

# Culture Industry and Japanese Identity in Snack and Drinks Products in Indonesia

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## Abstract

This research discusses the Japanese identity inherent in food and beverage products produced and marketed in Indonesia with a cultural industry perspective. The purpose of this research is to reveal the form of Japanese identity attached to the products and its relationship with the cultural industry so that it will appear that the relationship between the two is interrelated and mutually supportive. This research is descriptive qualitative using the content analysis method on product packaging design on a cultural industry approach. The results found a Japanese identity in writings form, words, pictures, flavor variations, and a compilation of Japanese and local flavor variants on product packaging. The packaging design is made as if it is transferring Japan into the packaging of products. In the small packaging, it summarizes the discourse of the culture industry as well as provides a simulacrum for Japanese lovers. The use of Japanese identity has become a widespread cultural commodity in the financial and cultural economy.

**Keywords:** Culture Industry; Japanese Identity; Cultural Commodity; Japanese Packaging Design

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## 1. Pendahuluan

Culture is one of the products in society that can influence the behavior and ideology of the community itself and people outside the culture itself. Japan is one of the countries that massively exports its culture to Indonesia through various media and the influence of this culture attacks young people. According to the news of CNBC (2019) that Indonesia is one of the largest Japanese popular culture fandom countries in Asia. In addition, the number of Japanese

language learners in Indonesia showed increasing based on the 2018 JF survey (Miyashita, 2020). The emergence of Japanese fanaticism and fandom communities has made Japanese identity persist and take root in Indonesian society. *Wibu* is a term given to foreigners living outside of Japan who are so fond of it that they seem obsessed with all things Japanese. Another term to describe *Wibu* is Japanophilia. Quoted from [urbandictionary.com](http://urbandictionary.com) the term *Wibu* comes from *Weeaboo*. Lacuesta (2020: 6)

explained that the term *weeaboo* has also been noted to be used consecutively with *wapanese*, which stands for Wannabe Japanese. The meaning of '*wapanese*' is similar to '*weeaboo*', but the term '*weeaboo*' is better known in the community than '*wapanese*'. *Wibu* as a social phenomenon encourages capitalists to provide space for *Wibu*. Not only producing merchandise thick with Japanese but also produce the most basic needs of humans, namely food needs. As stated by Maslow (1994) that food is a need that is at the lowest hierarchical level and is the most basic.

Moreover, according to a survey conducted by Mondelez International in 2019 to 11 countries, Indonesia occupies the third position where the people prefer to consume snacks or snacks than rice foods such as rice. According to Sachin Prasa of the President Director of Mondelez Indonesia almost three times a day, Indonesians snack on snacks. Compared to 2.5 times for consuming heavy meals a day. As many as 75 percent of respondents admitted that snacks are easy to consume on the sidelines of daily activities and are more suited to the current lifestyle. Then 77 percent prefer to eat snacks more often throughout the day than eating heavy meals. Even 53 percent have no time to eat a heavy meal (Hariyanto, 2019). The compilation of the high selling value of Japanese culture in Indonesia and the habit of eating snacks as a snack that has become a modern lifestyle makes snack products a strategy for market wars to compete between producers and at the same time take a place heart of "Japanese" lovers.

This phenomenon has been responded by food companies in Indonesia. Words, pictures, and variants of taste that appear in the packaging represent the Japanese atmosphere. Packaging design is one of the most important factors to persuade consumers to buy and be loyal always buy the product because packaging design is directly related to consumers. Consumers hold, feel, observe, and decide all through a

single packaging design. What is offered in the package will be a message from producers to consumers. As stated by Wirya (in Hidayat, 2009: 141) that the ultimate goal of packaging is to sell. Japanese identity in the form of words, images, and variants contained in the product packaging design is packaged to represent the Japanese atmosphere. The Japanese identity in industrial glasses is no longer just producing merchandise but has expanded to follow the tastes of the public market.

