

## Archipelago's Strategy in the Authentic Culinary Banyumas Video Clip (Visual and Cultural Aesthetic Analysis)

Ferdinanda<sup>1</sup>, Galih Putra Pamungkas<sup>2</sup>, Riri Irma Suryani<sup>3</sup>

<sup>1,2,3</sup>Institut Teknologi Telkom Purwokerto, Indonesia

[ferdi@ittelkom-pwt.ac.id](mailto:ferdi@ittelkom-pwt.ac.id)

### Abstract

*The existence of traditional culinary is now starting to be difficult to find in the community, including traditional culinary Banyumas, which has a variety of traditional cuisine, including Gethuk Goreng, Lanting, Nopia, Soto Sokaraja, Jenang Jacket or Wajik Klethik, Kraca, Mendoan Banyumas, Jalabiya, Intil, Badeg, Soft and a variety of other traditional foods and drinks. As a generation that is close to technology and information, culinary producers must of course focus on the younger generation segment as their target. This is also supported by the presence of social media which facilitates the distribution of information to target consumers. The video clip titled Banyumas Authentic Culinary (BAC) is a 2-minute video circulating on social media Instagram. This clip was first published in mid-September 2021, and was able to attract more than 20,000 viewers within 3 days of being published. BAC focuses more on visualizing details of several traditional Banyumas culinary specialties. The BAC video will be analyzed descriptively in dark and light colors, contrast guides, rhythm guides, creativity theory, aesthetic form theory, and cultural integration.*

### Keywords

strategy; authentic culinary; video clip



## I. Introduction

Banyumas is one of the regencies in Central Java, with Purwokerto as its capital. Banyumas is also synonymous with ngapak language. There are various culinary specialties from Banyumas district: fried getuk, mendoan, soto sokaraja, and many others. Besides culinary, there are also natural and historical tours such as Baturaden, Curug, Kendalisada Campground, Museum Jendral Sudirman, and many more. Not to forget, Banyumas also has a unique batik, name is Banyumasan batik.

Promotion strategy is a concept that is close to communication science. In the promotion, there are various forms of communication learned in communication science such as advertising, publicity, communication from mouth to mouth, personal sales, and direct marketing (Amin, 2019).

Many efforts to preserve a culture. The main thing that needs to be encouraged is to promote the culture complete with aesthetic elements so that the audience becomes entertained and interested in culture. Promotion of culture, including the results of culinary culture, can be made in works such as; films, paintings, cinematic videos, etc. According to Eric Newton (1950), the beauty of a job is in the form of a series of symptoms that, when absorbed by the senses and then transmitted to the power of thought, can evoke responses from accumulated experience.

Traditional culinary is now starting to be challenging to find in the community, including the conventional culinary of Banyumas. The district which is included in the administrative area of Central Java Province has a variety of traditional culinary delights,

including Gethuk Goreng, Lanting, Nopia, Soto Sokaraja, Jenang Jacket or Wajik Klethik, Kraca, Mendoan Banyumas, Jalabiya, Intil, Badeg, Softan and various kinds of food- other traditional drinks. Based on the researcher's observations, some types of conventional culinary are not even known by some Banyumas people (especially the younger generation) that these culinary are typical of their place of origin.

Various factors cause the declining popularity and existence of the Banyumas traditional culinary. One of them is the presence of ethnic cuisine conceptualized more attractively, with the main target being the younger generation. As a generation close to technology and information, culinary producers must focus on the younger generation segment as their target. This is also supported by social media, which facilitates the distribution of information to target consumers. As for traditional culinary, most of which still apply conventional methods in marketing, they are increasingly vulnerable to being squeezed.

The video clip titled Banyumas Authentic Culinary (BAC) is a 2-minute video circulating on several Instagram social media accounts, one of which is @instapurwokerto [https://www.instagram.com/tv/CT7HcszAnZ1/?utm\\_medium=copy\\_link](https://www.instagram.com/tv/CT7HcszAnZ1/?utm_medium=copy_link). This clip was first published in mid-September 2021 and attracted more than 20,000 viewers within three days of being published. BAC focuses more on visualizing details of several traditional Banyumas culinary delights: Fried Gethuk, Mendoan, Soto Sokaraja, Tempe Chips, Jalabiya, and Badeg, Jenang Jacket, Kraca, Nopia and Cimplung. The presence of this advertisement is undoubtedly one of the efforts to publish Banyumas traditional culinary on social media.

