

Exploration of Kejawen in "Visit Central Java" version of KukuBima Ener-G advertisement

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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 fact drives companies in Indonesia to reintroduce Indonesian culture through advertising. An example is the Visit Central Java version of the KukuBima Ener-G advertisement explored in this study, intending to take an essential role in contributing to presenting local content that specifically raises the cultural side of Central Java. This study also aims at seeing the cultural values embedded in Javanese society, namely the Kejawen, which is implied in the KukuBima Ener-G advertisement. This study used 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 this study lead to the emergence of a number of Kejawen from the aspect of Low Context Culture and High Context Culture in each advertising scene.

Keywords: *Kejawen; advertising; social code; semiotics*

INTRODUCTION

Indonesia is a pluralistic country with diverse religions, ethnicities, and cultures. The President of the Republic of Indonesia, Mr Joko Widodo explained that Indonesia has 714 ethnic groups (Kompas.com, 2019), which have their own cultures. With its many cultures, Indonesian people become proud and increasingly want to introduce the uniqueness of each existing culture.

Culture is defined as a habit that exists in people's daily lives, consisting of knowledge, belief, art, morality, law, customs, and all of them are a unified set that can be learned (Lumampauw et al., 2021). Every culture is undoubtedly different. This fact is proven in Indonesia, as the maritime

center of Europe, where cultural exchanges occur naturally and cause a diversity of cultures within (Lee et al., 2020). Cultures are meant to be held by their people as a value and etiquette. This concept helps the community perceive the world based on their cultural understanding (Lestari et al., 2021). Cultures may include physical forms that can be seen and held, such as traditional clothes, regional weapons, customs, and a whole series of cultures that could be felt and seen.

Culture also has a dynamic form and often changes with the times. 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 preserving existing heritage and culture so that 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 primarily 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 polite and friendly society (Khakim et al., 2020).

Regarding Javanese culture, there is a belief closely associated with the behavior of its people, namely the Kejawen, 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 Java Island. This teaching often has many meanings, including ritual, art, tradition, and mystical. Kejawen is a culture taught from generation to generation to become the basis or way of life in Java (Setyaningsih, 2020). 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 has been considered a religion for Javanese. It is a collection of perspectives throughout Javanese collective knowledge. Kejawen is also adopted into different religions in Java, such as Islam, Hindu, Buddhism and Christian. Compared to other beliefs, Hinduism is more notable in Kejawen since it arrived way before Islam did. Therefore, this Hindu teaching has a tremendous influence among the Javanese people. They are reinforced by the very famous literary works of Ramayana and Mahabharata, the story that instigates 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).

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 and 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 has become more diverse. It becomes a place to increase creativity by bringing out messages or meanings from advertisements about objective reality and representation.

Using advertisements as intermediary media, coupled with the quality of content from advertisements, KukuBima Ener-G could 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). Many companies use advertising marketing communication strategies to promote a product to the public. They usually use various attractive ads to attract public attention. In addition, the advertisements launched also has many variations, such as social ads, commercial ads, or public service ads, but still with one goal. The advertisements contain a meaning from elements, text, images, signs, and symbols to present an image of a product or brand advertised.

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 spirit to love and be proud of the richness of natural and cultural exoticism of Indonesia (Latukolan et al., 2021). Bringing the "Let's Travel in Our Own Country" series with dozens of advertisements since 2004 brings uniqueness. The advertisements are more about Indonesian art, culture, and nature from Sumatra to Papua, with only a few scenes about the KukuBima Ener-G brand. 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 about "Visit Central Java" in 2013.

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 (Nyagadza, 2020). KukuBima Ener-G, who presented tourism and cultural arts, was included in cultural communication. As Edward T Hall said, 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 to continue to exist for generations (Marta, 2017).

This study used the John Fiske Method to analyze KukuBima advertisements. According to Pah and Darmastuti (2019), Fiske mentions three levels, namely (1) the level of reality (appearance, dress, makeup,

environment, behavior, speech, gesture, and expression) (Arganata, 2018), (2) the level of representation (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, and (3) the ideology's level (individualism, feminism, race, class, materialism, or capitalism)

Edward T Hall's theory with its two cultural contexts was used in the analytical process to analyze how culture was 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 is emphasized on how much an event provides a quantity of information in it, so there is an element of meaning in an event. In other words, the context is not about a meaning in the text (written meaning or words) (Kushananto & Daud, 2019).

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).

METHOD

The research approach used in this research was qualitative with a descriptive method. The purpose of the research was to describe the facts, characteristics, and relationships between the phenomena being investigated systematically and accurately.