Adorno (2002) states the cultural industry is a "deceptive enlightenment", which includes the ideological and cultural manipulation aspects. Through the concept of the culture industry, Adorno wants to emphasize that culture was produced massively and standardly does not come from the cultural expressions of the common people but is a just product of industry. The culture industry has united the 'old' with the 'familiar' into a new quality of industrial products. The identities embedded in popular culture products converted as business tools to make a profit as the goal of the industry. The characteristics of the culture industry are (1) false identity of general and the particular, (2) pseudo individuality, (3) under monopoly all mass culture is identical, and the lines of its artificial framework begin to show through, (4) the objective social tendency is incarnate in the hidden subjective purposes of company directors, the foremost among whom are in the most powerful sectors of industry, (5) consumer becomes the ideology of the pleasure industry, (6) commodities: art, music, film, advertising, radio, tv (all above is a pure representation of social power and merge with culture industry as well as economically), (7) the triumph of advertising in the culture industry is that consumer feel compelled to buy and use its products even though they see through them, (8) today the culture industry has taken over the civilizing inheritance of entrepreneurial and frontier democracy (Arviani, 2013: 134).

Research related to Japanese food and drink was conducted by Tresnasari (2019) and Lusiana (2020). Tresnasari researched Dajare as a language phenomenon found in Japan and Lusiana researched the formation of identity and lifestyle in connection with Japanese food consumption is based on from the perspective of popular culture's influence as the impacts of globalization. Research that uses the perspective of the culture industry about Japan was conducted by Subandi (2020). He examines popular culture in Japanese cultural festivals. Then Budianto (2015) reviews the globalization of popular culture in Japan on anime and Cool Japan. Research for packaging design with an industrial culture perspective was carried out by Hidayat (2009). He focused on the cultural industry on the packaging design of household food products. While in this research is to discuss the phenomenon of Japanese identity embedded in the packaging design of food products (snacks and biscuits) and soft drinks produced in Indonesia by using the perspective of the cultural industry. So it would appear that cultural processes become tools in the industry and create a system of relations between capitalists and consumers.

## 2. Metode

This research is a qualitative descriptive study with data collection methods using the observation method. Observations were made on minimarkets and supermarkets in the Purwokerto area to observe whether they provide food and drinks that have Japanese identity on their packaged products. If found, it will be identified and become a source of research data. Then the data source will be processed through several stages for analysis. The analytical technique uses quantitative content analysis to review problems or phenomena that exist in society. In addition to knowing the tendency of the communicator's content to the communicant. Some notions of content

analysis include Kriyantono (2006) said that content analysis is a systematic technique for analyzing a message or a tool for communication observe and analyze the content of the open communication behavior of selected communicator. Content analysis is a research methodology that utilizes a set of procedures to draw valid conclusions from a book or document (Moleong, 2009: 220).

Ahmad (2018) states that researchers will construct reality and understand its meaning. Because that in research is very concerned about processes, events, and authenticity. In content analysis method must observe the phenomenon and formulate exactly what is being researched, and all actions must be based on that goal. Next, choose the unit of analysis and the object of research that is the target of analysis. The steps taken in this research are:

- a. Observation of the phenomenon of packaging design in food and beverage production.
- b. Determine the unit of analysis. The unit of analysis is determined by (1) the place of production of food and drink and (2) the scope of the product. Place of production refers to the factory that produces in Indonesia. The scope refers to food products in the form of snacks, biscuits, and cookies. For drink products limited to soft drinks, milk, and yogurt.
- c. Categorization. Data categorization is based on products that have a Japanese identity. Including Japanese writing (romaji, kana, kanji) and images that represent Japan.
- d. Collect data by field observations of kinds of food and drink products that have Japanese identity in packaging. The scope of observation is supermarkets and minimarkets in the Purwokerto city area. The scope of Purwokerto was chosen because it relates to further research on students consuming products with Japanese identity.

Processing data, presenting, and analyzing. At these steps, the data is identified according to the categorization

that has been determined. And then the data is presented in the form of an image accompanied by a description of the information. The next step is to interpret the packaging design from the perspective of the culture industry, supported by literature and other references relevant to the research. The last step is to conclude from the results of the analysis.

### 3. Hasil dan Pembahasan

This section will discuss the forms of Japanese identity in packaging design, the relation between industrial culture and Japanese identity, and “Taste” as popular culture a part of industrial culture.

