

## The Relevance of Timun Mas Folklore In Marjan Syrup Advertisement 2019

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### Abstract

*The advertisement which raises Timun Mas folklore as an icon was used in the 2019 Marjan syrup ads. The purpose of this paper is to examine how the relevance of Timun Mas folklore to Marjan syrup products. The methodology is qualitative descriptive which the ads are analyzed based on the fact by using persuasive discourse in ads, analyzing the relevance Timun Emas Folklore with Marjan Syrup through the scenes of its creative advertisement. Based on the result of the analysis, the writer found there are symbol differences and similarities that were used in Timun Emas version of syrup Marjan ads from the original story. The differences happened through improvisation of ads creators by adjusting current conditions but is relevant to the original story. The main similarity is on magical things (terasi) that were brought by Timun Mas to defeat the giant. Terasi, an original word from Indonesia, means grateful, the conclusion of this analysis is to build the perception in consumers that the public loves Marjan syrup.*

**Keywords:** Advertisement, Persuasion, Folklore

### INTRODUCTION

Advertising structurally consists of signs, as a combination of image and text, an ad produces information, namely in the form of a representation of specific knowledge. Advertising is effective in influencing people's perceptions about a product; advertising is also one form of marketing communication that has the most significant portion in shaping product positioning. In order to create product positioning (Hamad: 2009: 19), advertisers choose specific product shapes, logos and brands and only use signs including images, words, sentences, songs and music that are considered to represent the tastes of their target market. It is well realized that in marketing communication (in this case advertising) it is not intended to be limited to sending messages about the existence of a product, but rather aimed at instilling particular meanings in the minds of the public about these products.

Ads design with all creativity is a part of applied art must know the target market. The people who work in ads have a law that by understanding and following the potential consumer, so the concept of ads will be accepted readily by the audience, it would be easy to decide the positioning strategy that will be used in creative ads plan. One of positioning strategy is by using the cultural symbol, namely (Kasali:162) trying to identify some symbols that have significance for potential buyers, and it was not used and highlighted by the competitors. Many advertisers use cultural symbols to create a different image in potential buyers of competitors' products.

Local cultural symbols in ads are important because for brands, showing the Indonesian culture is part of strengthening brand equity as a native Indonesian brand. Advertising works on both sides that are supporting national culture while enhancing the image in consumers (Marketing co.id April: 2012). Marjan syrup product is one example of ads that consistently shows local Indonesian culture. Marjan's creative advertisements, which appeared on television during Ramadan (fasting) and Shawwal (Lebaran), from 2003 to 2018, took a creative approach by promoting native Indonesian culture. The advertisements promote cultural realities from various regions, such as Ondel-ondel and Pencak Silat from Betawi, Wayang Cepot and Angklung from West Java, Karapan Sapi from Madura, and Kano Boat race from West Kalimantan. In 2019 the Marjan syrup advertisement raised the folklore of Timun Mas from Central Java. However, some said it was from East Java. Creative Ads Marjan syrup from the creative side is different from other syrup products ads such as ABC syrup, Indofood syrup, Kurnia syrup.

Folklore in advertising is a new phenomenon that needs to be studied. There is a kind of paradox because traditional folklore is present in the advertisements of syrup product which are necessarily products of modern culture. The theme of Timun Mas folklore in the 2019 Marjan syrup advertisement is one of the compelling arguments in this study. Based on that, this article intends to discuss the relevance of Timun Mas folklore in the 2019 Marjan syrup advertisement with Marjan syrup products. This analysis rests on Marjan's syrup audiovisual advertising on social media Youtube. The determination to broadcast on Youtube cannot be separated from the development of new media in this era. Lee and Jhonson (2011: 36) said that the internet is a reality that cannot be ignored by advertisers and marketers.

### **METHOD**

The research method used is a qualitative description that is research based on the facts or using persuasion discourse in ads. The steps are taken by interpreting and describing the message in Timun Mas's version of Marjan syrup ads which is to see the symbolic message in the ads. The analytical method used contextual analysis. Harsanto argued that contextual analysis is a discourse analysis by resting on text that is examined based on the external context that surrounds it, both the situation context and the cultural context (2016: 34). The objectives to seek symbolic meanings, implicit meanings, examine the concepts, values, ideology, culture, myths and others that are produced and reproduced by text makers.

