

Hegemony of Western Images in the Aesthetic Representation of Food Advertising in Indonesia

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Abstract

Original Research Article

This research aims to describe two main things, namely: 1) the form of Western image hegemony in the aesthetic representation of food advertisements in Indonesia; and 2) the factors causing the existence of Western image hegemony in the aesthetic representation of food advertisements in Indonesia as intended. The method used in this research is a qualitative type with a critical perspective of *weltanschauung*. The data of this research is in the form of digital type advertisements or those on the internet, especially those with Western imagery in the aesthetic representation of food advertisements in Indonesia. The main instrument of this research is the researcher himself, who is assisted by documentation guidelines. The data analysis technique uses a qualitative descriptive model, with the stages of data reduction, presentation and discussion, and conclusion drawing. The results of this study are as follows. 1) The form of Western image hegemony in the aesthetic representation of food advertisements in Indonesia, namely in the form of promoting various foods that come from or have a Western image, for example: Pizza Hut, Burger, Fried Chicken, Spaghetti, Steak, Salad, Macaroni, Lasagne, Ratatouille, Hot Dog, and so on. The various foods with western characteristics or origins are presented in the discourse of advertisements in Indonesia, in the form of representations of the sign system both based on visual texts, namely in the form of pictorial forms and also verbal words written as a unified message; and 2) The factors causing such a strong hegemony of Western images in the aesthetic representation of food advertisements in Indonesia are intertwined with complex domains, one of which is related to the discourse on the colonisation treatise of new colonialism in the postcolonial era, which is carried out by influencing the mental realm of public consciousness through cultural determination, including in the context through advertising in the mass media.

Keywords: Hegemony, Western image, food advert aesthetics. Indonesia.

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INTRODUCTION

One of the modern cultural products that has extraordinary power in people's lives is what is known as advertising (Leiss, W., Kline, S., Jhally, S., & Botterill, 2013; Coombs, D. S., & Batchelor, 2014). The existence of advertising is not only solely intertwined with the political discourse of marketing economics, but also related to various complex dimensions in culture (Dodds, M., Heisey, K., & Ahonen, 2018); Epure, 2018). Therefore, it is no exaggeration, when the world communication expert McLuhan, called advertising one of the greatest art findings of the 20th century (Doyle, 2016), because it contains what Raymond Williams termed as a kind of magic system (Williams, 2005) or in Sutherland's term as the *mistique* system (Sutherland, 2008), which has extraordinary power to carry out the hidden persuaders or the subliminal seduction of mass-

ideological public awareness. In this context, advertising is transformed into a form of superstructure, which has extraordinary power as a determinant of trends, trends, and cultural modes in society (Ewen, 2001).

Especially in the context of the world of marketing in the modern era, where there are fundamental changes in the representation of the sign system used in advertising to communicate marketing messages, when compared to when in traditional times. The difference is mainly related to the use of the sign system used, where in the traditional era tends to use a straightforward-denotative sign system or language, which presents a direct description of the product being offered, while in the modern era it puts forward a sign system that is more based on certain connotative images (Statham, 2022), which are considered to have a strong

attention attraction, even though they often have nothing to do with the advertised product. This is what has come to be known as image politics in advertising (Qualter, 2016; Josephson, 2016).

In this context, the existence of advertising has become an instrument that has great power in persuading consumer lust for products, both goods and services, through a series of images it builds (Kolb, 2007). Finally, the existence of advertising in this era is part of a very effective commodification trigger machine, which plunges people into excessive consumerism (Powley, 2011; RamHormozi, 2019; Karlidag, S., & Bulut, 2020).

The problem is, when the representation of the sign system of advertising images, with all its potential, its expression has become a justification for the representation of the inevitability of certain values that are detrimental to society, including when the politics of persuasion developed in it from time to time tends to mean destructive (West, E., & McAllister, 2013), thus inviting a lot of criticism that accompanies its presence.

One of the hegemonic and troubling politics of the sign system in advertising in the Indonesian context is what is known as the promotion of an image obsession with food of primarily Western origin. The domain of obsession with Western food in the aesthetic representation of advertising in Indonesia can be seen from the promotion of various types of food along with Western-style eating culture, especially those based on fast food, for example, fried chicken from various states in America, such as Kentucky Fried Chicken, California Fried Chicken, Texas Chicken; McDonald's Hamburgers, Pizza Hut, Spaghetti, Salads, various kinds of bread from various brands, such as BreadTalk, and various other types of Westernised food.

As part of the main human rights, the important thing that needs to be considered when discussing eating and eating culture, is not only related to the issue of nutritional content, but also no less important is related to its intersection with the cultural values that accompany it (Kaplan, 2012). There is an expression "You are what you eat" (DeRocco, 2006), which confirms that food has a very strategic position and correlation, not only for each individual, but even also in relation to the context of a nation's communal system, because in it, like all cultural products, it is essentially a reflection of various philosophical cultural values that always accompany its existence. Likewise, the domain of food and eating culture is part of something whose meaning is fundamentally or philosophically related to the existence of the dignity of its cultural identity (Agyeman, J., Matthews, C., & Sobel, 2017; Reinhard, C. D., Largent, J. E., & Chin, 2020).

