

## Research article

# Persuasion Madurese Medicinal Herb Product Packaging through Sexual Esthetic Exoticism

Dr. Pujiyanto<sup>1</sup>, M.Sn, Assoc. Prof. Ahamad Tarmizi Bin Azizan<sup>2</sup>, Andy Pramono<sup>3</sup>, S. Kom, M.T, Dr. Robby Hidayat, M.Sn, Drs. Sarjono, M.Sn<sup>1,2,3,4,5</sup>

<sup>1,2,3,4,5</sup>Universitas Negeri Malang Indonesia

<sup>2</sup>Universiti Malaysia Kelantan

## Abstract.

This research departed from the author's interest in the design of medicinal herb product (thereafter called *jamu*) packaging coming from Madura Island having verbal and visual persuasive messages leading to exoticism esthetics. Persuasion through sexuality exoticism esthetics often appears when medicinal herb product is intended to men and women who want to achieve harmonious relationship biologically. Medicinal herb product (*jamu*) promoted through verbal and visual persuasion delivered via packaging design media can be attractive and tempting, so that consumers buy it to be consumed. The uniqueness of sexual vulgar exotic persuasive message in the packaging of medicinal herb product is important to be studied in-depth. This research focused on the design of *jamu* packaging leading to sexuality exoticism produced in Madura, the sample *jamu* produced in Bangkalan, Sampang, Pamekasan, and Sumenep Regencies. Data was obtained through observation, documentation, and online literature, the results of which were combined through triangulation process and analyzed using Jean Baudrillard's trans-aesthetic theory stating that design contains sign and symbolic values. The result of research showed that the design of *jamu* packaging in Madura functioning to improve stamina intended to husband-wife couple contain exoticism trans-aesthetic value. The values contained in the packaging design are: (1) sign value consisting of: (a) the use of packaging as product container, as *jamu* information and promotion media, (b) buying *jamu* product to be consumed generates spirit to do some activities, (c) packaging design contains modernity sign to the consumers of *jamu*, and (3) symbols of power, sturdiness, harmony, enjoyment, and satisfaction to consumers. This persuasive strategy is considered to be able to attract the public's interest, most of which come from middle-class economy who like to imagine momentary enjoyment.

**Keywords:** *jamu*, packaging design, persuasive, exoticism, aesthetic

## 1. INTRODUCTION

*Jamu* or traditional medicine is the one made of plant, animal and mineral materials or the combination of them that has long been used traditionally in medicine based on experience. *Jamu* is medicines processed traditionally and hereditarily. *Jamu* is consumed for its usefulness to health based on local custom, belief, and habit [1]. *Jamu*

Corresponding Author: Dr.

Pujiyanto; email:

pujiyanto.fs@um.ac.id

Published 11 August 2022

Publishing services provided by  
Knowledge E

© Pujiyanto et al.. This article is distributed under the terms of the [Creative Commons Attribution License](#), which permits unrestricted use and redistribution provided that the original author and source are credited.

Selection and Peer-review under the responsibility of the ICADECS Conference Committee.

 OPEN ACCESS

(*Empirical Based Herbal Medicine*), according to Sidoretno and Ira [2], is a traditional medicine contains all plant materials composing the *jamu*. *Jamu* is served traditionally in the form of powder, pill, or liquid. Generally, this traditional medicine is produced referring to ancestral heritage prescription. This *jamu* does not need scientific authentication and clinical test. Empirical evidence is enough, but it should qualify the requirements related to safety and standard quality. RI's Ministry's registration in 2012 in *Registrasi Obat Tradisional* (Traditional Medicine Registration) mention that *jamu* is a traditional medicine concoction with natural material composition used for medicinal purpose hereditarily. In its development, consuming *jamu* is a Back-to-nature lifestyle for its users.

Maryani, Kristiana, and Lestari [3] state that people aged 46-55 years, as the consumers of *jamu*, need safe, potent traditional healthcare treatment without side effect. It is confirmed by Andriati [4] stating that *jamu* is a typical drink advantageous to body, so that the consumers' acceptability to *jamu* is around 58% because people believe that it can heal disease. It is in contrast to Standardized Herbal Medicine that has been tested scientifically through preclinical test, because its basic materials have been standardized and produced using modern facilities. Maryani, Kristiana and Lestari [3] add that most *jamu* consumers are elders (46-55 years) and have high education level. They look for traditional medicine because it has no side effect and most importantly has many advantages. People consume *jamu*, according to Wicaksana and Subekti [5], because *jamu* contains Indonesian original natural product considered as not hazardous and affordable, and people need it to maintain their health.

