





Uncovering the Representation of Indonesian Culture: An Analysis of Marjan Syrup Advertisement

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<p>ARTICLE HISTORY Accepted: 1 September 2023 Revised: 28 September 2023 Approved: 21 Oktober 2023 Published: 31 Oktober 2023</p> <p>*Corresponding lambok.president@gmail.com</p> <p> 10.22219/satwika.v7i2.29594</p> <p> jurnalsatwika@umm.ac.id</p> <p>How to Cite: Sihombing, L. H. (2023). Uncovering the Representation of Indonesian Culture: An Analysis of Marjan Syrup Advertisement. <i>Satwika: Kajian Ilmu Budaya dan Perubahan Sosial</i>. 7 (2), 584-592. Doi: https://doi.org/10/22219/satwika.v7i2.29594</p> 	<p>ABSTRACT</p> <p>The efforts to preserve the culture could be done in various ways. Advertisement is one of them. This study aims to analyze the advertisement of Marjan syrup, one of the popular Indonesian syrups that not only attempts to attract customers but also introduce Indonesian culture. To examine how Marjan syrup represents Indonesian culture, the object of the study was taken from @Iklnesia HD YouTube channel entitled “Iklan Sirup Marjan-Tari Betawi dan Sepatu Roda”. The author applies a qualitative approach by finding the dataset through literary works. The author utilizes the concept of Advertisement Kia Brandt and Representation from Stuart Hall to analyze how the Marjan syrup advertisement attempts to represent Indonesian culture especially Betawi culture. The findings show that there are several signs of Betawi culture shown in this advertisement. The representation of Betawi culture could be seen through the existence of Ondel-ondel, trumpet, coconut flower (<i>kembang kelapa</i>), and mask dance (<i>tari topeng</i>) in the ads.</p> <p>Keywords: <i>Advertisement; Betawi; Indonesian Culture; Representation</i></p> <p>ABSTRAK</p> <p>Upaya melestarikan budaya dapat dilakukan dengan berbagai cara. Iklan merupakan salah satu media untuk memperkenalkan budaya. Penelitian ini bertujuan untuk menganalisis iklan sirup Marjan, salah satu sirup populer Indonesia yang tidak hanya berupaya menarik pelanggan tetapi juga memperkenalkan budaya Indonesia. Untuk mengkaji bagaimana sirup Marjan mewakili budaya Indonesia, objek penelitian diambil dari @Iklnesia HD yang berjudul “Iklan Sirup Marjan-Tari Betawi dan Sepatu Roda”. Penulis menerapkan pendekatan kualitatif dengan memperoleh data melalui artikel ilmiah. Penulis menggunakan konsep Advertisement dari Kia Brandt and Representation dari Stuart Hall untuk menganalisis bagaimana iklan sirup Marjan berupaya merepresentasikan budaya Indonesia khususnya budaya Betawi. Hasil dari penulisan artikel ilmiah ini ditunjukkan melalui beberapa simbol dari budaya Betawi. Representasi budaya Betawi adalah Ondel-ondel, terompet, kembang kelapa, dan tari topeng (<i>tari topeng</i>).</p> <p>Kata kunci: <i>Iklan; Betawi; Budaya Indonesia; Representasi</i></p>
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INTRODUCTION

Advertising is a means to promote goods and services known and consumed by the public by providing information about the product (to inform) and influence or persuade the audience ([Widyantama, 2007](#)). Advertisements can also be used to create the image of an institution or company, as well as to justify or persuade ([Bungin, 2006](#)). Advertising is typically defined as the structure and arrangement of non-personal communication through various paid media that contains information about a product (goods, services, or ideas) and is intended to persuade the public to accept that product ([Supriyono, 2010](#)). Advertising is a form of communication with two dimensions: the verbally conveyed content dimension and the nonverbally encoded relationship dimension ([Mulyana, 2007](#)).