The phenomenon of Western image hegemony in the aesthetic representation of food advertising in Indonesia is clearly a form of denial of the entity of

ownership of various types of human food throughout the world, which is indeed different according to the context and factors of geographical background, climate, and culture that accompany it (Den Hartog, A. P., van Staveren, W. A., & Brouwer, 2006; Tabassum, 2022), so that it is local-particular, rather than the same, universal. In addition, even the hegemony of the obsession with various types of Western food, many actually fall into the category of "junk food" (A. F. Smith, 2012), because of their unbalanced nutritional content, and are not medically healthy, so they can cause various chronic diseases (Stuckler, D., & Siegel, 2011).

Based on these points of view, the research on Western image hegemony in the aesthetic representation of food advertisements in Indonesia" is crucial, important and strategic. By finding the existing studies, it is hoped that it can be used as a reference material for the possibility of the culturisation revitalisation process, especially related to the development of national character education.

METHOD

The type of research used in the context of this research is qualitative research, which is natural and holistic-contextual (Flick, 2013; Grønmo, 2019), especially related to the issue of hegemony of obsession with the image of youth in the aesthetic representation of advertisements. In particular, the qualitative research used in this study, a qualitative model with a critical perspective of *Weltanschauung* was chosen, in which the intention is to "challenge" certain socio-cultural realities or phenomena, to then construct a new concept that should or is better (Alasutari, 1996). The "lawsuit" against socio-cultural realities or phenomena referred to in this research is related to the hegemony of Western images in the aesthetic representation of food advertisements in Indonesia.

Related to the data and data sources in this research, it can be explained as follows. First, the types of advertisements to be studied are limited to advertisements published in the digital mass media category, especially those from internet sites. One of the considerations is that advertisements on the internet are more massively distributed, so they will also have a very broad and significant sociocultural impact on society.

Second, the subject matter of the advertising sign system that is the focus of this research is limited to the type of advertising data that shows the meaning of the hegemonic construction of obsession with the image of youth. Third, related to the issue of the time of existence of the advertising data to be studied, are advertisements that fall into the contemporary category whose meaning is more related to the domain of "contemporary time" (Elsom, 2003; Boucher, D., & Kelly, 2017), namely advertisements around the latest year (2022-2023).

The data collection technique in this research is purposive sampling, which in the process of analysing certain data characteristics selectively, namely by considering certain unique categories (Engel, R.J. & Schutt, 2010; Ritchie, J., Lewis, J., Nicholls, C. M., & Ormston, 2013), which in this case is in accordance with the topic of this research problem. The main instrument in this study, as is typical in qualitative research, is the researcher himself as a human instrument (Maykut, P., & Morehouse, 2002; Fortune, A. E., Reid, W. J., & Miller Jr, 2013), assisted by documentation guidelines, as well as various relevant mechanical devices (check lists, etc.).

In line with this type of research, namely qualitative, the data analysis technique in this study uses descriptive analysis techniques (Puvnesvary, M., Rahim, R. A., Naidu, R. S., Badzis, M., Nayan, N. F. M., & Abd Aziz, 2020); Hennink, M., Hutter, I., & Bailey, 2020), especially the model developed by (Miles, M.B.A., Huberman, M. & Saldaña, 2013). The Miles and

Huberman descriptive analysis model in the application process is carried out simultaneously and continuously, from the beginning to the end of the research, which includes three main things, namely, data reduction, data display (presentation), and conclusion drawing.

RESULTS AND DISCUSSION

Forms of Representation of Western Image Hegemony in the Aesthetics of Food Advertisements in Indonesia

The issue related to the form of representation of Western image hegemony in the aesthetics of food advertisements in Indonesia needs to be conveyed in the form of a sign system that classically exists in advertisements, especially those based on visual texts, namely in the form of images (pictorial) and also verbal words written as a unified message. Some examples of these issues, their aesthetic signifiers and signs, especially those found in advertisements in Indonesia, are as shown in the following figures 1 to 10.



Figure 1: Westernized Food Advertisement, Pizza Hut

Source: <https://infobrand.id/promo-pizza-hut-spesial-valentine-14-februari-2023-berlaku-takeaway-atau-delivery.phtml>

Figure 1 above is one of the adverts that offers food products that are branded or come from the West, namely pizza hut. As is known, the food is typical of Europe, especially from Italy. Pizza is a savoury Italian dish of round and flat dough, baked in an oven and usually covered in tomato sauce and cheese with other additional ingredients that can be chosen according to taste. The cheese used is usually mozzarella or pizza cheese, as well as parmesan and other types of cheese.