## **II. Research Method**

In terms of content and theme, BAC contains an introduction to Banyumas Regency, starting from iconic corners to the culinary specialties of Banyumas Regency. The content and the video's central theme are culinary specialties of Banyumas Regency, including fried getuk, mendoan, soto sokaraja, tempe chips, nopia, jenang jacket kraca, badeg, jalabiya and cimplung. The BAC video will be analyzed descriptively in light and dark colors, contrast guides, rhythm guides, creativity theory, aesthetic form theory, and cultural integration.

## **III. Results and Discussion**

### **3.1 Light Dark Appraisal**

Color is a visual element that gives nuance to creating works of art (Lian Gie, 1996). In terms of light, the dark color itself is related to light. The beginning of the video shows a view of Banyumas Regency from above and looks like a mountain from above. In the frame, one frame is visible to all the existing objects. This can represent the beauty of Banyumas district, where the portrait of Banyumas district was recorded on a sunny day as if giving a beautiful and calm atmosphere. Next, visualize the Gada Rujak Polo monument and the General Gatot Subroto monument.



*Figure 1. BAC video clip (source: @instapurwokerto, 2021)*

Monument to General Gatot Subroto riding a horse. Dark colors and recorded on a sunny day clearly show General Gatot Subroto's valor. He is one of Indonesia's freedom fighters. In other words, this is a way to commemorate the services of the warriors. After briefly showing several points in Banyumas district, this video focuses on authentic Banyumas cuisine, which includes Getuk Goreng, Mendoan, Soto Sokaraja, Tempe Chips, Nopia, Jenang Jakel, Kraca, Badeg, Jalabiya, and Cimplung

### 3.2 Contrast Alloy

Contrasting alloys result from sharply different alloys of elements (Lian Gie, 1996). This has a distinct impression from every culinary in the video. The contrast between Getuk Goreng and green is suitable and not too much. A brown table follows Getuk Goreng, which is brown in color. Plus green banana leaves as the base for Getuk Goreng and traditional green glasses.



*Figure 2. BAC video clip (source: @instapurwokerto, 2021)*

Everything seems to harmonize with producing the right mix of contrasts. It looks good in shape itself, and nothing is too long, short, big, or small. In contrast, the sharpness is visible Getuk Goreng itself and the texture. So the contrast combination found in the Getuk Goreng dish produces a stunning and not excessive impression.

The contrast combination on the mendoan also looks good. The colors combined are quite a lot. The materials placed next to the mendoan have a natural color. In other words, they cannot be changed. However, the soy sauce container's color does not help the soy sauce's sharpness. Black soy sauce and dark brown container. This gives the impression that the soy sauce blends with the container and doesn't seem to provide the delicious impression of soy sauce. The elements of contrast are sharp contrasts. The container can be replaced with white, for example, so that the soy sauce is visible and can stimulate the audience's interest. Meanwhile, in terms of shape and sharpness, they are in harmony. Mendoan is quite dominant and not too big. So the overall contrast blend is appropriate, but it is necessary to adjust the color of the soy sauce container to make it look more attractive.

In one bowl, Soto Sokaraja displays many colors. As a consequence that too many colors will spoil the composition. The color of the crackers that are sown is quite a lot and covers the contents of Soto Sokaraja. In addition, the materials around Soto Sokaraja are also of various colors but can produce a harmonious combination of contrasts. In terms of

form, it looks contrasting and looks balanced. Meanwhile, the contents of Soto Sokaraja are apparent, such as sprouts, scallions, and others. The splash of Soto Sokaraja sauce gives the impression of how delicious the Soto Sokaraja seasoning is. It aims to provide its charm. So the contrasting mix in Soto Sokaraja needs improvement in the color of the crackers sprinkled on the bowl so that it doesn't seem too overwhelming.



*Figure 3. BAC video clip (source: @instapurwokerto, 2021)*

Tempe Chips have a reasonably sharp contrast mix and don't seem excessive. In the beginning, the Tempe Chips are split into two, aiming to display the Tempe chips' savory taste. A touch tool such as breaking Tempe Chips can provide traction. In terms of shape, Tempe Chips are pretty large and visible. The contrast combination of Tempe Chips in terms of color, shape, sharpness, and touch produces a composition that can attract fans.

Furthermore, the contrasting blend in Nopia seems quite simple in terms of color. There are only two colors, namely white and brown. Although only two colors but Nopia looks very clear. In terms of form, it is pretty contrasting and can produce an exciting sensation. So Nopia's contrast guide in color and shape seems simple but gives it its charm.

