

# Distinctive Collectivist Identity on Digital Ads: Hari Raya and Lebaran 2021

*by* Rustono Farady Marta

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## Distinctive Collectivist Identity on Digital Ads: Hari Raya and Lebaran 2021

Rustono Farady Marta<sup>1</sup>, Supina<sup>2</sup>, Sabrina Mohd Rashid<sup>3</sup>, Cut Meutia Karolina<sup>4</sup>,  
Moazzar<sup>29</sup>Naseer<sup>5</sup>

<sup>1</sup>Faculty of Social Science and Humanities, Universitas Bunda Mulia, Jakarta, Indonesia,

<sup>2</sup>Hospitality and Tourism Department, Universitas Bunda Mulia, Jakarta, Indonesia,

<sup>3</sup>School of Multimedia Technology and Communication, Universiti Utara Malaysia, Kedah Darul Aman, Malaysia

<sup>4</sup>Communication Science Department, Al-Azhar Indonesia University, Jakarta, Indonesia

<sup>5</sup>Riphah Institute of Media Sciences, Riphah International University, Islamabad, Pakistan

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### Abstract

Every family has a particular moment, especially in Malaysia and Indonesia, where the majority of the population is Muslim, where Eid al-Fitr has established a tradition for bringing family members closer together. Simply said, the tradition is known as "Hari Raya" whereas, in Indonesia, the term "Lebaran" is used. The year 2021 will be remembered for the social restraints put in place to prevent the spread of COVID-19. This study aims to capture this once-a-year event, which will then be interpreted using Oswald's Marketing Semiotics strategy to juxtapose the two digital advertising media on the Youtube Channel for cellular operator brands in each country in the Interpretivism Paradigm using a qualitative approach based on Hofstede's Cultural Dimension Theory. The Hari Raya 2021 Maxis advertisement symbolizes the State of Malaysia, while the 2021 Lebaran advertisement from the Indosat Ooredoo Provider represents the State of Indonesia, both of which are displayed in binary opposition. The study's findings reveal a consistent pattern in promoting the country's collectivist identity, with marketing distinctiveness arising from a variety of key components. The dominant color is green, which has a characteristic Malaysian Muslim nuance in its advertising storyline with the theme "Raya Si Sakan," which represents the Malaysian Cultural Dimension of Short-Term Orientation and Masculinity. In contrast to the majority of the color yellow, the title "Bulan yang Baik," reflects the warmth of friendship in terms of the identical dimensions of Indonesian culture, which tends towards long-term orientation and femininity in terms of the majority of the color yellow.

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## INTRODUCTION

Every family certainly has a special moment, as well as families in Malaysia and Indonesia. As a country with a majority Muslim community, the moments of Ramadan and Eid al-Fitr are a tradition that

is eagerly awaited and warmly welcomed by the majority of the community. This moment is a time to gather and meet with extended family, and it has become a tradition to bring the cohesiveness of family members closer.

#### 19responding Author:

Master of Communication Science Program, Diponegoro University, Indonesia

Jl. Erlangga Barat No.7 Semarang, 50241, Indonesia.

Email: email@gmail.com

Eid al-Fitr is an Islamic holiday that is celebrated once a year. This is one time to take a long leave for each employee, which is eagerly awaited every year by the people of Indonesia and Malaysia. In fact, the festivities were not only welcomed by Muslims, but all the people from both countries participated in the rejoicing. The difference is that in Malaysia, Eid al-Fitr is known as Hari Raya, while in Indonesia it is more popularly known as Lebaran. This can be related to the elements of Malay culture that affect the culture of the two countries in general (Septiarysa et al., 2021).

