

Research Article

The Existence and Essence of the Pecel Lele Lamongan Banner

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Abstract.

Indonesia is a country that is famous for its various ethnic cultures. In terms of agriculture, Indonesia produces diverse and unique food products. Pecel Lele is one of the culinary items that spreads throughout Indonesia. It is closely related to urbanization and big cities. Banners at this time are used as a promotional medium that is quite popular, because the prices are cheap and the process is very fast. The Lamongan catfish Pecel banner is placed in front of the shop, and apart from being a cover for the front and sides of the shop, it also serves as an advertisement to the target audience. This study uses a qualitative approach that emphasizes the construction of narratives or textual descriptions. The research is focused on the existence of Pecel Lele Lamongan, and identifying the visual form of the Pecel Lele Lamongan banner. This banner has both verbal and visual content. Illustration and color are important elements in the Pecel Lele Lamongan banner. Besides having a role as a form of contrast, it also creates character identity. Overall, the presence of verbal and visual elements on the Pecel Lele Lamongan banner cannot be separated from its philosophy.

Keywords: Pecel Lele Lamongan, existence, essence, banner

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1. Background

Pecel lele is one of the culinary specialties spread in Indonesia. Pecel lele is closely related to the urbanization of big cities. Pecel lele lamongan is also a process of unifying the tastes of all Indonesians and can be accepted by the whole community. Pecel lele is described as a food in the form of fried catfish eaten with sambel and lalap. Pecel lele stalls not only offer catfish dishes, but also a variety of menus such as fried chicken and pigeons, depending on what each catfish pecel stall offers. The name Welspecel has different names in different regions. In Malang, the catfish is called "Lalapan", while in Jember, the catfish is called "Pecak". Despite their different names, Wels-Pecel has

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similarities in its representation, for example: use dry-fried catfish or chicken with shrimp or chili sauce and add vegetables like basil, cucumber.

What is interesting about the current pecel lele lamongan is in the promotional media, especially the banners on the street stalls. The media is placed in front of the stall, in addition to covering the front and side of the stall, it also functions as a promotional medium to the target audience. This lamongan catfish pecel banner is the main media owned by the pecel lamongan stall with rectangular dimensions and placed in front of the stall. The banner contains visual and verbal content, visual content there are pictures in the form of several menus in the stall, including chicken, catfish, fish and duck, along with writing in the form of the identity of the stall name and also some menu writing available at the catfish pecel stall. Promotion is inseparable from marketing activities. The spearhead of marketing a product or service is promotion. There are many ways to promote, through obrol, mass media, to the internet. The same for business promotion. Conventional business promotion is certainly still considered effective in addition to other promotions such as on social media. For example, leaflets, banners or brochures. Banners at this time as a promotional medium are quite popular, because the price is quite cheap and the process of working on it is very fast. Banners are needed, especially in promotions, both to introduce or allow the general public to know a company or product, through banners can also display images as well as information that supports the interests of buyers or consumers. This study aims to reveal the existence of lamongan catfish pecel and describe the essence of the lamongan catfish pecel banner

2. Method

Research methods are research steps to obtain data or information, process and analyze it and recommend research results. The data is recorded according to the original, this is done to maintain the authenticity of the data. So that the type of research used is a descriptive research method, which is one of the ways of research by describing and interpreting an object in accordance with existing reality, without exaggeration. This study uses a Qualitative approach that emphasizes narrative development or textual description of the phenomenon under study. Qualitative approach, is a process of analyzing and interpreting data to find answers to ongoing research problems, because in essence qualitative research directs its activities closely to current problems [1]. This

research focused on the existence of lamongan catfish pecel stalls, and identified the visual shape of the Lamongan catfish pecel banner. The data collection method carried out for this study was carried out with three techniques, including by means of, firstly direct observation to the object under study, this is because there is no research on the object of study. Second, interview data collection techniques are carried out, and documenting archives or document reviews.

3. Result

3.1. Development of UMKMs

Since the 1997-1998 economic crisis hit Indonesia, the UMKM sector has continued to make a significant contribution to the national economy. Contributions include the number of business units, employment opportunities, national income, non-oil and gas exports and investment. In terms of business units, during 1997-2018, the number of UMKMs across the country showed an increasing trend year by year. In 1997, the number of UMKMs was recorded at 39.8 million units. The state of crisis in 1998 reduced the number of UMKMs to 36.8 million units. After the 1997-1998 economic crisis, the number of UMKMs in Indonesia continued to increase until reaching 57.8 million units in 2013. During a 15-year period, the number of UMKMs increased by 46%. According to the latest data from the Ministry of Cooperatives and Small and Medium Enterprises (UMKMs), there were 64.19 million companies in Indonesia in 2018, accounting for about 99.99% of all business entities in the country. Of the 64.19 million figure, micro-enterprises are still the largest, namely 63.35 million businesses (98.68 percent), followed by small businesses 783,132 businesses (1.22 percent), and medium-sized businesses as many as 60,702 businesses (0.09 percent).