The contrasting combination of Jenang Jacket colors looks distinctly different but produces an attractive Jenang Jacket. All objects around the jenang tend to be brightly colored. While the Jenang Jacket is dark brown in color, which is covered with transparent plastic, it produces a Jenang Jacket that stands out. The two objects behind the Jenang Jacket are more significant in texture or shape. So the combination of colors and conditions on the Jenang Jacket makes a considerable difference and gives it its charm.

In Kraca, dishes can be seen as a perfect blend of contrasts. Processed Kraca, which is black combined with a white bowl, makes Kraca visible. Meanwhile, the ingredients around Kraca tend to be brown in color, but the shallots and lime leaves make the difference so that the colors look more contrasting but still harmonious. The shapes of all the objects in the bowl and around it are quite the opposite. Meanwhile, when the meat is removed from the shell, it gives the impression of enjoyment of Kraca cuisine. So you could say Kraca's dish is the best dish from the others. They start in terms of color, shape, and sharpness.

Next, the combination of contrasting colors in Badeg reflects freshness. Generally, young or green coconut is identical to coconut ice. There is a coconut green color, a white color, and coconut water contents. The moment of pouring coconut water into the glass and the close visual of the melting ice water represents the freshness of the coconut ice. Running coconut water shows the flow of coconut water, and ice cubes themselves can attract attention. In terms of shape can be seen the difference. A large enough coconut, a glass that is neither too small nor too big. Plus, the sharpness of the coconut water is visible. So the contrast guide on the badeg successfully represents the drink's freshness.

The combination of colors and shapes in Jalabiya is quite different from its objects. From a diminutive form but served in large quantities and neatly arranged, it gives the impression that it is not too small. At the same time, the resulting color is quite evident because behind Jalabiya there are black and brown colors which are dark so that the

Jalabiya color will be visible. Furthermore, the sharpness is reduced from a distance because the Jalabiya color blend with the surroundings is almost similar. But not when the resulting edge is apparent. So the Jalabiya color combination is good, but the sharpness decreases from a distance.



*Figure 4. BAC video clip (source: @instapurwokerto, 2021)*

Finally, the color combination in Cimplung is contrasting. The brown color of the Cimplung and the white plate makes the Cimplung sharp. In other words, Cimplung can be seen clearly. The glass behind the plate also gives a different color and a classic and straightforward impression. Meanwhile, in terms of the shape of the Cimplung itself, it is relatively the same, and other objects look different. From this Cimplung dish, the ingredients next to it are not recorded optimally like the previous dish where the essential elements are placed around the plate, and the color & size are visible. So the combination of contrasts that include paints and shapes in Cimplung looks attractive to fans, but the raw materials are not visual as additional information.

All of the Banyumas cuisines mentioned above aim to introduce Banyumas specialties. In addition, it is also for commercial purposes to increase the economy of home industry players and MSMEs in the culinary field.

### **3.3 Rhythm Chorus (Repetition)**

In the BAC clip, there are several repetitions or repetitions. When displaying all dishes, they use a black background, the same container used for the Getuk Goreng and Tempe Chips, Soto Sokaraja, and Badeg both pour water or gravy. In terms of taking pictures, there are three ways. Something starts from the left, shifts to the right, from the right changes to the left, and rotates. In addition, there are also those taken near and far. Close-up shots aim to show the sharpness and detail of the dish. At the same time, the long-distance aims to offer the overall shape of the plate. The combination of rhythm in work becomes a supporting element in displaying beauty (Lian Gie, 1996).

According to Monroe Beardsley (1981), in his theory of creativity, they are assessing that work has at least three aesthetic characteristics; (1) unity, (2) complexity, (3) sincerity. Klip BAC has succeeded in arranging aesthetic objects in a perfect shape, or in other words, the various kinds of culinary arts have been placed in such a way as to produce beautiful and interrelated videos. The arrangement of these objects can be seen from the video angle of each object (from right to left, left to right, rotating). In the video, several photos are arranged so that they look like they are related.

The second characteristic is complexity. When considered in detail, the video is not very simple but rich in content and elements that contradict each other or contain subtle differences (Beardsley, 1981). These differences are in the form of composition, color, different angles for shooting videos and pictures. Each of these differences has its complexity to combine into a beautiful work. As a connoisseur of results, it will not be easy to realize these differences without any depth.

According to Beardsley, the last characteristic to assess work creativity is seriousness or intensity. The objects shown in the video have a certain quality that stands out, in other words, they are not empty. But what is meant here is not the quality it contains, for example, a gloomy or happy atmosphere, a gentle or rude nature (Beardsley, 1981). Each object displayed has a specific value that you want to highlight, such as the texture of getuk, how to consume tempeh mendoan, raw materials for mendoan, ingredients for soto sokaraja, to how to consume soto sokaraja. Each piece of video or image contains its sincerity to be displayed to the audience of the tape.