Strategies are made to make advertisements as appealing as possible by employing verbal and nonverbal cues with their meanings to engage and persuade consumers to purchase advertised products ([Rafkahanun et al., 2022: 114](#)). According to [Tinarbuko \(2010\)](#), advertising in visual communication design is a sociocultural representation of society and one of the manifestations of culture in the form of products of values that are valid at a particular time. The visuals used in advertising can be used as a reflection of the public sphere ([Tinarbuko, 2010](#)). [Candra \(2013\)](#) argues that every advertisement has a method for representing and conveying meaning to consumers. In addition to beauty and creativity, advertisements are always adapted to the context and current moment in society in order to be appealing and simple to remember.

To advertise the products, company needs to use media. The media holds a strategic position within society. The media becomes a forum for varied ideological representations. As stated by Gramsci in [Sobur \(2006: 30\)](#), the media is the battleground for competing ideologies. The media can serve as a tool to construct cultural and dominant ideologies in the interest of the dominant class, and it can also serve as a tool for the oppressed class to construct cultural and ideological competition.

[Widyahening \(2015\)](#) believes that the media play an essential role as an institution that shapes public opinion because they can also develop into a group of pressure or imagery empirically integrated into the context of life. People can learn to acclimatize to their environment through media. Media has evolved into a communication instrument. One of the media that is often used for advertising is television (TV). It has audiovisual

properties that make the message exhibit more appealing to the public ([Rahayu dkk, 2021](#)).

Marjan is one of the Indonesian syrups advertised on TV. In 1975, PT Suba Indah, a food and food manufacturing enterprise, produced Marjan syrup. PT Suba Indah's main office is located in Jakarta, Indonesia. This enterprise was founded by M. Kurnia and was based on the desire to import food and beverages and have laborers. In the operation of its business, PT Suba Indah collaborates with Co-Ro Food Company, a Danish firm, to produce Sunquick fruit beverages. After that, they expanded into producing Marjan syrup and Farm House sausage. PT Suba Indah began listing its shares on the Indonesia Stock Exchange in 1991 but was delisted in 2008 after being declared insolvent in 2007 ([R. Rahayu, 2023](#)).

In 2002, five years before filing for bankruptcy, PT Suba Indah sold Lasallefood, its food and beverage manufacturing division. PT Lasallefood's headquarter is in Cimanggis, Depok, West Java. Lasallefood manufactures PT Suba Indah's loose products, Sunquick and Marjan. Lasallefood did not stop there; it expanded into sauce products with the well-known Del Monte brand, mayonnaise, and food condiment products with the Maestro brand, and Coffee Drinks with Grass Jelly and Chocolate Drink with Grass Jelly with the Del Monte brand as well ([Rahayu, 2023](#)).

Marjan syrup is always advertised during Ramadhan. As it is always advertised every Ramadhan, this syrup is always depicted as a symbol of Indonesian identity during Ramadhan. The uniqueness of this syrup is that it always brings the sense of religion and tradition or culture. It could be seen in Marjan's ads entitled, "Tari Betawi dan Sepatu Roda Part 3". The source was taken from @Iklanesia HD YouTube channel. In this ads, it could be vividly seen that the ads attempts to introduce and show several parts and symbols of Betawi culture. Hereby, in this study, the author is interested in analyzing how Marjan syrup advertisement represents Indonesian culture through the symbols or signs appeared on its ads.

To examine how Indonesian culture especially the Betawi tradition or custom is represented, the author utilizes two concepts. The first is the Advertisement theory from Kia Brandt. The second is the theory of Representation from Stuart Hall.

First, in the context of advertisement, in order to attract people's attention, advertising must be inventive and creative. This frequently entails using startling communications, creative videos, and other elements that distinguish the ad from others on the market. The

objective of both forms of media has been to elicit precise emotions and ideas from an audience in particular ([Brandt, 2017](#)).

Constantly, there is interaction between brands and consumers. There are advertising initiatives and genuine involvement. People desire more than just information; they desire to be empowered. If a user feels connected with a brand, it is as if the brand offers a concept of genuine value to the customer's life. In social networking sites, brands must offer consumer service. Engagement is an issue that marketers must carefully evaluate ([Brandt, 2017](#)). In this sense, the author views that Marjan syrup advertisement is always engaged with the needs of Indonesian people during Ramadhan.