Other ingredients that are usually placed on the pizza include meats and sauces, such as salami and pepperoni, ham, bacon, fruits such as pineapple and olives, vegetables such as chillies and peppers, as well as onions, mushrooms and others. In the advert, strong icons are displayed in the form of pictorials or images of the pizza food. Meanwhile, there is also a quite striking verbal expression that reads "Special for your loved ones", in addition to the words "Pizza Hut".



Figure 2: Westernized Food Advertisement, Burger.

Source: <https://www.msn.com/id-id/berita/other/diskon-promo-burger-king-agustus-2023-dapatkan-2-burger-dengan-harga-lebih-hemat/ar-AA1eSHp5>

The advertisement in Figure 2 above is for a Western food product known as a burger or hamburger.

As is well known, this food comes from America. A hamburger or burger is a type of round bun that is sliced

in half, and in the centre is filled with a patty that is usually taken from meat, then vegetables in the form of lettuce, tomatoes and onions. The pictorial marker in the advert above, which stands out is the image of burgers placed horizontally and vertically as many as 4 pieces,

which looks attractive, then for the verbal marker, in the form of text that is not much but quite striking, which is only in the form of "Doble Mantul" and "Choose as you like".



Figure 3 Westernized Food Advertisement, *Kentucky Fried Chicken*

Source: <https://personalfinance.kontan.co.id/news/promo-kfc-terbaru-agustus-2023-spesial-kemerdekaan-paket-ayam-goreng-french-fries>

The advertisement in picture number 3 above is to offer a Western, specifically American, fried chicken product known as fried chicken, specifically called KFC or short for Kentucky Fried Chicken. Kentucky Fried Chicken is an American fast food restaurant chain headquartered in Louisville, Kentucky, that specialises in

making and selling fried chicken with chicken as the main ingredient. In the KFC advert above, the pictorial marker is the ready-to-eat fried chicken and fries, while the verbal marker is the phrase "Special Bucket of independence".



Figure 4: Westernized Food Advertisement, *Steak*.

Source: <https://www.viva.co.id/gaya-hidup/kuliner/1144185-begini-cara-memanggang-steak-yang-benar-seperti-di-restoran>

The advert in Figure 4 above also offers a Western food product called steak. Steak is a food dish whose main ingredient is meat, especially beef. As one of the Western specialities, it is said that beef steak was first introduced by the Spanish. The steak advert is not

accompanied by verbal markers at all, only pictorial markers, in the form of pieces of beef and some complementary vegetables, such as french fries, carrots, and corn.



Figure 5: Westernized Food Advertisement, *Salad*.

Source: <https://www.blibli.com/p/salad-buah-black-300-ml-by-dapur-zanawa-peloppor-salad-buah-indonesia-terenak/ps--ZAO-70055-00021>

Next is an advert that offers a type of food that originated in the West, known as salad". Lettuce (Dutch: salade; English: Salad) is a type of food consisting of a mixture of vegetables, fresh (raw) fruits that are given salt, vinegar and oil, and also served with meat. the name salad comes from the Latin word sal which means salt. Then the word sal was absorbed into Old French as the word salade and the end of the 14th century was absorbed

again into English as salad. In the history of its development, the prestige of salad had fallen when the Romans collapsed until the Middle Ages (5th century to 15th century). In the advert, the main pictorial marker is a picture of a salad in a plastic cup, while the most striking verbal marker is a short text that reads "Black Fruit Salad".



Figure 6: Westernized Food Advertisement, *Makaroni*.

Source: <https://menukuliner.net/>

This is also the case with the advert in Figure 6 above, which is another type of Western food, known as Macaroni. The pictorial marker of the advertisement, in the form of a cup of ready-to-eat macaroni, is accompanied by the verbal marker in the form of a short

text, namely "Makaroni Merona x Coklat Kuy". As is known, that macaroni/macroni, comes from the Italian language, maccheroni which has been synonymous as Italian food.



Figure 7: Westernized Food Advertisement, *Spaghetti*.

Source: <https://food.detik.com/mie-dan-pasta/d-6704806/3-resep-spaghetti-populer-ala-restaurant-cocok-untuk-makan-bareng-keluarga>

Figure 7 above is an advert for a Spaghetti product. The advert does not include any verbal markers, but only pictorial markers, in the form of a bowl or plate of Spaghetti that is ready to eat. Spaghetti is a type of

pasta that is long, thin, cylindrical, and dense, which when observed resembles noodles in general. It is a staple food in traditional Italian cuisine.



Figure 8: Westernized Food Advertisement, *Lasagna*.

Source: <https://sajiansedap.grid.id/read/101761513/cara-membuat-lasagna-enak-dan-lembut-di-mulut-dijamin-anti-gagal?page=all>

Figure 8 above is an advert for a Western food from Italy, known as lasagne. Lasagne is a pasta filled with oven-baked daging, and is a traditional Italian food.

The advert above also uses only pictorial markers, in the form of ready-to-eat lasagne, without any verbal markers.