According to Prasanti and Indriani (2016), the purpose of qualitative research is to explain a phenomenon as profoundly as possible by collecting the most profound data, which shows the importance of depth and detail of the data being studied. In qualitative research, more in-depth researched data obtained could 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. According to Samiaji et al. (2022), qualitative research is research that intends to understand what is experienced by research subjects, for example behavior, perception, and motivation.

The type of qualitative research used was the Qualitative Basic Theory Method. The primary Theory Method was used to find a theory or strengthen an existing theory by examining the basic principles and rules. In this study, the researchers strengthened Edward T. Hall's Theory and implemented it in the advertisement that the researchers had determined (Shoaybi & Naghashzadeh, 2021). Next, basic conclusions would be made to form a

fundamental principle of a theory or the result of implementing a theory in an object. In carrying out this primary theory method, researchers sorted out phenomena that became the core phenomena and not so that conclusions could be drawn from the implementation of a theory or form a theory (Jing & Tang, 2021). The data collections of this basic theory method were 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 were saturated.

The researchers collected data using the documentation study technique. Documentation studies included text analysis that translated 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 was a review of the KukuBima Ener-G version of the "Visit Central Java" advertisement through John Fiske's analysis. This advertisement video was taken from YouTube and was broadcasted on television in 2013. The observations made in this study were on exploring Kejawen through the KukuBima Ener-G advertisement.

RESULTS AND DISCUSSION

The Visit Central Java 2013 advertisement of KukuBima Ener-G consisted of several Javanese cultures. At seconds 0-30 and 30-1:00, there were a same pattern and 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 description of scene 1 at second 00:00 showed the view of Central Java with its traditional dances and tourists whom the people of Central Java gave an appreciation, and Ade Rai was seen exercising wearing a red KukuBima shirt. Scene 2 at second 00:10 showed the tourist attractions of the Prambanan temple along with the traditional dances of Central Java. This interpretation showed the environment that created the reality of natural beauty in Indonesia. The scene also showed medium and long shoot techniques as a model for advertising documentation. The scene's lighting also used natural light or the sun to further highlight Indonesia's natural and cultural richness. The narration accompanied by music in the advertisement reinforced the inculcation of the ideology of Indonesian nationalism through the first scene of the KukuBima Ener-G advertisement.

The researchers attach the mapping of the first scene using John Fiske's analysis in Table 1 below:

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

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

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 instil in the audience. The combination of the KukuBima Ener-G costume with Javanese theme also helps convey the message of natural beauty in Indonesia. The composition of the first scene in this trailer showed a communicator filmmaker who reflected the friendliness of Indonesian citizens to both local and foreign tourists in order to instil the ideology of Indonesian nationalism to the public.


The second scene in this trailer showed 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 was in the snippet of the next scene in the "Visit Central Java" version of the KukuBima Ener-G advertisement, where there were similarities in planting Indonesian cultural perspectives to the public. The resemblance was seen in the first three scenes, where the traditional clothes of Central Java were presented. Scene 3 at second 00:14 showed a house and two women wearing traditional clothes. Moreover, scene 4 at second 00:20 showed a traditional ceremony in Central Java using traditional clothes and the women carrying offerings, and the men carrying a traditional weapon called Keris.

The two scenes in this trailer showed Indonesian culture's richness as a message model for building the KukuBima Ener-G brand image together with Central Java culture, which became message hybridity in the "Visit Central Java" version of the advertisement. The cultural wealth was 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".

The researchers attach 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's analysis

Scene No	Level of Representation	Level of Ideology
Level of Reality		
	<p>This clip featured animation editing representing a typical palace residence and its traditional attire. The song used in this commercial was titled "Lir-Iilir".</p> <p>The typical palace mansion was the location for this scene.</p>	<p>The ideology shown in this scene was to introduce the history of the palace briefly.</p>
<p>Keraton customs were used in this scenario for appearances and clothes.</p>		



A medium-sized shoot was chosen as the camera technique. Due to the fact that the shot took place outside, solar lighting was utilized. The narrator's voice is mixed up with Lir-Irir music.

The ideology of nationalism shown in this scene was to introduce the traditional ceremonies of Central Java.


The environment was shown by the ongoing traditional ceremony.
 The costumes used were neat and straightforward Central Javanese clothes and natural tone makeup.
 An expression looked quite serious in carrying out traditional ceremonies.

The movement brought traditional ceremonial equipment.

The following screenshot of the KukuBima Ener-G commercial scene was in the scene where there were dancers wearing traditional Javanese clothes called Solonese style of Batik. The atmosphere of happiness could be seen in the dynamics of the dance, which simplified the richness of Indonesian culture. Solo's culture and Batik carnival built the audience's perspective in preserving Indonesian nationalism through two cultural works in the forms of Batik and dance.