The second concept that the author applies in this study is the theory of Representation from Stuart Hall. Hall (1997) contends the idea that representation holds considerable cultural significance. A comprehensive notion, "shared experience," encompasses this culture—agreement regarding the exact expertise, programming language, and idea used to characterize the representation. The representation enables us to provide meaning in facts with or a series of relationships between things, people, objects, events, abstract concepts, etc., as well as in our system concept, i.e., our conceptualization ([Handayani, 2019](#)). In addition, individuals employ to convey an opposing viewpoint ([Sihombing & Lestari, 2022](#)).

As Hall (1997) proposed, the constructionist perspective posits that individuals actively construct meaning through the language they utilize. Additionally, Hall defines representation as "the process by which the desired meaning is developed through the integration of language." Thus, there is an intricate relationship between discourse evaluation, the study of philosophy, and the research of images. On the contrary, the significance derived from representing a particular entity results from its ideology. Stuart contends that concepts are formed and developed via representations, wherein occurrences manifest themselves visually and verbally. The visual representation system encompasses discrete concepts and techniques for structuring, supplementing, and categorizing thoughts and ideas, in addition to various interactions and complexities ([Supandi, 2017](#)).

There are several studies that have been conducted. The first is the research conducted by ([Zahra, 2023](#)). The analysis utilized in this study is based on John Fiske's semiotics, with the Marjan syrup advertisement as the study object. The local wisdom in the advertisement is analyzed in terms of its levels of actuality, representation, and ideology. Level of Reality, i.e., encompasses aspects of appearance, environment, body

movement, and expressions. In the ads of Marjan syrup "Dewi Sri the Protector", the codes in advertisements represent culture through camera aspects, lighting, music, and sound. There is local wisdom ideology, harmony, and morality at the level of ideology. Local knowledge is part of a culture society handed down from generation to generation, such that its nature cannot be separated from the language of the community ([Zahra, 2023](#)).

The second research was conducted by [Sari and Rahayu \(2023\)](#). Utilizing the concepts of denotation, connotation, and myth, the present research sought to decipher the intent and significance of the Marjan 1442 H advertising. The study employed a qualitative and descriptive method, and the commercial served as the source of information. According to the outcomes, the denotation significance of the commercial was a new character called Reogman, who united to uphold harmony and safety within the community by beating the Codot Bati villains. The connotation of unification for upholding harmony and safety is cooperation and accomplishment. The mythic significance had been to uphold unity and cooperation in society as a whole, as union is not just an indicator of power but additionally essential to existence. The advertisement aimed to assist one another, keep harmony, and collaborate. A united society will exist in tranquility and unity, devoid of hostility and divisions. Togetherness, mutual assistance, and collaboration are crucial to the continued functioning of civilization and are essential to harmonious relationships and peace ([Sari & Rahayu, 2023](#)).

The last research sample is taken from [Jannah \(2020\)](#). This study aims to determine the moral message contained in advertising impressions and to analyze semiotics from the denotation side of mythical connotations in the Marjan syrup advertisement in the Ramadan 1442 H edition using Roland Barthes' semiotic theory. The research method employed is qualitative descriptive research. The author notes the advertisement before analyzing the symbols in the form of scenes, visuals, and text. This study demonstrates that advertisements containing a moral message in the form of education about local wisdom, preventing jealousy, establishing brotherly communication, and educating sincerity can encourage the creation of benefits. Then, based on Roland's analysis, it has a denotational meaning, namely that the older brother's resentment at seeing his younger brother receive the throne from the king led to negative outcomes. This advertisement advises individuals to rid themselves of jealousy and resentment toward their siblings, as these emotions can lead to

negative outcomes. The mythical significance of this advertisement includes having a pure, genuine heart and accepting the flaws of others with grace ([Jannah, 2020](#)). Meanwhile, in this study, the author focuses on analyzing the representation of Indonesian culture especially Betawi in Marjan syrup advertisement. The author wishes that this study could contribute to the field of Communication and Cultural Studies especially for further researchers who are interested in analyzing Indonesian culture in the form of advertisement.