Figure 9: Westernized Food Advertisement, *Ratatouille*.

Source: <https://www.kompasiana.com/image/tsabitawhyn/64070077cf40870695473bd3/lezat-dan-sehat-ratatouille-makanan-vegetarian-khas-prancis-buat-buka-puasa?page=1>

Then, the advert in picture 9 above, is to offer another Western food, known as ratatouille. Ratatouille is a type of Provence cuisine originating from the Nice area of France. Hence, in French it is commonly referred to as ratatouille niçoise. It consists of a variety of vegetables and leaves such as thyme, bay leaves, and can

also be substituted for other leaves, usually eaten with rice, potatoes or bread but nowadays it can be combined as an appetiser, as a sauce for pasta, mixed with omelette and many others. The advert as shown above also presents only pictorial markers, in the form of a bowl of ready-to-eat ratatouille.



Figure 10: Westernized Food Advertisement, *Hot dog*.

Source: <https://www.promosi247.com/2018/06/circlek-promo-produk-baru-hot-dog-pedas.html>

Figure 10 above is to advertise Western food products, namely America, which is known as hot dogs. This food is physically, in the form of long, cooked sausages served with buns and then topped with pieces of lettuce, tomatoes, cucumbers, onions, topped with mayonnaise, tomato sauce and also chili sauce. Even though they are famous in America, hot dogs are originally a food that originates from Germany. Initially hot dogs were ordinary sausages produced in the German city of Frankfurt, with a shape that resembled a tackle dog (dachshund). The sausage entered America, then a traveling food seller sold it sandwiched with bread so that customers were full. Dachshund sausages became increasingly popular until an artist drew a picture and named it a hot dog, because the "tackle dog sausage" food was served while it was still hot. What appears to be very dominant in the advertisement's presentation is a picture of a hot dog, which is accompanied by a verbal marker, namely a short phrase that reads "spicy hot dog"!

Based on some sample data regarding Western food conveyed through advertisements in Indonesia as referred to, how in the consciousness of our society lately, placing the name of various foods originating from the West, for example, which is quite popular is McDonald's Hamburger fried chicken, Kentucky Fried Chicken (KFC) California Fried Chicken, Texas Chicken, Pizza Hut, Spaghety, Salad, and so on, including various breads such as BreadTalk brand, and various other types, as a kind of food that is completely different in meaning and degree, when compared to the "original food" of the indigenous population in this country. This is characterised, among other things, by the proliferation of outlets and restaurants that serve this kind of menu, in various places and corners of the city that can be considered the most strategic.

In fact, when talking about the treatise on food terminology throughout the world, the real nature is colourful, and of course, with the same meaning, the

whole degree. Food, as with other cultural things, its existence is determined by complex contextualities, such as nature, weather, Islam, culture, and so on. In the West, for example, the tendency that develops in relation to the treasures of food is that many types are bread-based, because the land and climate and so on, relatively allow the fertility of wheat plants, instead of rice, which is finally processed into rice, as it is on this earth.

Let alone talking on a broad scale, namely the international world, even in the context of locality, which is still within a certain regional and territorial category, for example, often presents a different and distinctive food discourse, which is also more due to the uniqueness or uniqueness of the contextuality of the community and the culture that frames it. In Java alone, for example, the people of Yogyakarta prefer *gudhêg* to the *pecel* rice of the people of Madiun or Ponorogo, as well as the Madurese who feel that they have not eaten if they have not found corn rice, even though they may have just eaten at a Javanese shop that generally provides white rice from rice, and so on.

The phenomenon of Western food hegemony found in the advertising discourse in Indonesia as referred to, is also practically the same scene and problem as the reality or reality that exists and occurs in society, where the category of various types of Western food becomes a very high obsession in society. This can be seen from the existence of various types of Western restaurants with Western food menus scattered in various corners of cities and towns and the most strategic shopping centres or large supermarkets, in Indonesia with millions of Indonesian consumers.

When talking about food in relation to human life and culture, it can be said to be one of the most basic needs - in addition to the other two needs, namely clothing and shelter - and therefore also one of the human rights. As part of the main human rights of the entire

world population, the important thing that needs to be considered also very fundamentally in its fulfilment is not only related to the issue of adequate nutritional content for health, but also equally important is related to its intersection with the cultural values that accompany it.

The cultural values in question are inherent in the terminology of human food in this case, as well as its fundamental or philosophical meaning, especially related to the existence of human dignity. Wronka (1998:26) in this regard argues, "Food is a basic need for all human beings. Everyone requires access to food which is: a) sufficient, balanced and safe to satisfy nutritional requirements, b) culturally acceptable, and c) accessibility in a manner which does not destroy one's dignity as human beings". Such is the importance of food as a fundamental part of human life that the United Nations also has a special institution that deals with food and agriculture around the world, known as the Food and Agriculture Organisation.

