional appearance and KukuBima costume. The behavior shown is full of enthusiasm at work. Movement of two artists full of passion and solidarity. An expression that offers a sense of happiness and pride.</p>		<p>Medium and long shots were utilized as camera techniques. Due to the fact that the shot takes place outside, solar lighting is utilized. At this moment, there is a voice-over. This scene takes place in a forest during the day.</p>	<p>The ideology of nationalism that led to Pancasila can be seen from the togetherness built by upholding the community's prosperity.</p>

Source: Processed Results from Researchers, 2021

The interpretation of scene 11 at 00:46 seconds shows the tourist attractions of Borobudur temple. Interpretation of scene 12 at 00:48 seconds is at the Prambanan Temple by holding a lantern festival together at night, and there are fireworks at the end.

This scene footage shows cultural peace on the island of Java as a model for the advertising message of "Visit Central Java" ads version of KukuBima Ener-G. This correlates with the combination of Javanese culture in terms of clothing and lanterns, which are perceived as Chinese atmosphere. The Borobudur Temple setting also supports cultural hybridity that appreciates religious differences in Central Java (Harry et al., 2021).



Togetherness in releasing the lanterns in the eleventh scene is a factor for the communicator filmmaker KukuBima Ener-G in providing a nationalist perspective to the audience. The combination of lanterns and togetherness of actors as representatives of Indonesian society supports the process of Indonesia's cultural wealth and cultural negotiations between different community groups. Backlight lighting also shows the beauty of Indonesian culture through one of the statues at Borobudur Temple.

In addition to the peace of different cultural elements, this advertisement also conveys a message of preserving Indonesian culture, which is contained in the Borobudur Temple monument. The setting of Borobudur Temple is used by the communicator filmmaker KukuBima Ener-G in conveying the importance of preserving Indonesian culture to the public. The enthusiasm in the 12th scene in this advertisement becomes the audience's interpretation that society must accept differences with positive actions, not through negative aspects.

Close-up and long shot recording techniques give the impression to the audience that a number of advertising actors have appreciated the cultural differences of Indonesia as a multicultural country. Based on this analysis, it can be seen that the development of a nationalism perspective through cultural richness is based on differences in the cultural elements of Central Java and Borobudur Temple as a media for negotiating cultural differences and Hindu cultural heritage in Central Java.

Here, the researcher attaches a comprehensive elaboration of the KukuBima Ener-G advertising snippet mapping through John Fiske's analysis:

Table 6. Mapping of footage from the KukuBima Ener-G commercial "Visit Jawa Tengah" version through John Fiske's analysis

Scene No 6	Level of Reality	Level of Representation	Level of Ideology
		<p>Close-up and long shots were used as camera techniques. The Buddha statue is backlit by sunlight, highlighting the magnificence of Borobudur Temple. The setting in Borobudur Temple.</p>	<p>The ideology of nationalism is built through the richness of Indonesian culture and the bridge of peace between Javanese culture and Hindu culture through Borobudur Temple</p>
	<p>The appearance shown is the beauty of the Borobudur temple as a tourist attraction. The harmonization of actors in the scene shows the friendliness of the Indonesian people to other cultures.</p>		
		<p>Long shots and close-ups were used as camera techniques.</p> <p>The lighting is provided by lanterns that are currently lit.</p>	<p>The ideology of nationalism describes togetherness and unity in carrying out the celebration of the lantern flight.</p>
	<p>In a Kukubima costume, the activity of flying lanterns into the air is performed.</p> <p>Enthusiasm for taking part in the celebration by flying lanterns together creates cheerful expressions.</p>	<p>The music in this commercial is called "Lir-Irir."</p> <p>The setting in Prambanan Temple</p>	

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Source: Processed Results from Researchers, 2021

The following are the ¹⁶sults of the implementation of Edward T. Hall's Theory in the form of High Context Culture (HCC) and LCC (Low Context Culture) in The Visit Central Java 2013 advertisement of KukuBima Ener-G, which lasted for 1 minute. Low Context Culture (LCC) in scene 1: the appreciation by the people of Central Java to tourists by giving garlands shows that Central Java culture is very popular with tourists; therefore, it must be maintained and preserved. Low Context Culture (LCC) in scene 2: introducing the tourist attractions of Borobudur temple accompanied by its beauty and introducing the culture in Indonesia, especially in Central Java, while preserving it.