### 3.4 Aesthetic Form Theory

In contrast to Monroe Beardsley, De Witt H. Parker (Dharsono, 2004) assesses a work of art from its theory of aesthetic form. Artwork, including BAC's video clip, is a means of aesthetic life. By creating art, aesthetic abilities and experiences become thicker and become the common property of some of the breath and soul of the community. Every work of art becomes a new experiment that causes art expression from life to a higher level. If Parker's theory is applied in viewing a video clip of BAC, art connoisseurs will have more awareness of an object (which in this context is a typical Banyumas culinary). The video can be a new experiment for video connoisseurs on consuming the culinary and realising every detail of Banyumas culinary raw materials. It is possible that in reality, food connoisseurs rarely pay attention and feel, in fact, about the texture, colour, appearance of Banyumas' unique culinary.

Besides elevating life to a new level, BAC's video clip is also about durability and communication. This video is indirectly another form of spoken and written language that can explain the typical culinary of Banyumas. Through this video clip, viewers get new experiences and knowledge. One of the goals of making this clip is understandable, namely to create a fantasy of objects and events that usually cause pleasure. As Parker (1980) said, this stems from the meaning of the medium's form, and artists can construct dreams about things they like.

As an illustration, this video displays various Banyumas specialities as a silent object and tries to fulfil the imaginary desires of the video audience. In detail, the video describes multiple information about Banyumas culinary, positioning the video audience as people who attend and participate in enjoying Banyumas culinary specialities. This can lead to a fantasy of consuming the displayed culinary, touching and pouring Soto Sokaraja contained in the video. This fantasy makes video viewers get new experiences and enjoy their pleasure when watching it, whether related to previous (past) experiences embedded in the minds of video viewers or making assumptions.

## IV. Conclusion

Overall, the Banyumas Authentic Culinary video seems to be trying to bring back the existence of Banyumas culinary to modern civilization. This can be seen from the use of modern properties from making videos, music, and culinary that have been arranged in such a way using modern equipment following current trends. This video implicitly represents the civilization that prevailed in Banyumas at that time, for example, the use of wooden coasters, water jugs, jenang wrappers made of plastic, the presence of natural young coconuts, ancient drinking glasses, and so on.

For example, in the video footage of badeg drinks, several properties resulting from modern civilization and the archipelago are combined. The original coconut fruit that is the

result of the archipelago culture is juxtaposed with the use of aesthetic glass that is currently trendy (which is the result of modern culture).

This combination of the archipelago and modern culture has a philosophical value of civilization and adds its aesthetic impression in the video (Honeff, 1992). The properties of the cultural products of the archipelago are understood as the value of the originality of a culinary. Viewers of the video will know that these culinary delights are made from authentic ingredients that taste like the archipelago and still contain the values of the archipelago's philosophy. This appearance also makes Banyumas cuisine appear very close to the archipelago's culture, especially the culture that prevails in Banyumas Regency.

According to Arnold Hausser (1982) in the book *The Sociology of Art*, art is a product of society. As in the Banyumas Authentic Culinary video, there are many culinary specialities of the Banyumas people. All these culinary delights are not obtained from the sky but result from observation and development. And finally, become a product of society.

### References

- Amin, M. et al. (2019). Marketing Communication Strategy To Improve Tourism Potential. *Budapest International Research and Critics Institute-Journal (BIRCI-Journal)*. P. 160-166.
- Beardsley, Monroe. (1981). *Aesthetics, Problems in the Philosophy of Criticism*. United States of America: Hackett Publishing Company, Inc
- Dharsono. (2007). *Estetika*. Bandung: Rekayasa Sains
- Hauser, Arnold. (1982). *The Sociology of Art*. Terj. Kenneth J. Northcott. Chicago: The University of Chicago Press
- Honneff, K. (1992). *Contemporary Art*. Benedikt Taschen Verlag GmbH, Koln
- Lian Gie. (1996). *Filsafat Keindahan*. Yogyakarta: Pusat Belajar Ilmu Berguna
- Newton, Eric. (1950). *Meaning of Beauty*. New York: Whittlesey House
- Parker, De Witt H. (1980). *Dasar-Dasar Estetik*, Terj. SD. Humardani, Jakarta: Sub Proyek ASKI, Proyek Pengembangan IKI.