The creative contextual analysis of Marjan Syrup ads in Timun Mas version in 2019 was conducted to answer the relevance of Timun Mas folklore with Marjan syrup products, the analysis was done to find the implicit meanings in the ads that was produced by the creator of Timjan Mas syrup advertising. Analysis referred to the symbols of Timun Mas's folklore in Marjan syrup ads. The analysis is limited through the scenes that were designed in ads and related to the symbols of the Timun Mas story.

### **RESULTS AND DISCUSSION**

Advertising is "magical" because it can transform commodities into a sign of glamor, and the sign presents something imaginary world. Because it is "magical" advertising can hypnotize consumers to consume a commodity. The magic here is inseparable from the ads designer who intentionally make the construction. Construction in ads is a representation of reality in society and finally built into reality in creative advertising (historical analysis of William in Piliang: 1993). One of the realities in Indonesian is Timun Mas folklore and this reality was built into creative ads of Marjan syrup in Timun Mas version in 2019 which aired on television and YouTube.

According to Harris - Creative Director of BBDO Komunika Indonesia, "... *the selection of real culture themes and Indonesian folklore in Marjan syrup advertisements both on television and on the internet (youtube) has the aim that Marjan syrup products are close to the Indonesian people and can be valued by consumers as genuine Indonesian products. ...* ". The statement implies that the positioning to be formed in consumer perception through its advertisements that Marjan syrup is Indonesian syrup. Positioning that is consistently and continuously formed by Marjan syrup has a goal that Marjan syrup products are different from other syrup products.

Folklore is the essence of culture which is passed down by word of mouth. Until now, folklore is still considered as a model of humanity and a guide to human action. Folklore all over the world tend to have the same pattern of stories and moral messages (L.Barkah: Japanology, Vol 2, No.1: 2013: 29). This view implies that in folklore, there is a moral message that wants to be built in the society.

D. Najati (2015) in his research concluded the moral message of Timun Mas' folklore that in a life humans must have a brave attitude, an attitude of compassion and a hardworking attitude. These attitudes are inseparable from Javanese life in general. While the attitudes of the Javanese based on the results of the research data analysis from the short stories Kuntowijoyo (C Astuti: 2017) the findings are about the representation of Javanese' life attitudes, they are: (1) respect, (2) responsibility, (3) obedient, 4) the attitude of cooperation / mutual cooperation, and (5) the attitude of deliberation. From the two studies it can be interpreted that the main human attitude is to do good, which is shown by the attitude of giving affection, working hard, dare to be responsible in every step taken.

After examining the Timun mas folklore from any resources (story book, text book, film and Marjan Syrup Ads), it can be compared the symbols in the storyline, they are:

No	Symbol	Original story of Timun Mas	Timun Mas story in Marjan Syrup Ads
1.	Figure of Timun Mas:	Country girl	Active millennial girl
2	Figure of Giant (Buto Ijo):	Scary giant	Funny giant
3.	Figure of Timun Mas' Parents:	Old parents	Homely parents
4.	The Parents Profession of Timun Mas	Carpenter and farmer.	Fruit seller.
5.	Setting of place:	Jungle	Suburban area
6.	Setting of time:	Long ago	New era
7.	Timun Mas weapon	cucumber seeds, needles, salt and shrimp paste (terasi)	Weapon from durian dan shrip taste ( <b>terasi</b> )
8.	Ending of the story	The giant was dead and Timun Mas lives happily with her parents	The giant lives together with Timun mas Family.
9.	Moral value	Brave, compassion, hard working.	Celebrate the kindness together

Table 1. Comparative Analysis of the Timun Mas Folklore Symbols on the Original Stories and in the Timun Mas version of Marjan's Ads

From the table shows clearly that there is differences in the symbols used in Marjan syrup creative advertisements with Timun Mas's original story. This difference was explained by Haris - Creative Director of BBDO Komunika Indonesia that, "... *the*

*execution of Marjan syrup ads of Timun Mas folklore version was improvised or" remixed "with the current situation. But it is still relevant to the original story of Timun Mas itself. It has the purpose as attracting different messages and is expected to create an audience love for Marjan's ads and syrup ... "*

The audience's love for advertising is inseparable from the persuasive element in ads, Stephen W. Littlejohn (1992: 7) explains that persuasion is seen as a conscious effort to change thoughts and actions by manipulating motives toward the goals set. Then it can be described that all advertisements are persuasive because ads messages try to form, strengthen, or change the perceptions, attitudes, build opinions, touch emotions or raise beliefs in the structure of beliefs.