High Context Culture (HCC) in scene 3: An animation is seen in the form of 2 women dressed in traditional clothes with the background of traditional houses in ancient times. Low Context Culture (LCC) in scene 4: A traditional ceremony is seen which is held in traditional Central Javanese clothes and brings offerings and its special weapon of Keris to introduce cultural values in the form of traditional ceremonies and traditional clothes for men and women of Central Java to the community and foreign tourists. There is also the introduction of a traditional weapon of Central Java, namely the Keris, a traditional pride weapon of Indonesians. Low Context Culture (LCC) in scene 5: Introducing the Indonesian and foreign people that Batik is one of Indonesia's precious cultures through the scene of Solo Batik Carnival.

Low Context Culture (LCC) in scene 6 shows the value of a Central Javanese culture, one of which is Wayang so that people see that Central Java has a variety of cultures. Low Context Culture (LCC) in scene 7: showing typical Central Java food with woven that looks delicious while talking and showing the presence of 2 foreigners who try Central Java specialities, showing that Indonesian culture is cherished by people abroad and has heard by foreign countries; therefore it must be maintained.

Low Context Culture (LCC) in scene 8: drinking KukuBima energy makes the Keris feel more excited because KukuBima is an energy drink, and making a keris is not easy because it has to be forged to produce good results. Low Context Culture (LCC) in scene 9 shows the togetherness created at the Arjuna Dieng temple and shows that KukuBima Ener-G brings laughter

wherever and whenever. Low Context Culture (LCC) in scene 10: the men work together to make woven handicrafts. In this case, KukuBima always supports SMEs and handicraft makers to maintain the culture. Low Context Culture (LCC) in scene 11 shows that Borobudur temple is a famous tourist spot in Indonesia and abroad and is one of the tourist destinations in Central Java. With the darkening sky and the appearance of the temple, depicting that it is still beautiful to look at even though the sky has started to darken, it also illustrates the mythical atmosphere that created the Borobudur temple. Low Context Culture (LCC) in scene 12: holding a lantern festival with the surrounding community to introduce more Central Java tourism, especially the Prambanan temple where it is held.

The Visit Central Java 2013 advertisement of KukuBima Ener-G can be seen as a communication effort, namely, marketing communication and cultural communication.

(Kolly, 2013) explains that the study of advertising can be seen from two aspects. The first one is a semiotic process that makes a sign function as a sign, namely representing what it marks. This process is the idea of advertising how the signs in the advertisements represent culture. The second is an effort to influence people to buy a product. KukuBima succeeded in using the idea of cultural advertising in influencing buyers to buy a product and succeeded in helping to preserve Kejawen culture in Central Java and promote these cultures to be known by the Indonesian people. The KukuBima advertisement shows the cultural values of Central Java. Edward T. Hall, through (Bella et al., n.d.), said if "Culture is communication, and communication is culture", then through this statement based on the research studied, it can be seen that marketing communication and culture are very close. Culture influences people in interpreting communication in the form of advertisements that will be sent or messages received as an impression, and culture is also the result of marketing communications that have been carried out as an advertisement to form a thought or change thoughts to preserve culture and view the value of culture.

The advertisement presented by KukuBima Ener-G has a different concept and version of creativity compared to other energy drink advertisements. In a sense, the advertisement is served to display a sign and symbol in which there is a meaning to be conveyed to the public. The discussion of each scene in the advertisement can be included in Low Context Culture or High Context Culture depending on how big the symbol/meaning is displayed.

In the advertisement, the overall Low Context Culture is realized in the intensity of its visual appearance, which directly depicts traditional dances,

regional special weapons, typical food, and tourist attractions such as Borobudur. From the appointments given, including providing direct (explicit) information about the beauty of culture owned by Central Java. Furthermore, with High Context Culture, the whole is realized in the display of implied messages, namely the artist figures who take part in advertisements wearing clothes with the KukuBima Ener-G logo, thus giving a message of meaning to present the brand.

CONCLUSION

The KukuBima advertisement with the theme "Visit Central Java" displays togetherness, the familiarity of the local community with the KukuBima artists, and also reflects the beauty of Central Java, which can be seen from the people's behavior, activities carried out, expressions given, mutual cooperation, and enthusiasm, so that it is not only centered on the brand but also support Indonesia in maintaining cultural originality. This is shown in each scenario which, as a whole, has a good relationship and storyline, and it is evident at the beginning of the ad where people are greeted by the rising sun and in the following seconds shows what activities that interesting and can be done, and the ad concluded with sunset and darkening sky. Advertisements that raise this culture have an implied message in them. This element of Kejawen culture has been explored, and in appearance, Kejawen culture is not directly displayed, but through attitudes, manners, togetherness, smiles as a representation of the Kejawen concept in the KukuBima Ener-G advertisement. This indicates that Kejawen is still remembered and applied in everyday life. This way of advertising is very effective and can be used as a means for stakeholders (government) and private companies to synergize in providing motivation to increase the community's sense of nationalism, increase cultural values, as well as tourism at the same time.

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