In terms of labor absorption, UMKMs are a sector that absorbs a large number of workers. In 1997, the number of workers in the UMKM sector was 65.5 million workers. Fifteen years later (2013), the workforce in the UMKM sector grew by 74 percent to 114.1 million workers. The latest data from BPS shows that UMKMs absorbed 117 million workers or 97 percent of the absorption capacity of the business world workforce in 2018. The rest, as much as 3 percent, is absorbed by the corporation. In addition to its role in economic activity and employment in Indonesia, the UMKM sector also contributes to the formation of national GDP. In 1997, at the beginning of the Indonesian economic crisis, UMKMs contributed rp 250 trillion to GDP.

After the economic crisis, its contribution continued to increase until it reached Rp 1,500 trillion in 2013. The average contribution of UMKMs to GDP during the 15 years was 57 percent of total GDP. In 2018, the UMKM sector contributed 61.07 percent of Indonesia's total GDP. With Indonesia's GDP in 2018. Post-economic crisis, the investment value of the UMKM sector continues to increase. In 1999, the investment value of UMKMs was still Rp 32.1 trillion. Then, it increased to Rp 314.3 trillion in 2013. Within 14 years, the investment value of the UMKM sector grew by 963 percent. The latest data shows that UMKMs accounted for 58.18 percent of total investment in 2018.

3.2. Culinary UMKMs

As one of Indonesia's prevalent culinary sub-sector UMKM, Welspecel also contributes to the country's economy. Out of the 16 subsectors managed by Badan Ekonomi Kreatif (Bekraf), the culinary subsector contributes about 41% to the gross domestic product (GDP) of the creative industries. "In the development of UMKMs (micro, small and medium enterprises), the biggest opportunity lies in these UMKMs (cooking)," said Fadjar Hutomo, deputy head of Capital Access. Fadjar says the culinary world is no longer a matter of oral and digestive needs, but has become a way of life. An example of a food as a way of life, he said, is when people buy food, take pictures, and then upload it to social media. Industry Minister Airlangga Hartarto said the food and beverage industry is expected to remain one of the key sectors supporting manufacturing and national economic growth in 2018.

3.3. Banner of Pecel Lele Lamongan

This pecel lele Lamongan banner is the main media owned by the pecel lamongan stall with rectangular dimensions and placed in front of the stall. Promotion is inseparable from marketing activities. The spearhead of marketing a product or service is promotion. There are many ways to promote, through obroal, mass media, to the internet. The same for business promotion. Conventional business promotion is certainly still considered effective in addition to other promotions such as on social media. For example, leaflets, banners or brochures.

It is interesting to discuss about this pecel lele banner, discussing promotional media, especially today where large companies are competing to promote their products to be

known and the ultimate goal is to dominate the market. Retorika according to Hendrikus that the starting point of rhetoric is the art of speech. The Art of Speaking means how to perform or pronounce a word or sentence to a person or group of people, to achieve a certain goal [2]. Thus the rhetoric can be interpreted as the art of good speech, which can be achieved on the basis of natural talents (talents) or in the human being and the technical skills of speaking verbally. So the verbal technical skills in the world of advertising can be seen in the aspect of persuasive communication messages on the elements of headlines and subheadlines. But what is the rhetorical element visually? It should correlate or analogy between elements of both verbal rhetoric and visual rhetoric of a persuading nature to the audience or the target of the advertisement. image structure, and consequent persuasive effects on the audience [3]. So that Visual Rhetoric is a critical analysis of visual texts (paintings, films, advertisements, posters, and so on) with semiotic techniques and rhetorical analysis. According to Danesi Visual Rhetoric is a form of rhetoric and communication through the use of visual images, typography and text. Visual rhetoric includes visual literacy skills and the ability to analyze images for their shape and meaning [3].