#### 3.1 Forms of Japanese Identity in Packaging Design

In supermarkets, we often find household products, food, drinks, and others is insert foreign vocabulary. An example that we often encounter is the 'حلال' label in every food and beverage product packaging. What is written there is an identity as well as a code for consumers. Only enough with the code, certain people will be able to conclude that the product is halal to consume, especially about one's beliefs. Likewise, when a consumer sees a packaged food and beverage product with a Japanese identity. A consumer will know that what they are holding is a product of Japanese identity, not Korean or other country's identity. Japanese identity is not just in packaged food and drink products but also in ready-to-eat dishes. More and more Japanese restaurants are popping up from small-scale on the side of the road with only tents and large scale with shops in the form of restaurants that charge quite a higher price than those selling with roadside tents. According to Lusiana (2020), this phenomenon is a response to globalization which is reflected in the formation of identities and lifestyles to enrich the identity of consumers. The data collected were 36 food products consisting of snacks and

biscuits. Then 12 drink products consisting of processed tea, milk, coconut, and yogurt. Here are some examples of food and soft drink products that have a Japanese identity is sold in stores such as supermarkets and minimarkets in Purwokerto based on the classification of Japanese written identity forms (kana, kanji, romaji), images, and a combination of the two.



**Figure 1. Snack Products with Image and Text Identity**

In figure 1, the design of the Mayasi peanut product of Manohara Asri Co (Sidoarjo) writing 日本風ピーナッツ and a picture of a girl wearing a *kimono* which is shown only half of the body. The Tropicana Slim product contains the words and a picture of Sakura flowers and their stems lying on the table next to the cookie. Mama Suka's product contains a picture of *nori* along with the words "*nori*" written in *romaji*. On the popcorn product made by UD Anggita, Kediri, the symbol of the Sakura flower and the writing of Sakura on the top is printed with a *romaji*. Then the product Choki Choki from Mayora Co contains the popular character Doraemon and the words "Doraemon" in *romaji*.

In Choki Choki products, the use of Japanese identity is not only in the form of an image of Doraemon but the use of the



word 'Choki Choki' as a title can also be associated with Japanese vocabulary which means "long term." In the original writing it is "Chouki" while in packaging written as "Choki Choki." The validity of the association with the Japanese language can be seen in one of the famous old advertisements in 1991, at that time with the slogan "Choki Choki delicious chocolate is longer and longer" then with the depiction of a boy and a girl who attract goats where goats become long and turn into Choki Choki. When pulling the goat, the girl said "long and long..."



**Figure 2. Choki Choki advertisements in 1991 *sumber* YtKeppo, 2020**

By the appearance of the Choki Choki advertisement in 1991 is implying that products have been accompanied by an identity that refers to other cultures or nations. That identity is in the form of words, phrases, and images that have been done for a long time. It's just that at that time not too visible forms of mass culture products. Around the early 2000s, the end of 1999, along with the entry of Japanese drama series and followed by the entrance of the *Hallyu* wave in Indonesia opened the door for capital owners to reproduce cultural products from an industrial perspective.

The example of the snack in figure 3 contains a written identity as in Potabee with a *wagyu* beef steak flavor variant that displays the words ポタベエ and 和牛ステーキ. Then the product from Liwayway Co, namely Rin-bee, displays the words Oishi, 思わず手が出る, and おいしさ!!. Next from Dua Kelinci Co bearing the word 'Usagi' and うさぎ. Usagi in Japanese means 'rabbit'. Then the rice snack product was produced by Nom Nom Co is Kokobi who rewrites the name of the snack with katakana writing ココビ.



**Figure 3. Snack products with an identity in the form of writing**

The next product is an example of soft drinks product shown in figure 4. Almost all the products are embedding the words in Kana and Kanji scripts on the product packaging.