Based on the meaning of the term food in the context of human life and culture fundamentally, it can be conveyed that, both related to the category of types, processing methods, presentation, and meaning, there may be differences for each group of people around the world, both in the context of small and large communities, for example in the form of countries and nations. These differences are based more on factors, both natural and cultural. Reality shows that humans eat almost anything that grows on the face of this earth, which is provided by nature, in order to maintain their survival. The sources of foodstuffs are diverse and varied, according to the context of the natural environment. However, what needs to be noted is that in fulfilling the need for food, historically and evolutionarily, humans do not just take and just eat from what is provided by nature, but by processing it.

The process of processing food ingredients from nature can be different for each community group, in line with various factors of science, technology, and other things that are complex in nature. In relation to this issue, Montanari, (2006:xi) in the book *Food and Culture* expressed his views as follows, "The dominant values of the food system in human experience are, to be precise, not defined in terms of 'naturalness', but result from and represent cultural processes dependent upon the taming, transformation, and reinterpretation of nature".

In the context of the people and nation of Indonesia, for example, which naturally has the characteristics of a natural environment that is different from other nations, especially those in the West, naturally (nature) also has terminology about food, both related to the type and culture. As an archipelago that numbers in the tens of thousands and is also accompanied by the ownership of a very large expanse of ocean, all of this has constructed the wealth and

diversity of cultural issues related to food terminology throughout the archipelago.

As mentioned above, the staple food culture or tradition of people in every place on earth is what grows there. Therefore, the types of food and the accompanying culture or traditions of the Indonesian people are as diverse as the ethnic groups. The cultural phenomena or traditions related to food owned by Indonesians are very likely to be different from those owned by other nations in various parts of the world, including the West, and it does not contain any problems in it at all. This means that in a cultural perspective, differences or diversity regarding food culture both in the internal context of the Indonesian nation and externally in relation to other nations in various parts of the world, do not have the content of interpretation as a better reality or vice versa.

But what is certain is that once again, the issue of eating and food has a positive correlation or relationship with the meaning of identity construction, both in relation to individuals or personal, as well as communal. Personally, the issue of eating and food has an important role in defining or interpreting one's position or position in a particular community, whether related to class, lifestyle, and so on. In relation to this context Montanari (2006:xi) says the following, "Food as communication finds most its applications in the process of defining one's individuality and one's place in society. Food communicates class, ethnic group, lifestyle affiliation, and other social positions".

In line with this view Podder (2002) expressed it in a very short expression but with a quite pithy meaning, namely "You are What You Eat". Then in a broader context, eating and food also carry the meaning domain of communal identity, not only ethnic, but also national of a nation. Therefore, it is possible to create a kind of expression formula in relation to the significant relationship between eating culture and national identity, for example with the sentence: "food shows the nation". This sentence adapts or takes an analogy from a classic expression similar to it, especially in relation to the issue of the relationship between the existence of language and a nation, which reads, that "language shows the nation".

In this case, food and eating culture can become a form of values that are ideologically believed in with all the possible complexities of meaning that exist and are inherent in it. Fieldhouse (2002:41), in his book *Food and Nutrition: Custom and Culture* found that, "Food ideology is the sum of the attitudes, beliefs and customs and taboos affecting the diet of a given group". Or in his words (Ashley, 2004:83), "Food is clearly instrumental in the identification of 'other' nations". In line with this, Nützenadel, A. & Trentmann (2008:1) put it this way, "Food consumption plays a crucial role in the construction of local and national identities and the changing self-understanding of social groups, and ethnic

communities. ... Food as a way decoding the unconscious attitude of a society”.

Therefore, discussing the terminology of food as one part of the form of human culture, both related to the type, processing, manifestation, presentation and consumption until it becomes a tradition, can only be understood in relation to various aspects of social life and with various cultural elements that exist in a particular society, such as: economic systems, social layering systems, and other socio-cultural values (Bujang, 1994:1-2).. Likewise, Fieldhouse (2002:1) reiterates that culture is a major determinant of what we eat, which is related to a variety of complex factors such as: geographical, sociological, psychological, religious, economic, political, and so on.

... that culture is a major determinant of what we eat. Whereas it is easily seen that the direct consequences of food intake are biological—food meets the energy and nutrient need of the body—it is also apparent that the nature of that food intake is shape by a wide variety of geographical, social, psychological, religious, economic and political factors.

In this regard, therefore, still according to Fieldhouse (2002:1), the food chosen by a person or group of people, the process of preparation, the method, the amount per day, the time and size or portion, and so on, form human dietary habits or patterns and are an integrated part of a coherent cultural pattern in each society that is contextual in nature. Therefore, the eating habits of each community group usually tend to be maintained, because their meaning is not merely something that is practical in nature, but is often more meaningful as part of important cultural behavior that is symbolic in nature, involving historical and cultural domains. certain belief systems (Fieldhouse, 2002:1).