Malaysia and Indonesia, as adjacent Southeast Asian countries, have historically shared a common lineage and numerous cultural commonalities. According to historical sources, the Mongoloid race is found in three Southeast Asian countries: Indonesia, Malaysia, and the Philippines (Abidin, 2020). Similarly, the two countries share many comparable traditions when it comes to celebrating Eid al-Fitr, one of which is the custom of returning to the village to gather with family. In Indonesia, this custom is known as the Mudik tradition, and in Malaysia, it is known as the Balik Kampung tradition. The habits of the people who migrate to work support the similarity of this tradition. According to (Arribathi & Aini, 2018), Malaysia is

similar to Indonesia in terms of the majority of the population being Muslim. Furthermore, both countries are accustomed to commuting from villages to cities for work, so they return to the village to celebrate the holiday Eid al-Fitr is quite lively.

The moment of Eid, which coincides with the rules of social restrictions in order to prevent the spread of COVID-19, is a separate story for the two countries. As a Muslim-majority country, of course, the stories of the pandemic and Eid are new stories in the lives of the people of each country. The capture of this moment was also brought up in the advertising story, namely advertisements for providers from both countries, the Maxis brand from Malaysia and the Indosat Ooredoo brand from Indonesia. Both of them raised family stories about welcoming Eid al-Fitr during the COVID-19 pandemic.

The global COVID-19 pandemic has wreaked havoc on numerous industries in various places. Changes in collectivistic practices, such as the time to return home to greet Eid al-Fitr, also occur. The Malaysian and Indonesian governments have declared a homecoming restriction for their citizens for the Eid al-Fitr celebrations in 2021. Offenders of the homecoming prohibition would face a slew of penalties on Eid 2021, according to Liputan6, an Indonesian online

news outlet (Liputan6.com, 2021). Similarly, "Balik Kampong" is controlled on a limited and strict basis in Malaysia, with certain requirements and conditions (Povera et al., 2021). As a result, 2021 can be considered a particularly significant year. So 2021 can be said to be a very special moment because encounters are limited due to social restriction policies to prevent the spread of COVID-19 (Marta et al., 2020).

Maxis is a Malaysian provider that was launched in 1995 and is known for its distinctive green hue (Maxis, 2021b). This provider's Ramadan and Eid-themed advertisements debuted on April 21, 2021. The first launch took place on Maxis' YouTube channel in partnership with Shopee, an online shopping startup. "Maxis Iklan Raya 2021 | Raya Si Sakan # nikmatrayabersama" was the title of an advertisement that had 2,631,884 views, 149 comments, and 3K likes (Maxis, 2021a). In general, the Maxis commercial depicts how Hari Raya events become more important when they are met by sharing.

Furthermore, Provider Indosat Ooredoo (PT Indosat Tbk) was founded on November 10, 1997, and is an Indonesian company. The company began as a foreign investment company in Indonesia, providing international telecommunications services (indosatooredoo, 2021). The

provider's yellow ad is titled "Bulan yang Baik (feat. Sal Priadi)" and includes the hashtag # SilaturahmiTanpaHenti # FreedomInternet. On April 7, 2021, the Indosat Ooredoo YouTube channel first posted the Ramadan and Eid special advertisement. It received 127,495,346 views, 10,000 likes, and 926 comments in just 4 minutes and 19 seconds (Im3 Ooredoo, 2021).

From the perspective of a country's cultural dimension, the image of culture in advertising can be seen. According to Hofstede, culture is a type of mental programming that influences the collective way of thinking and human behavior of a group of people in a country, or what is known as national culture (Armia, 2002). Hofstede divides the cultural factor into four dimensions: power distance, individualism, masculinity, and uncertainty avoidance (Sihombing & Pongtuluran D., 2013).

The study of Hofstede's cultural aspects in Indonesia is a fascinating subject. According to the findings of Finandari and Wijayanto (2017) research on the influence of the cultural component on the desire to the whistleblower, the lower the power distance, the higher the intention to whistleblower internally. The more collectivist and long-term-oriented a company is, the more likely it is to engage

in internal whistleblowing. In addition, research on Hofstede's cultural dimensions was carried out in order to examine the role of culture in CSR (Corporate Social Responsibility) implementation. This study found that Hofstede's Cultural Dimensions did not entirely affect the implementation of Corporate Social Responsibility in state-owned companies in Java, Indonesia (Diamastuti et al., 2020).