**Figure 4. Drink products with an identity in the form of writing**

Mineral water of Perfect is produced by Panfila Indosari Co (Bandung) writes アルカリン and ウォーター. In tea products of Award Indofood Barokah Makmur Co, Semarang writes the name of the tea product as 'Ichi Ocha' while the product of ABC President Indonesia Co writes 'NU Green Tea' and りよくちや on the design package of product which means green tea. For mineral water likes a Pristine has a composition of Japanese writing almost

80% on the product packaging. The writing is not only on the front packaging but also on the back which contains a warning about this product namely プリスティン, アルカリ, ウォーター. ご注意: 直射日光や強い臭気を避け、涼しくて清潔な場所に保管してください. The other product is the Nata the Coco is writing アイムココ and ナタデココとジュース. The last one is a yogurt product that writes yogurt in Japanese words, namely ヨーグルト.



**Figure 5. Drink Products with Image Identity**

The product in figure 5 is a Vidoran Xmart dairy product featuring the popular character Doraemon flying with his bamboo propeller. The touch of Japan is not only in the title of the product but also in figures and objects that are very thick with Japanese identity, including Doraemon, girl in *Kimono/Yukata*, traditional accessories, and Sakura.

In the data collected, food products using the popular character Doraemon are found in Choki Choki (figure 1) and Vidoran Xmart (figure 5). For girls in *Kimono* and wearing the accessories are in Mayashi bean products (figure 1), and Sakura flowers are in Hokkaido Cheese and Popcorn (figure 1). All identities attached to these products are commodities often used as reproduction materials for capitalists to sell Japan in various product forms. Doraemon is a product of the popular culture that is very attractive to capitalists because it has always been a very selling commodity both within Japan itself and outside Japan. Doraemon's figure has been reproduced through mass production

industrial techniques which are expected to generate as much profit as possible. Strianati (2006) mentions this as pop culture/mass culture.

As a production, Doraemon has become an identity for children around the world, a representation of children's desires, fantasies, so that when cultural production enters the industrial world, these derivatives become the consumption of children and even teenagers. In this time where technology meets culture. By using sophisticated media and technology, Doraemon producers managed to venture deeper into the industry due to the high interaction (which is also by the trading system). Cultural commodities originating from mass culture are spread in two economies at once, namely the financial and cultural economy.

Financial economics is mainly concerned with exchange rates, cultural economics focuses on use-values; meaning, and social identity (John Fiske in John Store. 2006:31). The emergence of economic culture as an identity makes the figures in Japanese identity become a tool to raise Japan in the eyes of the outside furthermore provide a simulacrum for those who love Japan. Japanese identity in the form of writing, flavor variants, and images embedded in food products implies that in the industrial concept, everything can be valued and used as a financial benefit. Indonesian consumers who have a high level of consumptive behavior and a hobby of snacking make Indonesia an industrial market that is promised for capitalists.

Figures 1-4 all the products contain a form of Japanese identity. In the analysis of packaging content design, what appears to be a Japanese identity are text and images. The writing on the packaging is not only the title of the snack and drink but the flavor variant, or both, even suggestion word

### **3.2 The Relationship of Industrial Culture and Japanese Identity in Packaging Design**

Spreading of Japanese identity in the culinary world seems to be a cultural agreement for the capitalists to capture the gaps that arise from the consumer culture of the Indonesian people, especially consumers who love Japan and consumers of consumerism. The illustration illustrates the concept of popular culture produced through industrial techniques of mass productions and then marketed to benefit the consumer audience (Astuti in Yulianto (2007: XII). Fiske (in Storey, 2007: 32) describes that the culture industry produces "repertoires." Goods or services with the hope of attracting audiences and including audiences as consumers of these commodities.

The popularity of certain phenomena of a nation has become a cultural phenomenon experienced by various parts of the world. Clashing, competing with each other, and side by side are cultural processes that exist in society. Cultural interaction in the era of globalization is carried out with the help of mass media, especially television and social media. Advertising in the media is a bridge between consumers and owners of capital to reconstruct the cultural ideology in society. Through the reconstruction of cultural ideology, the public as connoisseurs and consumers will be able to enjoy cultural diversity in various fields and encourage lifestyle changes in society. Such as fashion, literature, food, and so on. Luhan (in Hereyah, 2011: 95) highlights this phenomenon with the so-called Global Lifestyle (The Global Lifestyle). The global lifestyle brought about by the mass media is marked by the flood of imported products or from multinational corporations that massively develop their industries almost all over the world, such as clothing, beverages, accessories, household items, perfumes to types of entertainment, music, movies, soap operas, and song. Classic and popular songs in the form of a VCD allow people to play themselves at home. These products have encouraged the global community as active consumers, more as users of these products than they have to be makers.