Food thus has a strategic role and position that is used by every society around the world on this earth to convey cultural messages that are collective in nature. Even the message in question is not only profane in nature, but also many are sacred and sacred, as found in the beliefs of almost all religions in the world and also those found in many communities around the world. This is as stated by E. N. Anderson, (2005:6) as follows, “Food is used every society on earth to communicate message. Prominent among these are message of group solidarity; food sharing is literally sacred in almost all religions and takes on a near-sacred quality in many families around the world”.

The meaning of food and the following culture of eating as mentioned last, namely the sacredness, if contextualised in Javanese culture and society, for example, one of the deep philosophical meanings is to view the terminology of eating which is always placed in the basic framework as an important part of what is termed as the process of *tirakat/mesu budi* or efforts to

sharpen the sharpness of conscience. This important concept, among others, can be referred to from the teachings of Pakubuwana IV (1968:4), through his *Serat Wulangrèh*, especially in *Pupuh Kinanthi*, as follows, “*Pada gulangèn ing kalbu, ing sasmita amrih lantip, aja pidjêr mangan néndra, kaprawiran dèn kaèsthi, pêsunèn sarinanira, sudanèn dhahar lan guling. Dadija lakunirèku, tjêgah dhahar lan guling, lan adja sukan-sukan, anganggowa sawatawis, ala watêké wong suka, njuda prajitnaning batin*”. (Sharpen the eyes of your heart so that your mind becomes sharp. Don't just eat and sleep. Make it your practice to eat and sleep less, and don't indulge in debauchery. Don't overdo it; debauchery is not good, and it will reduce your mental acuity).

Based on the teachings contained in the *Serat Wulangrèh* text, it is clearly conveyed that the name eating is not solely interpreted in relation to nutritional treatises, portions, methods or systems of implementation. Rather, beyond all these things, the meaning is more placed in the context and framework of ethical issues based on high philosophical and spiritual values.

In this case, Javanese culture views eating as part of a worldly treatise like sleeping and other activities, which as a whole must be managed in the unity of a positive morality perspective, which is solely for the sake of sharpening the mind and conscience that is sharp, clear, and noble. Therefore, the deepest message in interpreting the culture of eating in *Serat Wulangrèh* is that in the treatise of fulfilment it is not only strictly prohibited or forbidden in the representation of debauchery and excess, even in its fulfilment it must be limited very carefully, so that its negative impact hinders the sharpness of conscience.

From this reference, it can be understood that the concept of 'good' or otherwise 'not good', related to food and eating culture, which is often found in a particular community or group of people, does not only refer to the issue of nutritional or nutritional values contained therein, but also involves complex analyses concerning the ethical and even aesthetic domains. In fact, it is the matters related to the ethical and aesthetic domains of morality that ultimately have a very dominant influence, because they are often transformed into a form of ideological belief in the community concerned. In this regard Ashley (2004:62), suggests the following.

The concept of 'good' food practices here no longer simply refers to nutritional value, but carries with it moral and aesthetics values. Furthermore, food tastes—our likes and dislikes—are not only social and cultural (rather than being biological or individual) but these tastes are related to broader aesthetic and moral classifications in which some tastes are seen as more legitimate than others.

Based on this fact, it is therefore not surprising that in various contemporary studies, anthropologists, sociologists, and historians after the last few decades of analysing the dimensions of culture, especially in relation to food and food culture, have finally directed much of their attention to analysing the importance of understanding the relationship between national identity and the food culture of the nations of the world (Ayora-Diaz, 2012:2). When an understanding of eating culture whose meaning is based on various complex and comprehensive phenomena in the context of a particular society, both related to natural ecological domains and cultural constructions as intended, then the eating culture that is owned by people throughout the world, should not be able to interpreted as something whose existence is hierarchical. This means that there is no food culture and the food culture of a particular community group or nation, for example, is considered better when compared to another community group or nation.

This understanding seems to be in line with what is termed in the discipline of Anthropology as the relativistic paradigm in interpreting culture. This view confirms a belief, that in fact there is no culture that is superior or superior compared to other cultures, because every existence of a culture always involves various complex relativity of values, beliefs and other things in society, which are particular in nature. not universal. Peoples, J. & Bailey (2012:16) stated:

Fundamentally, cultural relativism means that no culture—taken as a whole—is inherently superior or inferior to any other. Anthropologists adopt this perspective because concepts such as superiority require judgments about the relative worthiness of behaviors, beliefs, and other characteristics of a culture.

However, what is a problem and also a critical note in the context of this study is that in line with changes in times—especially since the development of modernism which is in close synergy with capitalism and globalism—then there have been various shifts and changes related to the cultural meanings associated with the domain. food and eating culture in society. Changes or shifts in the meaning of food and eating culture as intended, transparently imply meaning as a form of hierarchy which is very worrying. This means that there is a group of types of food along with a food culture that is owned by a certain group of people, which seems to be considered better and of higher rank, compared to certain types of food or eating culture that exist in other groups of society.