For researchers, the novelty of the two adverts has its allure. The family tale and the two countries' dissimilar welcomes are well-suited to being examined through the lens of Oswald's Marketing Semiotics. Oswald's marketing semiotics can be interpreted as successful marketing semiotics if the encoding process used by marketers is followed by an appropriate decoding process by the audience, resulting in brand associations and brand strength (Marta & Septyana, 2015). Several studies employing Oswald's marketing semiotics method have revealed how different marketing methods might be understood in the brand perception process. According to the findings of a study conducted by Sampurna (2020) titled "Implementation of Total Branding in the Perspective of Marketing Semiotics," a soy sauce product, Bango Soy Sauce, is capable of carefully planning and executing total branding in accordance with the intended marketing

target (Sampurna et al., 2020). In addition, Marta's research in 2021 indicated that the use of marketing semiotics by the two brands, Xing Fu Tang (幸福堂) and Xi Bo Ba (喜悦) through visual elements is a manifestation of the consumer brandscape, which is made up of a mix of cultural, emotional, and converging on a sign (Gandakusumah & Marta, 2021).

Based on the explanation, this study will look into the special occasion that occurs just once a year and is understood through Oswald's Marketing Semiotics technique. Then, using the Interpretivism Paradigm and a qualitative method based on Hofstede's Theory of Cultural Dimensions, they compare the two digital advertising media on the Youtube Channel for cellular operator brands in each country (Lestari et al., 2021). The Hari Raya 2021 Maxis advertisement symbolizes the State of Malaysia, while the 2021 Lebaran advertisement from the Indosat Ooredoo Provider represents the State of Indonesia, both of which are displayed in binary opposition.

## LITERATURE REVIEW

### *Method*

The study, titled "Collectivism Nation Identity: Between Moments of Hari Raya and Lebaran 2021," is a qualitative study that tries to see the object's originality as a marketing semiotics aspect. This study

employs the interpretivism paradigm by identifying and interpreting the symbols or semiotic elements seen visually in the research subject (Tjajadi et al., 2021). This study aims to capture this once-a-year event, which will then be analyzed using Oswald's Marketing Semiotics technique to juxtapose the two digital advertising media on the Youtube Channel for Cellular Operator Brands in each country, based on Hofstede's Theory of Cultural Dimensions. Oswald Marketing Semiotics discusses how meanings are created within marketing communication, which is done on either a smaller scale or a mass scale (Latukolan et al., 2021).

As mentioned in the theoretical framework, Hofstede presents six dimensions in his view of the cultural dimension. These dimensions are Power Distance, Uncertainty Avoidance, Individualism-Collectivism, Masculinity-Feminity, Long-Short Term Orientation, and Indulgent-Restraint (Irawan, 2017). This will assist the study of how to view different cultural perspectives through different advertisements. This is further supported by two communicators with different backgrounds presenting a similar topic of marketing communication (Harry et al., 2021).

The Hari Raya 2021 Maxis Advertisement symbolizes the State of

Malaysia, while the 2021 Lebaran Advertisement from the Indosat Ooredoo Provider represents the State of Indonesia, both of which are displayed in binary opposition. Researchers observed the process of gathering primary data in this study. Researchers saw digital advertisements on the YouTube channels of Maxis and Indosat Ooredoo. Primary data will also be bolstered by unit analysis documents and secondary data. In order to achieve comprehensive and thorough results, secondary data was gathered for this study from journal articles, paperwork, and scientific works.

#### *Conceptual*

This research employs Hofstede's Theory of Cultural Dimension to analyze the content of the ads with its six dimensions. Oswald's Marketing Semiotics approach was also taken in this research to comprehend the interpretation better.

#### *Hofstede's Theory of Cultural Dimensions*

Geert Hofstede defines culture as a type of mental programming that shapes the way a group of people in a country thinks and behave collectively, also known as national culture (Armia, 2002). According to him, six dimensions can be used to describe how culture is defined. Hofstede's Cultural Dimensions are designated as six dimensions, which will be explained in the following paragraph.