METHOD

To examine how Marjan syrup advertisement represents the Betawi culture, the author did several stages. First, the author took the object of the study at @Iklanesia HD YouTube channel entitled “Iklan Sirup Marjan-Tari Betawi dan Sepatu Roda”. The author selected this YouTube channel over others as it has 228 million subscribers. The author views that this YouTube is representative enough to be used as the object of the research. Then, the author chose the title “Iklan Sirup Marjan-Tari Betawi dan Sepatu Roda” as it has variety of symbols or signs of Indonesian culture especially Betawi. Second, the author selected several scenes or sequences of action in the video that show the identity of symbol of Betawi culture. In selecting the scenes, the author also provided the exact minutes that show particular cultural symbols or signs of Betawi culture on the Marjan syrup. Then, the author analyzed the pictures or scenes and also comments of the viewers about the advertisement. Next, the author analyzed them by applying the concept of Advertisement from Kia and the theory of Representation from Stuart Hall. The last, the author drew a conclusion from the analysis.

RESULTS AND DISCUSSION

To analyze how Marjan syrup advertisement entitled “Iklan Sirup Marjan-Tari Betawi dan Sepatu Roda” represents one of Indonesian culture particularly Betawi, the author breaks down the analysis into several points.

The first analysis could be seen in Figure 1, minutes 0:09 to 1:02. The Marjan syrup above was taken from @Iklanesia HD YouTube channel. This channel has 228K subscribers. This video was seen by 95K people with 36 comments. In [Figure 1](#), it is clearly shown that the advertisers attempt to introduce and show Indonesian identity through their product ads.

Referring to the concept of advertisement offered by [Brandt \(2017\)](#), he argues that advertisement entails using startling communications, creative videos, and other

elements that distinguish the ad from others on the market. It is clearly seen that the advertisers create their advertisement creatively by showing Indonesian giant puppet, ondel-ondel. This ads is different from the other syrup ads as it contains creativity and cultural signs. Aside from it, this ads has successfully constructed a special meaning of Ramadhan. Based on the author’s over view, this syrup brand is always identical with togetherness among moslems during Ramadhan. This point of view is also supported by [Brandt \(2017\)](#) that brands must offer consumer service. Engagement is an issue that marketers must carefully evaluate. In this context, Marjan has been successfully engaged the customers especially Indonesians. They are able to create people aware about the special Indonesian product during Ramadhan.



Figure 1. Ondel-ondel (Source: @Iklanesia HD Youtube channel)

In the aspect of representation, as [Hall \(1997\)](#) stated, the representation holds considerable cultural significance. It enables us to provide meaning in facts with or a series of relationships between things, people, objects, events, as well as in our system concept ([Handayani, 2019](#)). From this viewpoint, the author interprets that the representation concept provides people’s understanding with various perspectives towards the object or concept to give cultural significance. In this context, Ondel-ondel could be interpreted differently by different people. However, in this context, the author views that Ondel-ondel could be considered as cultural symbol of Jakarta particularly Betawi tribe. Ondel-ondel serves as an art and identity Betawi. As stated in Governor Regulation No. 229/2016, Paragraph 28 of Article 1 indicates that the Betawi Cultural Institute shortened LKB, is a Betawi culture organization from and by the Betawi people for the sake of Betawi society, as verified by the state governor of DKI ([Kusuma, & Susetyo-Salim, 2019](#)).

Getting closer to cultural significance, Ondel-ondel is a form of artistry that originated in the Jakarta region. The origin of this craft starts with the tale of a community afflicted by an epidemic of cutaneous illness; the residents create a big doll sign for warding off bad and wicked spirits. Giant dolls

are conducted throughout the village, and a unique ceremony is carried out. The name for the puppet is ondel-ondel ([Kustopo, 2008](#)).