One of the products of popular culture in industry is food and beverages, especially snacks, biscuits, cookies, and soft drinks. Food and beverage are no longer just relieving hunger and thirst but have become a commodification of culture. In the industrial era, culture turns people and meaning into useful and salable commodities. Society as consumers gives text meaning to the goods they consume. Popular culture texts replicate themselves in the form of paratext, and making people influx into the imaginary world of the capitalist which aims to make a profit. Readers or audiences of cultural texts bring and use their cultural competence and discursive resources to consume commodities. So, popular culture can be seen as a cluster of meanings and practices produced by the audience at the moment of consumption (Sugiharti, 2017: 44).

Popular texts embedded in food and beverage products bring consumers to explore space and time to feel a sensation that is patented in the form of advertising language in product packaging, both language, writing, and images. Furthermore, in product packaging design, the final process is not the finished product but continues on product advertisements shown on television or other media. How to strengthen the message that will be conveyed through the theme, who is the target product, what is to be achieved, what is the tagline, and everything in the scope of promotional media plays a role in the cultural industry in food and drink products. In making advertisements, it is not uncommon to take the theme of the Japanese cultural atmosphere which makes the image of the product closely related to Japanese identity. Promotional media used such as advertisements on television and other social media further strengthen the existence of the Japanese identity attached to these products. Snacks are no longer just to fill the stomach but have become a cultural industry that will encourage consumer culture in society. The capitalists will turn food

products into not just food but provide a simulacrum for consumers. Consumers will be presented with various images of Japan through what they consume, both to consumers who are fanatical about Japanese things and ordinary consumers. As stated by Baudrillard (2004) between real and fantasy have mingled and in it mixed between values, facts, signs, images, and codes.

The packaging is designed as if the product transfers Japan into a small package. Functionally, packaging design has five functional principles (Hidayat, 2009:142), namely

- a. Packaging (packing), where in this packaging is conveyed about the type of product and its use.
- b. Packaging in a physical sense, its function is to protect the product from impact, friction, shock, and others
- c. The packaging used is comfortable. Comfortable to the touch, does not hurt to the touch/hold, easy to clean, store, and stable when placed.
- d. Packaging that is able to display the image of the product and the user's market segmentation. This principle involves many elements, especially those related to the imagination, taste, and fantasy of the user. This packaging must be able to translate what the wearer is, social status, where, and what kind of behavior the product is. Uniqueness is important.
- e. Packaging with the principle of supporting environmental harmony.

Referring to point d, the presence of food and drink products that bring imagination to Japan is a breath of fresh air for the capitalist and consumer society. Capitalists will try to move Japan as a country into a product of the popular culture that will become friends and fill their void in the imagination of the Japanese state.

The use of Japanese identity in the language, writing, and images whom embedded in food and beverage products as a result of the cultural industry that creates a consumption ideology by promoting a materialistic lifestyle (Ewen in Arviani,

2013:132). For Japanese lovers from the top level is known as *wibu*, the presence of food and beverage products with a Japanese identity will be considered as filling the void, complementing their identity as Japanese lovers. Not only as lovers of Japanese cultural products, but groups of people who view Japan as a country that has various unique cultures will also give meaning to the presence of these popular texts and encourage mass consumption of these products.

### 3.3 “Taste” as a product of the culture industry

The presence of the Japanese state is raised in the form of Japanese food and flavors such as *nori*, green tea, *ocha*, and others. As in the Mamasuka seaweed product produced by Aneka Boga Nusantara Company.



**Figure 6. Mamasuka Seaweed Salted Egg Flavor**

In the packaging display, the words "Seaweed" is larger than the others. Seaweed has become a food trend in Indonesian society along with the popularity of Japanese sushi, which is now commonly found in roadside shops at low prices. Not only sushi, but in big cities in Indomaret, Alfamart, and certain minimarkets also sell onigiri, typical Japanese food in the form of rice balls wrapped in *Nori* processed from seaweed. In Indonesia itself there are also seaweed products but not processed into *Nori*, so *Nori* is not Indonesia's identity but the identity of the Japan. In Mamasuka seaweed food, the emphasis on the identity that this seaweed is not Indonesian seaweed but the same seaweed as Japanese seaweed



is the addition of the word 'Nori' on the package.