The first of the six dimensions is Power Distance, which is an adjustment of culture towards unequal power for relationships. The second dimension is Uncertainty Avoidance, which is a phenomenon of avoiding confusion towards a society's stress level of unclear future. This dimension only explains how to deal with ambiguity instead of avoiding risk entirely. The third dimension is Individualism and Collectivism, which debates how numerous individuals are grouped into a larger organization (Diamastuti et al., 2020).

The fourth dimension is Masculinity and Femininity, which argues about emotional roles between men and women. The fifth dimension is Long Term and Short Term Orientation, which explains how people of the culture perceive the past, present, and future. The last dimension of Hofstede's Cultural Dimension is Indulgent and Restraint. This dimension discusses society's restrained and unrestrained pleasantness judging on their cultural values (Fernando et al., 2020).

#### *Oswald Marketing Semiotics*

Semiotics is the study of how signals are seen and interpreted, as well as how they represent anything (Marta & Septyana, 2015). Semiotics is a branch of psychology concerned with the study of signs in everyday life. Humans are said to be

capable of deciphering diverse socio-cultural and natural events. Semiotics can be used to analyze human existence because signs are considered part of human culture (Wijyaningtyas, 2017).

According to Oswald (Astuti, 2018), people will buy something related to the meaning of "non-goods." Semiotics can be used to build a brand's positioning through a visual display that can be mixed with narrative text in this scenario. Semiotics also examines how the symbols associated with a brand might impact consumers' brains during the meaning-making process. Consumers will interpret meaning in line with the framework of thought that has been developed by the cultural values that exist in their environment, according to Oswald. As a result, a producer's consideration in creating marketing strategies is the process of evaluating what consumers do on a brand. Material, structural, conventional, contextual, and performative dimensions are the five factors that make up the meaning process (Oswald, 2012).

#### *Qualitative Binary Analysis*

An important part of the problem semiotic study, according to Yankelovich (Oswald, 2012), is the segmentation of respondents in terms of their lifestyle, values, and emotional responses to brands in competitive sets. This section of the

analysis focuses on the researcher's ability to compare and contrast the results of each stage. The many types of consumers who identify with the personality, lifestyle preferences, relationship style, and even visual style of their favorite brand are then clarified using binary analysis. Semioticians use a semiotic grid to describe strategic linkages between customer types, brands, and cultures.

#### *Concept for Advertising*

The word "advertisement" derives from Greek and means "to urge people to think about something." Advertising encompasses all non-personal activities intended to present and promote ideas, goods, or services that are paid for by a specific sponsor (Lukitaningsih, 2013). Advertising can be a representation of a community's culture and daily life, and it can also incorporate social values into society as a method of communication to accomplish the marketing role (Rohmawati & Lailiyah, 2020).

The sorts of advertisements can be split into three groups based on the message content: (a) commercial advertisements; (b) public service advertisements; and (c) political commercials. Meanwhile, advertisements can be split into two categories based on their nature: commercial and non-commercial ads (Rohmawati & Lailiyah, 2020).

Advertising is a type of non-personal communication activity that is supplied through the media. Companies, non-commercial institutions, and interested individuals usually transmit persuasive messages in advertising to consumers (Widyatama, 2007). Advertising, like Indosat Ooredoo and Maxis adverts, is a kind of communication that fulfills the marketing purpose. However, advertising may also be a picture of the culture and people's daily lives, as well as contain social values in society (Rohmawati & Lailiyah, 2020).

#### **RESULT AND DISCUSSION**

The researcher describes the research findings in the results and discussion section, which attempt to capture this once-a-year event, which is then interpreted through the disclosure of Oswald's Marketing Semiotics strategy to juxtapose the two digital advertising media on the Youtube Channel for Cellular Operator Brands in each country in the Interpretivism Paradigm, using a qualitative approach based on Hofstede's Theory of Cultural Dimensions. The two advertisements displayed similarities towards digital culture used during the COVID-19 Pandemic. There are, however, notable differences when taking advantage of digital culture in advertising. Maxis uses



digital culture as a means to improve the quality of life. This is shown in the very beginning of the advertisement when a cellphone is set with a timer. The timer indicates how society improves their lifestyle with technology, especially smartphones (Huang et al., 2021).