Ondel-Ondel is a pair of sizable dolls measuring about two meters in height. A depiction of the male Ondel-Ondel reveals a red visage, mustache, and teeth. In contrast, the female Ondel-Ondel is depicted with a pale complexion. An Ondel-Ondel performance incorporates a festive attire comprising three distinct sections. The upper portion comprises the apex of the cranium, while the body and extremities comprise the middle and lower portions, respectively ([Purbasari, Carolina, & Marianto, 2022](#)).

Before receiving the name Ondel Ondel, this huge puppet was known as "barongan." The surname Benjamin Sueb has contributed to the rise in popularity of Ondel Ondel. Ondel Ondel was initially made to depict forebears who could ward off bad spirits; nevertheless, in nations with a Muslim population, the puppets now serve as decorations. As Mr. Juwahir stated regarding the history of Ondel Ondel, he was fully aware of this fact, as the creative space he presently possesses is an inherited property. In past times, Ondel Ondel was always connected to the realm of magic. At first, Ondel Ondel had represented community guardians against all threats, risks and diseases. The response to why the Ondel Ondel visage appears so creepy is thus provided. A rumour is prevalent among the residents that every single inhabitant was infected in an area once struck by a widespread outbreak of illnesses such as smallpox. To eliminate the situation, a barongan ceremony must be performed ([Kusuma, & Susetyo-Salim, 2019](#)).

After experiencing the evolution of the period, Ondel Ondel is now used for conventional rituals such as weddings and circumcision. Moreover, Ondel Ondel has become present at important occasions such as Jakarta's centennial festivities, New Year's Eve, Indonesia's Independence Day, etc. Both public and private organizations frequently seek out Ondel Ondel to participate in events. Indirectly, Ondel Ondel's art significance serves as material for amusement ([Kusuma, & Susetyo-Salim, 2019](#)).

At this point, Ondel-ondel is no longer utilized in magical ceremonial repellents; when an Ondel-ondel occurrence appears on sidewalks, the Betawi exclaim "ngicrik." Individuals carry a music player to accompany the gigantic doll as it dances and travels from location to location as it performs Ondel-ondel. Overall, this gigantic doll depicts Ondel-ondel. Although the gigantic doll performs and moves about, a person is responsible for requesting payment for the spectacle ([Kusuma, & Susetyo-Salim, 2019](#)). From its context, the author views that Ondel-ondel is a symbol of Jakarta specifically Betawi culture.

For further discussion, Ondel-ondel consists of the following parts: 1) Head, with a crown adorned with

depictions of a peacock/hong, dragon, lily flower, plum blossom, and shamrock. As a representation of the Sunda Kelapa geographical area, above the skull of the ondel-ondel is a coco blossom formed, including an ensemble of leaves from a coconut ([Gumelar et al., 2021](#)). 2) The face of the masculine crimson ondel-ondel doll represents power, strength, bravery, and a tough personality. The white female ondel-ondel doll's visage represents innocence, gentleness, openness, and grandeur. 3) Costumes for male ondel-ondel dolls consist of a sadariah or ujung serong. At the bottom, utilize a jamblang scabbard. On occasions like this, a square-patterned cunin skirt is tied in the shoulder area. The figurine is dressed in a kebaya. Utilize a headband with flower and animal designs for specific occasions ([Gumelar et al., 2021](#)).

From the advertisement posted by @Iklnesia YouTube channel ([figure 2](#)), there are several comments that could be discussed further.



Figure 2. Comment on @Iklnesia Youtube Channel

The comments above which are taken from @Iklnesia HD show that most of the viewers like the advertisement from Marjan syrup. The author views that they like the video ads because it contains cultural values especially introducing Betawi culture that must be preserved by all Indonesian people. In this sense, the author views that Marjan syrup ads attempts to make Indonesian people aware that they should love and preserve Indonesian culture as Indonesia is full of uniqueness and cultural values.