Using of 'Nori' implies that this seaweed product is a product with a Japanese identity not Korean because 'Nori' is Japanese for seaweed. But in this package, it also seems to want to embrace all Japanese and Korean lovers. This can be seen by the Korean writing at the bottom. If the word 'Nori' is placed on top under the writing of seaweed, this Korean writing is at the bottom left corner. Then to wrap its Indonesian taste, this product is packaged with a distinctive Indonesian taste, namely the taste of 'telur asin' which is written in English 'salted egg.' In the packaging of this food product, there is an international taste aimed at consumers. Salted egg as a typical Indonesian food is no longer just food eaten only with rice and soy sauce at the end of the month but has been aligned with 'nori' along with Korean and English scripts. Not only salted egg taste but also grilled corn taste. Grilled corn maybe a snack that doesn't only exist in Indonesia, but in almost all cities in Indonesia, on the roadside, it's always easy to find roasted corn sellers, especially if it's approaching the turn of the year, grilled corn traders will appear. Grilled corn be a snack while waiting for the peak of the turn of the year, so it is not strange to say that grilled corn is a local snack for the Indonesian people.

If looking at the producers of this product, it can be seen how capitalists respond to the phenomenon of people's addiction to Japanese culture to be processed into a commodity that will become a mass commodification and will always be consumed. The presence of a distinctive Indonesian identity is still a code for producers and consumers that this is a local product with a local taste that is international class because it carries the distinctive identity of a particular country. The taste of 'nori' is not only found in Mamasuka but also in Japota and Potabee snack products.



**Figure 7. Potabee Wagyu Beef Steak Falvor (和牛ステーキ)**



**Figure 8 Potabee Yakinori Flavor (やきのり)**



**Figure 9. Japota Umami Japanese Seaweeds (うまみのり)**

These snacks not only produce Japanese flavors but also produce universal flavors, for example in Japota snacks there are BBQ, honey butter, and onion chicken flavors. The use of onion chicken in Japota flavor is considered to have nostalgic value for the Indonesian people according to Brian at the launch of the new Japota flavor variation. Meanwhile, the Potabee product produces variant flavors of seaweed, grilled chicken, BBQ, *wagyu* beef steak, cheese, and salted egg.

Japota and Potabee products come from the same company, namely Calbe from Japan, and in collaboration with Wings Indonesia to become Calbee Wings (<https://calbeewings.co.id/>). The presence of *wagyu* flavor in Potabee but not in Japota gives consumers the freedom to choose

Japanese flavors that are packaged in 'flavors'. In addition, the writing of the flavor variants on the two products uses Japanese writing mixed with *kana* and *kanji*. *Nori*, which is synonymous with not too expensive prices, juxtaposed with *wagyu* which is synonymous with high prices, also gives the impression that Potabee serves Japanese-style expensive snacks that are pocket-friendly for Indonesian consumers.

In addition, in drink products, the words "green tea and *matcha*" are often heard. *Matcha* was introduced as part of Japanese culture because of the tea culture (*shado/chanoyu*) that uses *matcha*. Previously, Indonesian people were familiar with tea. But not in the classification of green tea and black tea. People, especially Java, are more familiar with the '*teh tubruk* (tea that is brewed with hot water along with the tea leaves and stems).' If in Japan, the *shado* culture uses *matcha* which tastes bitter, and as an antidote to the bitter taste is to eat *wagashi* (traditional cakes that taste very sweet). However, the taste of green tea and *matcha* that have entered Indonesia is no longer bitter but has blended with sugar because of the culture of drinking sweet tea. Although in Indonesian society itself there is a culture of drinking plain tea, drinking sweet tea is consumed more especially for those who often eat outside the home. On the *Kumparan* page (2017/20/01), it was explained that the habit of serving drinks to guests, especially the Javanese people, served sweet tea because it was considered more polite than just plain water. The tea culture is even known as "*Nasgitel*" namely *teh panas* (hot tea), *legi* (sweet), and *kenthel* (thick) in Javanese society.