Indosat Ooredoo's advertisement, in contrast, displays how technology can be used as a means to further improve a relationship. The cultural perspective is shown at the beginning of the advertisement where an actress is shown holding her cellphone with a call display. Furthermore, the one on call is the "Father" figure of the actress which improves how connectivity can be maintained despite the pandemic (Bergman et al., 2020).



Figure 1. Comparison of Maxis and Indosat Ooredoo Ads towards Digital Culture  
Source: Researcher Modification (Im3 Ooredoo, 2021; Maxis, 2021a)

The first figure displays how cultural values differ in each country. Quality of life improvements from Maxis advertisement shows how Malaysian culture values short-term orientation. This orientation is felt in a short time, if not instantly, towards the community and digitalized technology proves this short-

term adaptation. Conversely, Indonesian culture values long-term orientation judging by Indosat Ooredoo's advertisement. Social connectivity requires a lot of time investment and maintaining family connection felt to be a requirement to Indonesian community.



Figure 2. Comparison of Maxis and Indosat Ooredoo Ads towards Power Distance  
Source: Researcher Modification (Im3 Ooredoo, 2021; Maxis, 2021a)

Maxis and Indosat Ooredoo's advertisements each display small and large power distances (Figure 2). Indosat Ooredoo displays large power display almost throughout the advertisement, which also represents the culture that belongs to both countries, such as kissing the hand of the parent to show respect and obedience (Jain & Jain, 2018). Contrarily, Maxis advertisement portrays small power distance, as shown in Figure 2, where the wife is able to openly ask her husband about what is going on, which indicates equality (Jain & Jain, 2018) among husband and wife.



Figure 3. Comparison of Maxis and Indosat Ooredoo Ads towards Uncertainty Avoidance

Source: Researcher Modification (Im3 Ooredoo, 2021; Maxis, 2021a)

Uncertainty Avoidance is strongly related to tolerance for ambiguity (Gallego-Álvarez & Pucheta-Martínez, 2021). An ambiguous situation can be threatening and uncomfortable to some, which is rules are being ordered in order to reduce the uncertainty. Both advertisement, Maxis and Indosat Ooredoo display strong uncertainty avoidance, Figure 3 demonstrate both advertisements as having strong uncertainty avoidance because they wanted clarity and structure when the situation is ambiguous to them. For Maxis, there are a few scenes when the wife insisted on wanting to know what the husband is doing behind her, which prompts her ambiguity. Similarly, for Indosat Ooredoo, the younger daughter in the advertisement, showed her dissatisfaction over a discussion and left, then, the mother called her to comfort her. These two scenarios display higher stress and deeper emotions which is very much related to having strong uncertainty avoidance.



Figure 4. Comparison of Maxis vs Indosat Ooredoo Ads in Describing Togetherness.

Source: Researcher Modification (Im3 Ooredoo, 2021; Maxis, 2021a)

From a cultural standpoint, the study also discovered that Indonesia and Malaysia have a high degree of collectivity. This is mirrored in the two advertisements, which include activities such as cooking together, praying together, and the Hari Raya or Lebaran orientation, which is marked by the practice of gathering with extended family. In the Maxis advertisement, the photo of the moment spent with family can be seen at the last minute of the advertisement. In the Indosat Ooredoo advertisement, it can be seen throughout the advertisement that tells the story of the past gathering with family (Figure 4).

According to Hofstede, collectivism culture is concerned with the integration of individuals into the larger group. This dimension examines how well members of a community group are incorporated into it (Harry et al., 2021). This is mirrored in the Maxis and Indosat Ooredoo digital commercials. The two advertisements depict the local community as a collective society, united into a group known as the "Family," as a form of the depiction of customs and culture in the neighborhood.