People are interested in buying and consuming *jamu* not merely because its finished products are in the form of powder, pill, capsule or liquid, but also because they are influenced by its packaging design as its wrappings. Attractive packaging design can influence potential buyers to buy and then consume it. A study entitled "*Strategi Pengembangan Jamu Kemasan Di Indonesia* (Strategy of Developing Packaged Medicinal Herb Product [*Jamu*] in Indonesia)" conducted by Winarsa found that the presence of *jamu* packaged like drug (medicine) can improve consumer loyalty to accustom them with drinking Indonesian *jamu* product with respondent proportion of 62% and 59%. Viewed from Indonesian packaged *jamu* product loyalty, compared with foreign *jamu* product, about 69% respondents prefer Indonesian *jamu* product [6]. Packaging design, according to Pujiyanto [7], serves not only as product container, but also as product information and promoting media. Packaging medium features brand, color, and image, so that products can be known by the public. Just like face, the display of packaging

design should have persuasiveness as silence sales person that can influence the consumers' decision.

Packaging design, used as information and promotion media, has specific task to deliver message from producer to consumers through aesthetic values inherent to packaging design associated with sociocultural aspect of the people. Through aesthetics as visual attraction, consumers will it because packaging designs reflect product characters such as shape, visual and verbal information delivered. It also applies to home industry in Madura area, in Sumenep, Sampang, Bangkalan, and Pamekasan Regencies as *jamu* production centers famous to the public, not only for its potency but also attractive packaging design based on mass aesthetics. Pujiyanto [8] states media are packaging design with mass coverage and market aesthetics through visual image in the form of visual and verbal information delivered by the company in order to be acceptable to the potential consumers. In ASEAN Journal of Social Sciences & Humanities (AJSSH), Pujiyanto [9] also states that packaging design has mass aesthetics serving specifically to deliver message from producer to consumer through social-cultural symbols understandable to the potential consumers.

*Jamu* product, coming from Madura area in Sumenep, Sampang, Bangkalan, and Pamekasan Regencies, particularly functions to improve stamina that is wrapped with attractive packaging design through sexual esthetic exoticism approach. Exoticism is something with appeal because of its peculiarity different from product in other areas becoming the typical characteristics of local product. Verbal and visual messages delivered through packaging design medium can generate the potential buyers' interest based on not only need but also desire. The persuasive exoticism communication delivered in packaging design makes *jamu* product not merely a physical consumption process but also contain meaning based on sign and symbolic values. That is why the research team is interested in finding out the design of *jamu* packaging in Madura area based on sign and symbolic values through the exchange of contemporary commodity with sexual esthetic exoticism approach.

## 2. METHOD

This research was conducted through exploring data using observation, documentation, and online literature study. Data collection was conducted using the three techniques in order to get data more maximally and to get complementary data. Observation was conducted on the packaging of traditional *jamu* products coming from Madura areas leading to sexual exoticism, by taking *jamu* "Empot Ayam" produced by Mrs.Nurul

Zakiyah in Sumenep Regency, *Jamu "Semalam di Madura"* produced by PD Sakera Madura in Sampang Regency, *jamu "Sehat Lelaki"* produced by PJ Ribkah Maryam Jokotole in Bangkalan Regency, and *jamu "Jamu Montok Payudara"* produced by Mrs. Abdullah in Pamekasan being the sample. Document data was obtained through buying *jamu* products as well as their packaging from *jamu* stores. Another data was obtained from online literature study relevant to the product and brand, including leaflet and testimony from product buyers. The data obtained from the three data sources were then sorted and selected to get valid one to be processed using data triangulation process and finally analyzed. The instrument of analysis used was Jean Baudrillard's trans-esthetic theory stating that there is an exchange of contemporary commodity in the design, meaning that the design contains sign (use, exchange, and commodity) and symbolic values [10]. In Sign value contains use value, meaning that design can be used by producers and potential consumers, ratio exchange value of product through design, and status value to consumers through product packaging design. Symbolic value contained in the packaging design includes verbal and visual messages delivered by producer to consumer.