Scene 5 at second 00:25 showed the Solo Batik carnival accompanied by dance. The sixth scene was broadcasted with several puppets showing the richness of Indonesian culture. The dynamics of the Wayang and the background of the wayang stage were 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
Level of Reality		
	The camera technique used was medium shoot. Due to the fact that the shot took place outside, solar lighting was utilized. The narrator's voice was mixed up with Lir-Irir music. A typical house served as the scene's	The ideology of nationalism was the introduction of the Solo Batik Carnival.

The costumes used were solo Batik. backdrop.
 The movements performed were traditional dances with happy expressions.
 The makeup looked quite natural and simple.



The camera technique used was zoom in. The ideology of nationalism was to show various kinds of puppets from Central Java.
 Lighting used indoor camera light.
 The background sound was from the narrator and Lir-Ilir music.

The appearances in this scenario were many types of puppets.

The results of the scene mapping from the KukuBima Ener-G advertisement focused 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 showed how the characteristics of the people of Central Java could construct the audience's perspective on the importance of nationalism in Indonesia.

The description of Scene 7 at second 00:30 showed Central Javanese food in a bamboo dining area. There were two foreigners together with one person dressed in red KukuBima, talking and trying the food. Scene 8 at second 00:35 showed Ade Rai with a gentleman wearing black clothes and a traditional headband were drinking KukuBima Ener-G. Ade Rai was trying to make a Keris with the gentleman by putting iron into the fire and forging the iron to mould it into a Keris.

Through the combination of the fourth scene, the audience could interpret that togetherness was built through the visual scenes presented. It also showed the harmonization between different Indonesian community groups, even though only several figures represented the harmonization of certain community groups. The family aspect also helped the process of developing the meaning of the KukuBima Ener-G advertisement, which maintained the continuity of the harmonization of Indonesian community groups.


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

Ideologically, this collection of scenes showed Indonesian nationalism through the togetherness and harmony of the Indonesian people despite the segmentation and differentiation within the community. The interaction with

tourists, the process of forging a Keris, and the consumption of KukuBima Ener-G products by the ad actors helped the process of instilling the ideology of Indonesian nationalism.

The researchers elaborate 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 Fiske's analysis

Scene No	Level of Representation	Level of Ideology
<p>Level of Reality</p>  <p>The environment created was 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 was mixed up with Lir-Illir music. The set showed a classic meal buffet with a range of foods served both indoors and outside.</p>	<p>The ideology of nationalism shown was 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 was medium shot and close-up. Lighting used indoor camera light. The music was "Lir-Illir". The setting in the scene was where the Keris was forged.</p>	<p>The ideology of nationalism shown was upholding togetherness and kinship, shown when the actors drank KukuBima together and helped make Keris.</p>

Scene 9 at second 00:40 showed the tourist attractions at the Arjuna Dieng temple. There was a woman dressed in a KukuBima uniform and children laughing and joking at the temple. Scene 10 at second 00:45 showed gentlemen wearing typical Central Javanese clothes and several people making plaits with two men wearing KukuBima uniforms to help the


manufacturing process.

The ideology of Indonesian cultural heritage beauty was also seen in the ninth scene, where the Arjuna Temple monument was presented to support the text in the advertisement. The visuals showed that Indonesia has many cultural heritages that represent multiculturalism in Indonesia. The correlation between multiculturalism and simplicity was combined by the communicator of the filmmaker of KukuBima Ener-G in developing a message of image building and nationalism to the public.

The scene footage in this advertisement also showed how a harmonious environment in Indonesian community groups could 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 were 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 among the actors who participated in the recording process.

The researchers further elaborate on John Fiske's analytical mapping of the footage from the KukuBima Ener-G advertisement 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 Representation	Level of Ideology
Level of Reality		
	<p>The camera technique used was the point of view and medium shoot. Solar lighting was used due to shooting outdoors. There was a voice-over in this scene. The setting was at the Arjuna Dieng Temple.</p>	<p>The feminist ideology contained in this scene was to show a woman who is gentle, cheerful and has a motherly nature</p>
<p>, with a simple appearance with the white costume. Natural and elegant makeup. The behavior has shown upheld togetherness and showed kinship between the artist and children.</p>		



A harmonious environment was called "gotong royong." Javanese traditional appearance and KukuBima costume. The behavior was full of enthusiasm at work. The movement of the two artists was full of passion and solidarity. An expression offered a sense of happiness and pride.

Medium and long shots were utilized as camera techniques. Since the shot took place outside, solar lighting was utilized. At this moment, there was a voice-over. This scene took place in a forest during the day.