Collectivism culture is related to the closeness generated in a group, and it is not simply expressed in unity in carrying out activities. According to Hofstede (Septarini & Yuwono, 2003), collectivism culture is also linked to how individuals are integrated throughout their lives to safeguard one another; in other words, the value of group members is felt in each member of the group. The digital advertisements for Maxis and Indosat Ooredoo represent the value of family life. At this stage, the study demonstrates that there are discrepancies in the way the two adverts deliver the message about the meaning of family worthiness. In the Maxis campaign, the value of a family is demonstrated via devoting care and affection, such as cooking favorite dishes and surprising a spouse, whereas, in the Indosat Ooredoo advertisement, the value of a family is demonstrated through the sad story of losing a mother. The Indosat Ooredoo campaign's packaging of the message is also more intimate with the nuclear family, whereas the Maxis advertisement is more for extended families (grandchildren, children, in-laws, and others).

Furthermore, this research demonstrates that the hashtags used by Maxis and Indosat Ooredoo Ads reflect the two countries' collectivism cultures. The

Maxis advertisement includes the hashtag #Nikmatrayabersama as well as the statement "Nikmat Raya when everybody can taste together" inscribed on the ad. The value of collectivity applied to culture in Malaysia can be seen in the hashtags and messages expressed. The word "together" speaks to the group's importance and is a depiction of something that is not alone. The priority in collectivism culture, according to Hofstede, is togetherness (Hofstede, 2011). A civilization that puts communal needs over individual needs is an example of collectivist culture (Ningsih & Darmalaksana, 2018).

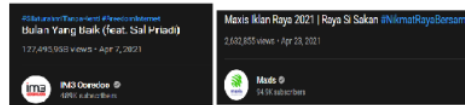


Figure 5. The difference of hashtag usage of Maxis and Indosat Ooredoo  
Source: Researcher Modification (Im3 Ooredoo, 2021; Maxis, 2021a)

The hashtag #silaturahmiwithoutstop is used in Indosat Ooredoo advertising, along with two messages: "What matters most is what we have now" and "Connect longer with people who matter." The value of collectivity that exists in Indonesian society can be found in the hashtags and messages delivered. Shilatur womb is a composite word made up of the Arabic words shilah and womb, according to Shihab in Istianah (2018). The word shilah is derived from the Arabic

word wasl, which means "to connect" and "to gather." In other words, the hashtag #silaturahmiwithoutstop can be viewed as an activity that allows people to meet and congregate without being disturbed. Advertisements such as "What counts most is what we have today" and "Connect longer with people who matter" illustrate this concept. In this advertisement, collectivism culture is shown by how the community is integrated throughout life to safeguard one another (Diamastuti et al., 2020; Septarini & Yuwono, 2003).

Green dominates the Maxis logo. When seen via Hofstede's lens of femininity vs. masculinity, the use of green leads to the category of femininity. The role of women in maintaining green open spaces has been extensively researched in ecofeminism studies, and feminists have their affinity for nature. (Hudson, 2020) emphasizes the importance of women in rural communities, which typically have large yards or green spaces, resulting in modernization issues that limit their mobility. (Maulana & Supriatna, 2019) demonstrates how patriarchal resistance is linked to the green movement. Because it also appears in domestic daily life that women's roles are directly affected by their interactions with nature. The green in the Maxis logo can be interpreted as the dimension of femininity in Malaysian culture.

Yellow is the dominant hue in Indosat Ooredoo's design. This color represents the characteristic of masculinity in Hofstede's cultural dimension of femininity vs. masculinity. This feature, according to Hofstede, is related to the separation of emotional roles between men and women and not to individual gender (Tjajadi et al., 2021). According to the findings of a study on masculinity in beverage products (Oktafianto, 2021), yellow represents the concept of "endurance." The color yellow is thought to represent endurance, which leads to stamina. The color yellow represents the body's resistance, which includes a strong immune system and stamina. Masculinity, according to Indah et al. (2021), is associated with strong physical and mental ability, strength and endurance, as well as sound logic.