In relation to this issue, Browne (2005:192), stated that for centuries or thousands of years, food and eating culture have become a medium for expressing and showing very sophisticated differences in degrees of differences between social classes in society. Through the centuries food—which for millenia was mere fuel for the human machine—has become a medium through

which people express and demonstrate degrees of sophistication and esthetic differences among social class.

This hierarchical construction of food and eating culture, ultimately has a negative impact on certain groups of people who are affected, for example in the form of a very high and massive public obsession with types of food or eating culture that are considered better or of higher rank. This phenomenon can be seen from the hegemony of Western food throughout the world. The implication of this hierarchy is that eventually there is a widespread belief in society that food and the eating culture of Western nations, are not only considered as if they are better, they are even used as a kind of ideal standard of eating culture for mankind throughout the world. Therefore, it is not surprising that food and this Western-style eating culture have finally become a major obsession in various societies throughout the world.

If these phenomena and problems are projected in an Indonesian cultural context, one of them can be verified from the phenomenon of the existence of Western-style food and eating culture in various luxury restaurants which have almost become the dominant and main view, especially in various cities. both small and large scale or metropolitan throughout Indonesia. Then one package with the existence of various types of Western-style food and eating culture, supported by massive and large-scale publications through aesthetic representation of advertising, both in print and electronic mass media, which in relation to the specific context of this study include those as presented on.

Factors Causing Strong Western Image Hegemony in the Aesthetics of Food Advertising in Indonesia

The complexity of the issue of Western image hegemony in the aesthetic representation of food advertising in Indonesia as intended, is actually only part of what is termed the tip of the iceberg. Which means, the phenomenon of Western hegemony is only a small part of the problems or problems of Indonesian culture in a very broad sense, which occurs in almost all cultural institutional systems in Indonesia. Then, when examined further and in depth, the problem of Western hegemony which is culturally being faced and suffered by the Indonesian people, is clearly not a reality with a single explanation, let alone considered as something natural, but is intertwined with a complex domain. This means that the existence of this problem is closely related to the complexity of cultururation, the causes of which are interrelated and intertwined, one of the ends of which is always in contact with the discourse about the treatise of "power". When discussing power, a fairly comprehensive explanation is based on the concept of what is termed the genealogy of the struggle for the construction of "knowledge truths, as conceived and theorized by Foucault (1990).

Through the book *Power/Knowledge*, Foucault (1990:164), reveals that the issue of "truth of knowledge" contained in every cultural text is absolutely nothing unnatural, but is always connected to complex variables, and especially power. The meaning of truth (knowledge), therefore, must be understood as a system of procedures related to issues of production, regulation, distribution, operations, and is always connected and exists in relation to the system of power. In short, that truth does not lie outside, but within power. Truth is nothing other than the power relationship itself. It is a mechanism of rules, which our consciousness considers certain and correct, to determine, sort and classify our selfhood (Foucault, 1990:164).

Thus, power is no other name given to a complex and complicated strategic situation in a society. Power is not a capacity or entity owned by one party, which can then be transferred or taken over by another party, but power is like a network that is spread everywhere. Power is everywhere, not because it encompasses everything, but because it comes from everywhere. So power does not merely come vertically from the ruler to the oppressed, but rather comes from all levels of society. Power is not centralized from just one point of authority (Foucault, 1997:115).

All types of interaction relationships are also related to power. This power manifests itself in discursive forms, namely through discourse or knowledge. As a mode of conveying or actualizing knowledge, discourse directly or indirectly produces power, and power cannot possibly operate without knowledge. All knowledge is essentially political, because the conditions of possibility originate in power relations (Haryatmoko, 2002:13). Foucault's concept of power, which is complex in viewing power, can be a theoretical reference for postcolonial approaches to reduce the dichotomous tendency of binary opposition, which often occurs in postcolonial studies so far.

The clear boundaries between the colonized and those who colonize, as well as the antagonistic relationships within the colonial system imagined by Fanon, Memmi, and other predecessors of the postcolonial approach, tend to result in rigid and exclusive boundaries of the study area. One of them is the understanding that postcolonial studies only study the relationships between colonial and colonized countries during the colonial period or afterwards. However, in the case of certain cultures, this relationship may no longer be relevant. Such a definition rejects the possibility that in former colonized countries that have become independent, new types of colonialism could occur by those who were colonized against weaker subcultures (Budianta, 2008:19).

In Indonesia, for example, except in the works of the generation of writers who experienced Dutch colonialism, references to former colonial countries in

contemporary Indonesian culture can be said to be very minimal. Moreover, the language used in Indonesia after colonialism ended was not the language inherited by the colonialists. Therefore, it is relatively irrelevant and insufficient if resistance to colonial culture is the only benchmark. If this is used as a reference in postcolonial understanding (Budianta, 2008:19).