The next observation is in [Figure 3](#), minutes 0:16 to 1:02. In [Figure 3](#), we can see people blowing the trumpets and *tanjidor*. According to ([Encyclopedia, 2023](#)), the trumpet, French trompette, or German Trompete, is a metal wind instrument that vibrates lips toward a cup-shaped resonator. Ethnographers and cultural anthropologists apply the term trumpet to refer to any lip-vibrating device made of the horn, conch, reed fibre or hardwood with a horned or gourd chime, along with the Western metal device. Technically, a trumpet differs from the instrument in that a third of the

trumpeter's tube length is cylindrical, and a third is a cylinder. In contrast, the instrument's tubing is the other way around. Both varieties can be encountered on every continent. Non-Western lengthy horns are as widely distributed as the *kakaki* of West Africa, the Persian and Arab *nafr*, the *laba* of China, and the dazzling *dung-chen* of the Tibet Autonomous Region of China ([Encyclopedia, 2023](#)).



Figure 3. Trumpet and Tanjidor (Source : @Iklanesia HD Youtube channel)

The metal trumpeter originates from the second century BC in Egypt, for example, when it served as an insignificant religious or war tool emitting only one or two sounds. Used in multiple forms as a weapon of war and occasionally civilian signal instrument — as the straighter Greek salpinx, similar to the Roman tuba, and the ancient Roman lituus, an upright device with an inverted ring — it rose to popularity as an instrumental piece during the Middle Ages. Subsequent forms comprised the handcrafted horn of the 16th to 18th centuries and the contemporary vent trumpet after the 1815 discovery of the valves ([Encyclopedia, 2023](#)).

Meanwhile, *tanjidor* is a symphony consisting of Western musical instruments, especially wind instruments. *Tanjidor* is a practice of Betawi artistry that bears the form of an ensemble or grouping of instruments performed concurrently by an ensemble of individuals to produce lovely sounds ([Maulana, 2021](#)). In Indonesia, *tanjidor* became popular in the second half of the nineteenth century, particularly in 1820. Based on the research, Augustijn Michiels, more commonly known as Mayor Jantje, first used it in the Citrap area, now known as Citeureup ([Lestari & Sihombing, 2022](#)). According to reports, he had an important effect on establishing the Tanjidor orchestra. The household of Mayor Jantje was very wealthy. Since he possessed an extensive amount of land with luxurious houses, he also possessed a large number of native enslaved people. The senior officer then established Het Muziek Corps der Papangers to locate an individual who could play the musical instrument he brought with him. Unexpectedly, the performers had been their servants. He contacted a

Dutch music instructor to teach his captives how to play songs ([Maulana, 2021](#)). These captives performed musical instruments from Europe, such as the Turkish tambourine, French trumpets, bass drums, and saxophone. Mayor Jantje frequently asked for his band's performance when arranging parties or dinners. 1860, when enslavement ended, these formerly enslaved people founded *Tanjidor*, an ensemble group with a constant singing approach. *Tanjidor* expanded from there to the outer limits of Jakarta, such as Depok, Cibinong, Citeureup, Jonggol, Parung, Bogor, Bekasi, and Tangerang, where it eventually became popular and well-established ([Maulana, 2021](#)). The *Tanjidor* ensemble then sang Dutch tunes with a Betawi dialect. The *Tanjidor* group then started singing Jakartan tunes, including *Jali-jali*, *Surilang*, *Kicir-kicir*, and *Cente Manis*, as well as Sundanese ballads, including *Kang Haji*, *Daun Pulus*, and *Sulanjana* ([Maulana, 2021](#)).

The last analysis is taken from [Figure 4](#).