The ideology of nationalism that led to Pancasila could be seen from the togetherness built by upholding the community's prosperity.

Scene 11 at second 00:46 showed the tourist attractions of Borobudur temple. Scene 12 at second 00:48 was at Prambanan Temple, a lantern was held in a festival at night. In addition, there were fireworks at the end.

This scene footage showed 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 correlated with the combination of Javanese culture in terms of clothing and lanterns, which were perceived as Chinese atmosphere. The Borobudur Temple setting also supported cultural hybridity that appreciates religious differences in Central Java (Harry et al., 2021).

Togetherness in releasing the lanterns in the eleventh scene was a factor for the filmmaker of KukuBima Ener-G in providing a nationalist perspective to the audience. The combination of lanterns and togetherness of actors as representatives of Indonesian society supported the process of Indonesia's cultural wealth and cultural negotiations between different community groups. Backlight lighting also showed 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 conveyed a message of preserving Indonesian culture, which is contained in the Borobudur Temple monument. Borobudur Temple was used by the filmmaker of KukuBima Ener-G to convey the importance of preserving Indonesian culture to the public. The enthusiasm in the 12th scene in this advertisement could lead the audience to have an interpretation that society must accept differences with positive actions, not through negative aspects.

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

The researchers attach a comprehensive elaboration of the KukuBima

Ener-G advertising snippet mapping through John Fiske's analysis below:

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

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

The following are the results 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 was the appreciation by the people of Central Java to tourists by giving garlands that showed Central Java culture was very popular with tourists; therefore, it must be maintained and preserved. Low Context Culture (LCC) in scene 2 was 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 was an animation that was presented in the form of 2 women dressing in traditional clothes with the background of traditional houses in ancient times. Low Context Culture (LCC) in scene 4 was a traditional ceremony that was presented in traditional Central Javanese clothes. The actors brought 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. Low Context Culture (LCC) in scene 5 was 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 showed the value of a Central Javanese culture, one of which was Wayang, so that people could see that Central Java has a variety of cultures. Low Context Culture (LCC) in scene 7 showed typical Central Java food with woven that looked delicious while talking and showing the presence of 2 foreigners who were trying Central Java specialities, showing that Indonesian culture was cherished by people abroad and has heard by foreign countries; therefore, it must be maintained.

Low Context Culture (LCC) in scene 8 showed that drinking KukuBima energy made the Keris makers feel more excited because KukuBima was believed as a kind of drink that could upgrade the drinkers' power to make a Keris, which is not easy because it has to be forged to produce good results. Low Context Culture (LCC) in scene 9 showed the togetherness created at the Arjuna Dieng temple and showed that KukuBima Ener-G could bring happiness wherever and whenever. Low Context Culture (LCC) in scene 10 showed the men working together to make woven handicrafts. In this case, KukuBima always supported SMEs and handicraft makers to maintain the culture. Low Context Culture (LCC) in scene 11 showed 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 illustrated the mythical atmosphere that created the Borobudur temple. Low Context Culture (LCC) in scene 12 was shown by holding a lantern festival with the surrounding community to introduce more Central Java tourism, especially the Prambanan temple.

Edward T. Hall, as cited in Furkan & Putra (2015) said that culture is communication, and communication is culture. Based on the research studied, it can be seen that marketing communication and culture are very close. Culture influences people in interpreting communication delivered through advertisements. Messages were received as an impression of the advertisement. In other words, an advertisement can be used to influence public perception toward the value of cultures and build public awareness to preserve the cultures.

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

displayed.

In the advertisement, the overall Low Context Culture was realized in the intensity of its visual appearance, which directly depicted traditional dances, regional special weapons, typical food, and tourism sites. Furthermore, with High Context Culture, the whole advertisement was realized in the display of implied messages, namely the artist figures who were involved in advertisements, wearing clothes with the KukuBima Ener-G logo, thus giving a message of meaning to represent the brand.

CONCLUSION

The KukuBima advertisement with the theme "Visit Central Java" displayed togetherness, the familiarity of the local community with the KukuBima artists, and reflected the beauty of Central Java. The messages could be seen from the people's behavior, activities carried out, expressions given, mutual cooperation, and enthusiasm. Hence, the advertising is not only centred on the brand but also on maintaining Indonesian culture. This was shown in each scenario which, as a whole, had a good relationship and storyline. It was evident at the beginning of the ad where people were greeted by the rising sun, and the following seconds showed interesting activities that could be done. Advertisements that raise this culture have an implied message in them. The element of Kejawen has been explored, and in appearance, Kejawen was not directly displayed. It was implied through attitudes, manners, togetherness, smiles presented 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 increase the community's sense of nationalism, cultural values, as well as tourism.

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