The combination of the culture of drinking sweet tea in Indonesian society combined with typical Japanese tea has become a cultural industry product that is popular among Indonesian people and is very easy to find on supermarket shelves with various brands. The use of *matcha* is not only limited to drinks but also in snacks and biscuits such as Astor. Indonesian

consumers are familiar with the taste of green tea and *matcha* for a mixture of processed snacks, biscuits, bread, and drinks. The inclusion of imported matcha-flavored food products makes this taste familiar. In fact, this taste was developed with original Indonesian food and drink products, such as *gethuk*, *bakpia*, and so on.

Another strategy is to insert local flavors with Japanese writing that appears on the biscuit products Nissin (figure 10), Sukro (figure 11), coconut drink (nata de coco) from Inaco (picture 12), and *telur asin* on Potabee snack (figure 13).



Figure 10. Nissin Butter Coconut  
(バターココナッツ)



Figure 11. Sukro Oven (日本風ピーナッツ)



Figure 12. Coconut Water  
(ナタデココとジュース)



Figure 13. Potabee Salted Eggs  
(ソルトエッグ)

Coconut is one of the fruits that is often found in tropical countries, while Japan is a subtropical country. So Japan is not a coconut-producing country. The writing of 'Coconut' using Japanese scripts other than English is an example of a compilation of local flavors wrapped in Japanese identity. Meanwhile, Sukro is a flour-covered peanut that has become a common snack in Indonesian society. The naming of Sukro has become an agreement that the beans covered with tapioca flour are called Sukro. In figure 10, Sukro is labeled with the identity as Japanese-style peanut '日本風ピーナッツ' even though Sukro itself is an acronym from the Sundanese language, namely 'suuk di jero' which means 'peanut inside.' The attachment of Japanese identity in Sukro design seems to indicate that these Sukro beans are different from the Sukro beans which are usually enjoyed by Indonesian people in general. Regardless of the quality, type of bean, or taste. Meanwhile, in Potabee, the salted egg flavor is written using the Japanese script ソルトエッグ which means salted egg. Unlike *nori*, Mamasuka does not write salted eggs in Japanese but emphasizes the product, namely *nori*.

The variants of flavors that are inserted into food and drink products, and the use of Japanese writing on the product packing design have indirectly succeeded in representing Japan in the world and winning the hearts of Indonesian consumers, especially Japanese lovers in Indonesia.

#### 4. Simpulan

Cultural products in a country that become the identity of countries have become cultural codes that are used as industries by capitalists. Culture is one of the products in society that can influence the behavior and ideology of the community itself and people outside the culture itself. Japan is one of the countries that massively exports its culture to Indonesia through various media and cultural influences. The compilation

between the high selling value of Japanese culture in Indonesia and the habit of eating snacks as snacks that have become a modern lifestyle makes snack products a strategy for market wars to compete between producers and take a place in the hearts of consumers. This phenomenon is not only responded to by one or two products but spreading to other food and drink products. That product is produced by Indonesian companies without a license from Japan or under a Japanese license but produced in Indonesia. Not only words and pictures but also variants in it represent the Japanese atmosphere in the packaging.

Packaging design is one of the most important factors to persuade consumers to buy and loyal to buy that product because packaging design is directly related to consumers. In food and drink products have Japanese identity such as *nori*, *wagyu*, green tea, and *matcha* flavors. There is also a compilation of Japanese flavor variants with local flavors such as the salty egg taste in Mamasuka products. Then the local flavor variants are written using Japanese writing, for example, coconut and salted egg flavors. In addition, Japanese identity also appears only in the form of images, namely Sakura and Doraemon.

The packaging is designed as if the product transfers Japan into a small package, and in the small package, it summarizes the discourses of the cultural industry and the culture of consumption. In addition to providing financial benefits but also culturally. The cultural economy in cultural commodities becomes an identity, making the figures in the packaging a medium to lift Japan in the eyes of the outside as well as provide a simulacrum for those who love Japan.

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