Figure 6. Maxis vs Indosat Ooredoo Logo Comparison

Source: Researcher Modification (indosatooredoo, 2021; Maxis, 2021b)

Furthermore, advertisements on Maxis providers promote a partnership between Maxis and Shopee, an e-commerce startup. The main impressions are advertisements for Maxis items, which fill

in content relevant to products available on Shopee e-commerce, which is visually dominated by commercials. In his study, Sastika discusses research findings relating to the quality of customer service when shopping online via the Shopee Application, which includes 252 respondents, or 63 percent of the total 400 samples, with the bulk of preferences coming from friends and advertisements (Sastika, 2018). This percentage is comparable to the findings (Angela & Paramita, 2020), which show that women account for 58% of Shoppe Application users. The cultural feature of femininity is a key cultural dimension in Maxis advertising in this example.

The advertisement for the visualization of a song sung by Sal Priadi from the provider Indosat Ooredoo is named "Bulan yang Baik." Sal Priadi is a Malang-based singer and musician who has been nominated for the Anugrah Musik Indonesia (AMI) Awards 2018 for "Best Male Pop Solo Artist" (Lee, 2019). Sal Priadi appears in Indosat Ooredoo commercials as a masculine figure. Sal Priadi sings a song live during the commercial. Furthermore, masculinity in this advertisement is depicted as rugged, as evidenced by a father who is both a father and a mother to his two children at the same time.

The issues in the Maxis digital ad's tale are jealousy and skepticism about the wife's feelings. According to (Maarif, 2018), neutral qualities, or feminine characters who are unexpected, trustworthy, jealous, honest, and like to mask sentiments, are one of the feminine characters. The distrust and jealousy that the couple holds are portrayed as femininity in the Maxis campaign. In Indosat Ooredoo's advertising, on the other hand, the story shown is one of courage and charity in the face of life's challenges, including social limitations that create isolation between parents and family. According to Tuncay, masculinity can be characterized socially as a way to become a man, as in (Sondakh & Cinthia, 2014). One aspect of masculinity is represented in the outer appearance of a man, which is referred to as his physical appearance. This feature serves as a useful guide when assessing masculinity. The strength of the father as a man in the family who plays the roles of both father and mother in the family is portrayed by the narrative of Indosat Ooredoo's advertisement, which displays the power of the father as a man in the family who plays both father and mother in the family.

The binary opposition of Maxis vs Indosat Ooredoo Digital Advertising can be

described as follows, based on the researcher's explanation:

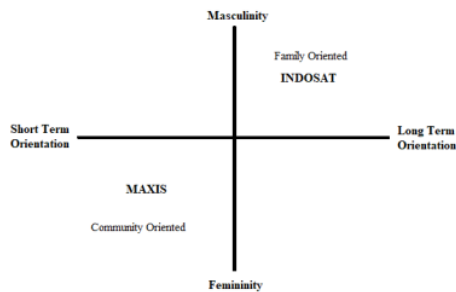


Figure 7. Binary opposition from digital advertising between Maxis and Indosat Ooredoo

Source: *Processed Results from Researchers, 2021*

Figure 7 depicts Maxis digital advertising as a short-term-oriented commercial with a strong cultural dimension of femininity. Maxis depicts culture as the core of the concept of collectivism that is developed with a community or community orientation. The strength of the cultural factor is leaning more towards the aspects of masculinity and long-term orientation in Indosat Ooredoo's digital commercials. Indosat Ooredoo commercials promote a sense of belonging in the family.

At the cultural level, according to Hofstede, Maxis' advertising can be categorized into a short-term cultural dimension. Advertising focuses on increasing the number of sellers of small merchant products during the pandemic. In

contrast to Indosat Ooredoo's advertisements, which contain an implied message regarding compliance with travel restrictions to avoid the spread of COVID-19, which is more concerned with the long-term impact. A virologist in the United States noted that stopping travel is the best way to stop the virus from spreading. Various countries have also implemented measures so that the virus does not spread faster, such as the implementation of lockdowns and travel restrictions on international flights (Khairu Nissa et al., 2020). In dealing with the COVID-19 pandemic, Loayza & Pennings (Adhi Wiguna et al., 2021) propose that a government needs to strengthen the health aspect first before thinking about the economic aspect, although the economy is also needed support. The economic effect is the short-term effect of travel restrictions.