Therefore, when discussing the complexity of variables that are intertwined and connected to the power discourse caucus as intended, in any cultural context, at a certain point a kind of category map can be created, which is usually at least associated with two basic things, namely variables or external and internal factors. First, external variables, at a certain point can be formulated, namely in the form of the persistence of the colonial empire in the postcolonial era. Meanwhile, internal variables are various things related to the past local cultural values of this nation, both directly and indirectly also contributing to the stronger construction of the postcolonial problem in Indonesia.

Regarding external variables, namely imperial colonialism that occurred in the postcolonial era, this shows how substantively colonialism did not end with the end of physical occupation. When in the middle of the 20th century and in the third following, physical colonialism in all developing countries fell one by one, it turned out that Western colonialism did not suddenly disappear from the room of civilization. After coercive physical colonialism ended, the colonialists' deployment of power operations changed clothes, imitating themselves endlessly, but the substance remained the same, namely destroying, oppressing and injuring (L. T. Smith, 2006). Practically, the new colonialism is carried out by influencing the mental realm of people's consciousness through cultural determination, which according to Barbara Bush, uses the main or most dominant means through ideological apparatus, including language and media (Bush, 2014:50-51). Of course, in relation to the context of this study, language and advertising media are one of the trajectories in it. These ideological apparatuses play a role in creating colonized subjects who are ideologically conditioned to always accept all the systems and values promoted by the colonialists, not through coercive violence, but through cultural persuasion which sometimes even looks very elegant ((Hendrato, 1993:66-67).

This phenomenon is known from the Gramscian perspective as the concept of 'hegemony'. The term hegemony etymologically comes from the Italian *egemonia/egemon* whose connotation means relating to the presence of power in culture. This concept of hegemony was first initiated by Gramsci, the result of his analysis of the context of the exercise of power. In Gramsci's view, dominant power—in the history of political thought from Machiavelli to Pareto—always appears in two faces, namely through coercion or oppression with armed violence or iron-fisted

intimidation on one side. On the other hand, dominant power appears in the form of intellectual and moral mastery. This means that sophisticated cultural and intellectual methods are used to subdue the critical consciousness of the dominated society, so that everything is controlled in order to silence the uniformity of the belief base and monolithic perception of truth (Howson, R. & Smith, 2008). According to Femia (1981) in the book *Gramsci's Political Thought: Hegemony, Consciousness, and the Revolutionary Process*, one of the characteristics that marks hegemonic reality is that social consciousness appears in the form of contradictory consciousness. It is in this second context that Gramsci places the meaning of 'hegemony'. One of the sociological characteristics to measure whether a "hegemony" is taking place is the tendency for hegemonic people to often not realize that they are being controlled (Sutrisno, 1994:60-63). Under a hegemonic culture, influence is exercised by consent, and not by coercion.

This picture seems to be able to explain questions that may often be asked by many parties, especially to explain the problem of why imperialism, which is hegemonic in nature, still continues, when a certain nation that was initially colonized, but whose conditions are relatively not much different, is still colonized, even though the nation The person concerned has become independent, like the Indonesian nation, one of whose representations is through food advertisements which are hegemonized by images originating from the West.

CONCLUSION

Based on the research results and discussion in accordance with the focus or problem formulation of this research, the following conclusions can be conveyed. First, the form of Western image hegemony in the aesthetic representation of food advertising in Indonesia, namely in the form of highlighting various foods of Western origin or image, for example: Pizza Hut, Burger, Fried Chicken, Spaghetti, Steak, Salad, Macaroni, Lasagna, Ratatouille, Hot Dogs, and so on. Various foods with western images or origins are presented in advertising discourse in Indonesia, in the form of sign system representations, both based on visual text, namely in the form of images (pictorials) and also verbal words written as a single message.

Second, the factors causing the strong hegemony of Western images in the aesthetic representation of food advertising in Indonesia, Indonesia as intended, are actually only part of what is termed the tip of the iceberg. Which means, the phenomenon of Western hegemony is only a small part of the problems or problems of Indonesian culture in a very broad sense, which occurs in almost all cultural institutional systems in Indonesia. When examined comprehensively, the problem is not a reality with a

single explanation, let alone considered as something natural, but is intertwined with complex domains, one of which is related to the discourse on the struggle for "power" over the truth of knowledge, especially those based on Western Orientalism. Therefore, when discussing the complexity of variables that are intertwined and connected to the power discourse caucus as intended, in any cultural context, at a certain point a kind of category map can be created, which is usually at least linked to two basic things, namely variables or external and internal factors. First, external variables, at a certain point can be formulated, namely in the form of the persistence of the colonial empire in the postcolonial era. Meanwhile, internal variables are various things related to the past local cultural values of this nation, both directly and indirectly also contributing to the stronger construction of the problem of postcolonialism in Indonesia. Related to external variables, namely the new model of imperial colonialism that occurred in the postcolonial era. Practically, this new model of colonialism is carried out by influencing the mental realm of people's consciousness through cultural determination, using the main or most dominant means, namely through the ideological apparatus, including language and media. Of course, in relation to the context of this study, language and advertising media are one of the trajectories in it.

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