### 3. FINDING AND DISCUSSION

This research on *jamu* functioning to increase stamina produced in Madura is limited to four *jamu* brands: "*Empot Ayam*" from Sumenep Regency, "*Semalam di Madura*" from Sampang Regency, "*Sehat Lelaki*" from Bangkalan Regency, and "*Montok Payudara*" from Pamekasan (see figure below). These brands were selected because they are considered as very sold out and having packaging different from other products. In addition, the packaging of these products contains persuasive communication through sexual esthetic exoticism considered as capable of persuading consumers to buy them. The four products have the following characteristics. (1) *Jamu* brand "*Empot Ayam*" produced by Mrs. Nurul Zakiyah has had license from RI's Ministry of Health Number 13235602034. This product has some advantages: enabling husband-wife couple to maintain their sexuality power happily, resulting in impression of grip and squeeze on vagina, thereby increasing stimulation and enjoyment, making Miss V throbbing, tightening vaginal muscles following childbirth, and removing bad odor. But the packaging also contains warning: contraindication after drinking this *jamu* related to much more mucus released, meaning that there is a reaction of draining the mucus from vagina, so that this *jamu* consumption should be continued completely. Verbal packaging informs: "*Empot Ayam*" as product brand and visually it features an image

of a 25-year old Chinese woman wearing sexy costume stimulating the lust of those watching it. (2) *Jamu* brand “*Semalam di Madura* (A Night in Madura)” is a product intended to men who want to have lust with their partner. This *jamu* is produced by PD Sakera Madura has license from RI’s Ministry of Health Number TR.273/10-11/2007 and some advantages: improving the lust to make love, treating and solving early ejaculation problem, maximizing the men’s sexual endurance, increasing erecting power, facilitating men and women to achieve orgasm, and recovering stamina after climax. This product dominated with red packaging features a sturdy courageous mustached man wearing Madurese traditional costume. (3) *Jamu* brand “*Sehat Lelaki, Perkasa Lelaki* (Healthy man, Sturdy Men)” coming from Madura originally, produced by home industry led by PJ Ribkah Maryam Jokotole in Bangkalan Regency wrapped in yellow packaging featuring an icon of arrow flying away. Below text “Asli Madura (Original Madura)” there is man’s mustache functioning to confirm the text and to designate the product consumed by the men with less spirit of doing activity only. It is a herbal medicine (*jamu*) intended to men who have less lust on the bed, to improve body immunity, to give power and new spirit, to increase energy and self confidence, to treat muscle stiffness and pain, to improve stamina, to inhibit early ejaculation, to make body fitter, and to strengthen waist and kidney, and to smooth urination. And (4) *Jamu* is packaged using sachet featuring a beautiful woman wearing *kebaya* costume revealing her big breast. The white-skin woman turns her head to the right deliberately to show off her breast to tempt those watching it. This visual story is contained in the packaging of *jamu* brand “*Montok Payudara*” intended to the women who want to appear maximally before their husband. This traditional *jamu* produced by Mrs. Abdullah in Pamekasan Regency has had production license POMTR: 043239771 and some advantages: making body well-built, increasing the breast size, making body slim, removing stiffness, and making the skin smooth and bright.



**Figure 1:** Four brands of Sexual Excitement *Jamu* produced in Madura area are “*Empot Ayam*”, “*Semalam di Madura*”, “*Sehat Lelaki*” and “*Montok Payudara*”.

These four products informed and communicated through the packaging design aforementioned are intended to make the consumers interested in the products based on need and desire. Some consumers are interested in buying a product based on need because they need healthy and fit body, while some others are interested in buying a

product based on desire to increase their lust beyond the reasonable one. If the four package designs of *jamu* product are analyzed using Jean Baudrillard's trans esthetic theory, its use and exchange values can be found:

### 1. Sign value

The packaging design contains three sign values: sign related to the packaging design use, sign related to exchange value between producer and consumer, and sign related to the commodity featured in the packaging leading to the product. (a) Use value is packaging design as the container of product, product information and promotion media. Design, as the container of product, serve as not merely container but also as a strong, good, practical container to store. Packaging design, as information medium, is how producer informs its product to consumer through packaging designing medium. In the presence of verbal language written on the packaging design clearly about product composition, strength and advantage of product, consumers should unnecessarily ask the seller about the advantage of product. Packaging design serves as promotion medium delivered through brand, producer name, and benefit of *jamu* needed by consumers, for example for body fitness, to improve lust and stamina so that those drinking it can do their activities as usual; (b) exchange value means packaging design communicates *jamu* product to be consumed. Through relatively cheap price, consumers can enjoy the product's freshness like verbal and visual messages in packaging design. Without spending much cost, consumers can get satisfaction with their changing feeling about their body, in which they feel they body more attractive, more powerful, and they also feel their household relation more harmonious. (c) Commodity value means that the packaging design signifies modernity to those consuming *jamu*. The modern packaging design results in a new image and removes an old image of *jamu* product manifested really into tablet and capsule products. Drinking *jamu* is just like consuming drug because the packaging is designed to remove its outdated image.

Therefore, sign value in the packaging design of *jamu* leading to sexual exoticism not only underestimates the product and its consumers, but also change the image of product inside the consumers' mind. The change of image in the *jamu* product can be seen from the display of design elements, design principles, and packaging design following the development of consumers' taste. Wicaksana and Subekti [5] state that people view *jamu* as a 4M product, involving: (1) Modern, Indonesian *jamu* is no longer perceived as old fashioned, outdated, and just an alternative to modern drug, but also a product equivalent to pharmaceutical drug because its modern benefit, shape, and taste, so that people like it; (2) *Mutu tinggi* (high quality) of potent, standardized, and

guaranteed *jamu*, (3) *murah* (cheap), the price of *jamu* is affordable to all classes of society, and (4) *memasyarakat*, meaning that people love *jamu* product as the part of cultural product of all Indonesians.

## 2. Symbolic Value

Packaging design deliberately implies emotional message through cultural symbols of Local Madurese folklore telling about Mr. Sakera (*Pak Sakera*) with symbolic image of national hero who fought against Dutch colonial bravely. This popular figure to East Java people is often narrated through *ludruk* art and filmed in the movie in 1982 starred by WD Mochtar. This, Fitriana, Oemar and Asidigisianti [11], is a traditional culture concept taking an idea to raise Indonesian folklore and cultural element as the representative of cultural representation, as the representative of Indonesian culture. Mr. Sakera's heroic story was borrowed by PD Sakera Madura to promote its *jamu* product as displayed on the packaging design. The role of Mr. Sakera symbolizes its effect on product user, the feeling of stamina, endurance, strength, and sturdiness.

Another tempting message is delivered by product brand named "Semalam di Madura" reminiscent of famous movie and song "Semalam di Malaysia (A Night in Malaysia)" in 1975s telling about a settled foreigner (*perantau*) who have stayed in Malaysia and then went back to Indonesia. It symbolizes the consumers formerly consuming *jamu* product from Madura to consume *jamu* again, particularly the one with brand "Semalam di Madura". Similar *jamu* is shown in the one with brand "Montok Payudara" featuring a beautiful woman wearing *kebaya* showing off his big breast. This image visually implies that the product sold is intended to the women who want have sexy body and big breast. Visually image and verbally brand symbolize beauty, slimness, compactness, harmony, enjoyment, and satisfaction to consumers.

Traditional *jamu* product giving modern image is indicated with brand "Empot Ayam" and "Sehat Lelaki". This home industry product coming from Sumenep and Bangkalan Regencies features a beautiful Chinese woman and arrow flying away upward implying the presence of foreign or modern product. It is *Jamu* packaging indicating modern identity contributing to the creation of traditional identity. Identity is something changing continuously following the change of social and cultural context it faces, due to the encounter and the integration of various different cultures. It is this that is called "hybridity" [12]. This is the producer's strategy to promote its product using the symbol of product advance and quality. The packaging of product brand "Empot Ayam" features a lone woman wearing skimpy clothing revealing her thigh and some part of her breast, symbolizing a product needed by women in order to have attractive body and ready

to cater on their husband any time. The lone woman symbolizes enjoyment for herself only rather than for others, but those consuming this product. Otherwise, brand “Sehat Lelaki” features an arrow flying away upward symbolizes men’s strong vital organ, indicating masculinity, power, endurance, and vigor. It is vigor or spirit to do anything activities pleasing husband-wife couple, by consuming *jamu* “Empot Ayam” for women and consuming *jamu* “Sehat Lelaki” for men.