Marjan syrup of Timun Mas version ads with its creative process of persuasion through visuals, sound effects, music and voice over. in its creative which leads to the formation of relevance between Timun Mas's story messages with Marjan syrup. From table 1 above, there is a symbol similarity in the original story and in the Marjan syrup ads, that is a symbol of a magical object as shrimp taste (terasi) was used by Timun Mas in defeating giant (Buto Ijo). Terasi (Sudaryanto: 2013) according to the definition of the Indonesian Quality Standards, is a type of food flavoring that is solid, has a distinctive odor, fermented shrimp with salt, with or without other added ingredients.





Terasi called diasih, which means "very like". The word *terasih* is believed from the word asih which in Sundanese means love (berita tagar id. Long History of Terasi the Natural Seasoning, Febria Silaen February 2019, downloaded October 25, 2019). By interpretation, The relevance of Timun Mas's story to Marjan's adverts and syrup products is "very loved" message. Creative Marjan syrup ads in Timun mas version has relevance to Marjan syrup products. Marjan syrup wants to build a perception as a syrup that is loved by consumers.

The original story of Timun Mas ended when Timun Mas threw *terasi* to the ground and immediately the ground became living mud that sucked up the body and sank the giant (Buto Ijo) who was tired of chasing Timun Mas. Finnaly, Timun Mas lived happily with his parents. While the remix was made in a creative Marjan syrup ad, the giant (Buto Ijo) who sank in the mud was helped by Timun Mas to get out of the mud. Furthermore, giant ( Buto Ijo )lived peacefully together with Timun Mas's family.

The description of the relevance Timun Mas folklore message in Timun Mas version of Marjan Syrup ads with Marjan Syrup Product is:

**Table 2. The Relevance analysis of Timun Mas Folklore Message in Timun Mas version of Marjan Ads with Marjan Syrup.**

<i>The ending Scene-scene in Timun Mas Version of Marjan Syrup</i>	
	
(1)Timun mas was chased by the Giant	(2) Timun Mas took the terasi as a wepon

 <p>Sampai Timun Mas harus mengeluarkan senjata pamungkas Baru untuk mengalahkan raksasa</p>	
(3) Terasi threw on the ground and change to the mud	(4) The giant sunk in the mud
	 <p>Inilah kisah Marjan merayakan kebaikan</p>
(5) The giant was helped to carry out from the mud by Timun Mas	(6) The Giant and Timun Mas live peacefully together.
<p>Interpretation: The symbol of terasi as a magical object is the similarity of the symbols in Timun Mas's original story and in Timun Mas's version of Marjan syrup advertisement. Terasi comes from the word <b>terasih</b> or very love. The relevance of Timun Mas's folklore icon to ads and syrups Marjan is to build the perception in consumers that <b>Marjan syrup is a syrup that is very popular</b> with the public.</p>	

### CONCLUSION

Advertising by promoting folklore as a big idea in the creative process still keep the relevance of the story with the products offered. The relevance of Timun Mas's folklore to Marjan syrup products in television and youtube as their advertising media is visualized through the scenes in the ads. The relevance of Timun Mas's folklore which in the original story has a moral message that in living life, humans must have a brave attitude, compassion and hard working. People with these attitudes will be loved by many people, the same as the symbol of *terasi* as a magical object that has the meaning as "ter-asih" which means it is very loved. The relevance is that advertising and Marjan syrup products are well-loved by consumers. So the positioning that is trying to be built and formed in the consumers mindset is Marjan syrup as a syrup that is very much loved by the Indonesian people.

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