Figure 4. Mask Dance (*Tari Topeng*) and Coconut's Flower (*Kembang Kelapa*) (Source : @Iklanesia HD Youtube channel)

In [Figure 4](#), we can see a woman playing a roller-skate and she was wearing a mask. It is called *Tari Topeng*. According to [Hall \(1997\)](#), individuals deliberately construct meaning through their language. From this perspective, the author views that the meaning that Marjan advertisers attempt to construct is the uniqueness of Betawi culture. As mentioned in [Figure 3](#), the woman in the picture was dancing a mask dance. The dance field upholds the following customs: mask flower headwear, *toka-toka* (chest), *ampreng* (stomach to bottom), batik skirt, *andong* (transparent skirt that closes over the batik skirt; commonly referred to as *tampol*), and shawl. All of these are customizable to suit the preferences of the taste group party, including pattern, color, and materials ([Muhtarom et al., 2018](#)).

In closer analysis, the Betawi Mask Dance was created in 1930 by Mak Kinang and Kong Djioen ([Nailasalma, 2020](#)). The development of this performance, which originated at the Betawi community edge (Betawi Ora), drew inspiration from the Cirebon

mask dance. Betawi is believed to ward off peril and catastrophe at the outset of the Mask performance. As suggested by its name, this performance is performed wearing a mask. Since prehistory's earliest days, this has existed as an ancestral legend-inspired performance. There is speculation that this mask is connected to entities revered by certain tribes as gods. Subsequently, it is possible to demonstrate that the masquerade dance depicts diversity (Akanfani, et.al., 2022).

Another cultural context that could be seen in Figure 4 is the coconut's flower or usually known as *kembang kelapa*. According to (Yanuar & Mulyana, 2019), Betawi face masks are an ancient form of art of the ethnic group Betawi, which features three types related to the performing arts: theatre, dancing, and song. Together, all three of these components generate an artistic idea that captures the Betawi community's cultural traits. Not only are Betawi masks regarded as performing arts, but also amusement (Yanuar & Mulyana, 2019). Indirectly, however, there is a technique of communicating life principles to a supportive group through movement, speech, and sonic elements. Observing the media, providing worth associated with elements like action and sound could be clearer to translate or comprehend directly for performing appreciators. Touching and comprehending this dimension remains extremely difficult. However, the speaking procedure or conversation that takes place among theatre performers (play) is the beginning place or key to conveying value to the audience (Yanuar & Mulyana, 2019).

Meanwhile, *kembang kelapa* (coconut's flower) is constructed using oil-based paper. Throughout its history, the *kembang kelapa's* ornamental form has shown many variations in purpose and position. In different contexts, the *Kembang kelapa's* form is not set. Several columns can be set in any available spot or suspended from the roof; others are powered with electrical power to generate beautiful coco flowers at nighttime (Sumarni, 2018).

Sumarni (2018) also highlights that *kembang kelapa* holds a significant philosophical meaning: people ought to have equally valuable as coconut palms. None of it on the tree is pointless, like the roots, fronds, and hoes. The concept was then expanded to suggest that regardless of social standing, humanity must be fostered and expressed in an alive, open, beneficial to everyone, and concise way. Consequently, anyone in charge in "Bumi Kalapa" or Batavia must uphold solidarity, transparency, integrity, dignity, and human rights (Sumarni, 2018). Thus, the author views that *kembang kelapa* and *tari topeng* are the symbols of Betawi culture.

CONCLUSION

To conclude, Marjan syrup advertisement does not only attempt to attract consumers but also convey meanings. The advertisement for Marjan syrup initiatives could make Indonesians conscious of the distinctiveness of Indonesian culture. It was evident using numerous images in their commercials. They adorn their advertisements with symbols, including Ondel-ondel, *kembang kelapa*, trumpet, *tanjidor*, and mask performance. These representations represent Betawi culture, which people in Indonesia must maintain. Every Indonesian is responsible for the culture of Indonesia.

The author realized that there are limits to this study. This investigation was limited to a few icons or objects of the Betawi society. Many more symbols could be examined in more depth. Furthermore, the author observed that this research requires more information and evaluation. It is believed that more academics will analyze the symbolic meanings of the Betawi through extra advertising. Separately from its shortcomings, the author hopes that the findings could be helpful to the Cultural Studies or Humanities Department so that future scholars can conduct further studies on the Betawi custom.

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