#### 4. CONCLUSION AND RECOMMENDATION

Packaging design of stamina *jamu* product produced in Madura area leads to sexual exoticism verbally and visually. The presence of message reinforcement attracts the consumers based on sign and symbolic values contained in the packaging design. Persuasive message is delivered through trans-esthetics, so that consumers can interpret more easily the *jamu* product produced in Madura area. Viewed from the visual display of packaging design including image, color, and typography, it seems to have removed the image of *jamu* as outdated product, and thereby it can follow the development of design equivalent to drug products. However, the verbal language used should be more refined and more polite to improve the prestige of product sold, and to expand the market segment from lower-middle to upper-middle class of society.

#### References

- [1] I. Parwata, “Obat Tradisional” (Bahan Ajar), Jurusan Kimia Laboratorium, Kimia Organik, Fakultas Matematika Dan Ilmu Pengetahuan Alam (Traditional Medicine), Denpasar: Universitas Udayana, 2017. W388W9405
- [2] W. Sidoretno and O. Ira, “Edukasi Bahaya Bahan Kimia Obat Yang Terdapat Didalam Obat Tradisional [Education of Medicinal Chemicals Contained in Traditional Medicine],” *Jurnal Pengabdian Masyarakat [Journal of Community Service]*, vol. 1, no. 2, pp. 177-123, 2018. W388W9405
- [3] H. Maryani, L. Kristiana and W. Lestari, “Faktor Dalam Pengambilan Keputusan Pembelian Jamu Saintifik [Factor in Decision Making for Buying Scientific Jamu],” *Buletin Penelitian Sistem Kesehatan [Bulletin of Health System Research]*, vol. 19, no. 3, pp. 200-210, 2016. W388W9405
- [4] Andriati, “Tingkat Penerimaan Penggunaan Jamu Sebagai Alternatif Penggunaan Obat Modern Pada Masyarakat Ekonomi Rendah-Menengah dan Atas [Society’s acceptance level of herb as alternative to modern medicine for lower, middle,



- and upper class group],” *Masyarakat, Kebudayaan dan Politik [Cultural and Political Society]*, vol. 29, no. 3, pp. 133-145, 2016. W388W9405
- [5] B. Wicaksana and N. A. Subekti, ”Potensi Pengembangan Pasar Jamu,” *Scientific Bulletin of Trading Research and Development*, vol. 4, no. 2, pp. 210-255, 2010. W388W9405
- [6] H. Winarsa, ”Strategi Pengembangan Jamu Kemasan di Indonesia,” *Jurnal Madani*, vol. 2, no. 1, pp. 131-144, 2019. W388W9405
- [7] Pujiyanto, ”Halal Ideology: Product Persuasion Through Signature “Halal” in Promotion Media,” *Asian Academic Research Journal of Multidisciplinary*, vol. 2, no. 3, pp. 88-89, 2015. W388W9405
- [8] Pujiyanto, *Desain Kemasan Produk Persuasif [Persuasive Product Packaging Design]*, Malang: Universitas Negeri Malang, 2016. W388W9405
- [9] Pujiyanto, ”The Symbolic Aesthetic of Packaging Design,” *ASEAN Journal of Social Sciences & Humanities (AJSSH)*, vol. 3, no. 2013, pp. 80-90, 2. W388W9405
- [10] M. Suryajaya, *Sejarah Estetika: Era Klasik Sampai Kontemporer*, Yogyakarta: Gang Kabel, 2016. W388W9405
- [11] E. A. Fitriana, E. A. B. Oemar and S. Asidigisianti, ”Pengembangan Desain Kemasan Jamu Dayang Sumbi [The Development of Jamu Dayang Sumbi Packaging Design],” State University of Surabaya, Surabaya, 2014. W388W9405
- [12] T. Widiastuti, ”Wacana Poskolonial dalam Desain Komunikasi Visual Kemasan Jamu Tradisional Indonesia,” *Jurnal Ilmu Komunikasi*, vol. 12, no. 1, pp. 1-15, 2014.