Visual rhetoric has two meanings in the discipline of rhetoric. The first is visual rhetoric as an artifact of communication, which is a man-made product that uses symbols with the aim of communicating with the audience. There are several conditions that must be met in order for a visual object to be said to be visual rhetoric, namely; (1) symbolic action i.e. a visual object is understood as a sign for a means of communicating, (2) human intervention i.e. a visual object is made by a human being. Human involvement is based on decisions made in determining visual elements, (3) the presence of the audience, namely the presence of an audience, even though the audience is the maker of the visual object itself [4]. Charles A. Hill and Marguerite Helmers explained about visual rhetoric according to their respective fields of work. Readers are invited to think about the theme of visual rhetoric through creative means. The methodologies used to study are different, such as rhetoric, semiotics, and cultural studies [5]. John O' Shaughnessy and Nicholas Jackson O' Shaughnessy explain how advertising works in persuading and using the appeal of persuasion as a means of selling products. The perspective used to examine the material in this book is not from the marketing side but from the side of social psychology, linguistics, and sociology. This book does not provide an explanation of how advertising works but rather emphasizes its discussion of persuasion. The material objects in this study and the material objects in the book

are different, but this book can be used as a fundamental foothold in understanding persuasion in advertising [6].

Over time, nowadays the image of the lamongan catfish pecel is formed through this catfish pecel banner. It is as if the catfish pecel banner represents the brand image of the Lamongan catfish pecel. Jefkins mentions that "an image is impression gained according to knowledge and understanding of facts. Wrong or incomplete can result in imperfect image" [7]. The image according to Kottler is "the public's perception of the company or its products. The image is affected by many factors beyond the control of the company." The image reflects the thoughts, emotions and perceptions of individuals over what they know. Sometimes perception is believed to be reality because perception forms an image [8]. There are three focus areas on visual rhetoric as perspectives that can be used one, namely; (1) the nature of the image, (2) the function of the image, (3) the evaluation of the image, is to evaluate an image by using the criteria whether the image corresponds to the function suggested by the image itself [4].

3.3.1. Presented

3.3.2. Suggested

The typographic hierarchy on the Pecellele Lamongan banner can be interpreted as direction or flow, as well as the distinction between heading and body text. The difference may be that the same font is used, but the width and height of the letters are reduced, or a different letter style is used, or each message displayed on the pecellele Lamongan banner is given a different color. Hierarchy in typography gives the impression of a clean, clear, and easy-to-navigate layout. Hierarchies can take the form of different font sizes, point sizes, and styles and classifications. A simple hierarchy can be created by assigning different colors to the same letter [9].

Typography is at the top and emphasized because it is essentially a verbal message to the audience. The power of the typeface embodied by the typeface lies in its bold and powerful character. The placement is divided into two parts, the main part (header) contains information about the type of cuisine i.e. Pecel Lele or Seafood. Another type of typography is body text. Any content that populates the additional space of the message content typically includes the identity of the dish or owner that is offered as the additional message. Another unique typography is the activation of shadow effects

on each letter of the title and text to give it a three-dimensional impression. The font with rounded strokes is also a special typography that gives a culinary feel.

Pecel Lele banners are dominated by image illustration elements, i.e. with unique and different realistic shapes or illustrations. In the image of the chicken, there is a bright illustration of a moving rooster pose. The chicken pictured is a rooster and looks healthy enough to cook and roast. In addition, the rooster also symbolizes strength and courage. Therefore, the image of the chicken also has significance as a form of power for the Lamongan merchant. Next is an illustration showing a golden duck, in which it shows a live duck in good health and ready for the next process, cooked until edible. Ducks are animals with colonial habits. The duck is also the symbol of pecellele fencers who are always motivated, compact and eager to work. The next picture is catfish, which has properties that are resistant to weather and the ability of catfish to live in extreme ambient conditions, and can be maintained fresh so that it is very good to cook and serve suddenly. The philosophical value of catfish has the meaning of being a tough and tested animal and supports the community to remain resilient and unyielding in all its difficulties. The three animals, namely Catfish, Ducks, and Chickens, are the animals that most often appear on the Pecel Lele Lamongan banner. Other additional menus usually include animals such as fish, snapper, or birds.

The color element is one of the most important and main elements. The color used is a combination of primary color and secondary color, and the light color is called the highlight color. The color properties of highlighters create a lymphatic effect or reflect light when exposed to light.

4. Conclusion

The Pecel Lele lamongan banner is a promotional medium owned by pecel lele traders who have verbal and visual content. The text contains the writing of the identity of the stall and also the menus contained in the stall. The illustration on the banner is a picture of an animal contained in the menu which is also served at the stall. Color is an important element in the product of pecel lele Lamongan, has a role as a contrast and also causes character identity for pecel lele Lamongan. Overall, the verbal and visual on the pecel lele Lamongan banner is also inseparable from philosophy. Images and colors have a philosophical value that has an important meaning for traders of lamongan catfish pecel.

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