The relationship represented in the Maxis commercial is the one between an individual and his or her social surroundings. This is demonstrated in an advertisement that depicts the narrative of a man who buys a lot of little merchant products in order to share happiness by sharing food. The customer buys a product just for the sake of purchasing it, and the interaction between an individual and a trader is a short-term relationship. The topic that is raised in Indosat Ooredoo's digital

commercials is the story of family bonds. On the spur of the moment, family relationships are long-term commitments that cannot be broken. As Thomas et al. (2017) suggest, family relationships are lasting and important for well-being throughout the life course.

We can also see the binary dimension of culture in the two advertisements through the following table description:

Table 1. Binary Dimensions of Maxis Digital Ads vs Indosat Ooredoo Digital Ads

Cultural Dimension	Digital Advertising	
	Maxis	Indosat Ooredoo
Collectivism	Community Oriented	Family Oriented
Short term oriented	√	-
Long term oriented	-	√
Femininity	√	-
Masculinity	-	√
Restraint	√	√

Source: *Processed Results from Researchers, 2021*

Table 1 indicates that when the two types of advertising are compared in terms of collectivity vs. individualism, they have the same dimensions. The two advertisements' slogans highlight the notion of togetherness as a cultural value shared by the two countries. Furthermore, the advertising message portrays the prevailing religious and societal conventions and cultures in the two countries.

The correlation of this opposition lies within how the authors perceived the

visuals and the hashtags of the communicators during the publication of marketing communication. On the first side, Maxis uses the Togetherness hashtag as Malaysia's perspective towards Eid Mubarak. This is further supported by one of the scenes where numerous actors are seen together in a dinner event. Technology is also used as a means to improve the quality of life, which is a short-term indulgence of cultural dimension. Quality of life improvements is shown at the beginning of the advertisement where a cellphone is used to time human activity through a stopwatch or timer.

On the other hand, Indosat Ooredoo takes the family hashtag as the ideology of Indonesia's culture towards Eid Mubarak. The ideology is presented by the end of the advertisement where three marketing actors sat together in a praying stance while representing a family performing their daily prayers. Indosat Ooredoo also displays how technology assists social connectivity, especially family. At the beginning of the advertisement, an actress is shown holding a cellphone while the screen displays a call was ongoing. This is interpreted by the audience as a means to remain social while

maintaining physical contact during pandemic times.

There are connections in dimensions when the study interpreted Maxis and Indosat Ooredoo's digital advertising. Indulgent and Restraint are both displayed by communicators as a technique to indulge the audience in their cultural perspective. There are, however, notable differences when analyzing the visuals where Maxis focuses on short-term orientation and femininity. This is supported by technology improving quality of life and improving togetherness. Conversely, Indosat Ooredoo maintains its long-term orientation by using family connectivity. Social connection is shown by both technological and traditional means to improve human social interaction during the pandemic.

## CONCLUSIONS

The findings reveal that there is a consistent pattern in promoting the country's collectivist identity, with marketing distinction arising from a variety of key components. The dominant color is green, whose advertising storyline with the theme "Raya Si Sakan" has shown the characteristic Malaysian Muslim nuance, which marks the meaning of togetherness to share the joy of gathering together so that the benefits for small traders can also be

felt, and which denotes the Malaysian Cultural Dimension of Short-Term Orientation and Masculinity. In contrast to the Identity Dimensions of Indonesian Culture, which leans towards Long Term Orientation and Femininity in terms of the majority of the color yellow with the title "Bulan yang Baik" reminding the Time that intertwined among the hustle and bustle of daily activities of Indonesian families reflects the warmth of friendship. This research implies that the striking differences in the collectivist culture presented by the Cellular Operators of the two countries through Digital Ads present their impressions and messages for all viewers. This research recommendation is very important for every government administrator and all stakeholders to accommodate messages that are produced from various communication media in constructing the identity and image of the country.

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