

## Analysis of the Symbolic Meaning of Traditional Jamu Packages at Nguter According to Semiotics Charles Sanders Peirce

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### ABSTRACT

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*Jamu made from processed herbal plants has become an alternative treatment option for the Javanese people to prevent and alleviate disease symptoms. Attractive packaging of herbal products can create a positive visual impression, encouraging consumers to try them. This study examines eight jamu packages incorporating elements of Javanese culture, interpreting the meanings they convey. Examples of the analyzed names include Sri Putih, Sari Asih, Sari Asmara, Arum Bulan, Candra Dewi, Sepet Wangi, Super Semar Turmeric Powder, and Candik Ayu. The article also investigates the context behind the use of icons, symbols, and indexes on the packaging. The names of the jamu packages are derived from the Bausastra dictionary, considering the basic meanings used in naming these products. Ultimately, the study concludes that jamu packaging carries symbolic meanings based on Charles Sanders Peirce's semiotic method, which suggests to potential consumers the benefits of the products. These symbolic meanings can influence consumers through the icons, symbols, and indices on the packaging.*

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### ABSTRAK

#### Riwayat Artikel

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#### Kata kunci

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Jamu, yang terbuat dari tanaman herbal, telah lama digunakan oleh masyarakat Jawa sebagai obat alternatif untuk mencegah dan meredakan gejala penyakit. Kemasan jamu yang menarik dapat memberikan kesan visual yang positif, menarik minat konsumen untuk mengonsumsinya. Penelitian ini akan menganalisis delapan kemasan jamu yang mengandung unsur-unsur budaya Jawa dan menginterpretasikan makna yang terkandung di dalamnya. Nama-nama kemasan jamu yang akan dianalisis meliputi jamu Sri Putih, Jamu Sari Asih, Sari Asmara, Arum Bulan, Candra Dewi, Sepet Wangi, Serbuk Kunir Super Semar, dan Candik Ayu. Artikel ini juga berusaha mengungkap konteks penggunaan ikon, simbol, dan indeks pada kemasan tersebut. Nama-nama jamu dianalisis berdasarkan kamus *Bausastra* untuk mencari makna dasar yang digunakan dalam penamaannya. Kesimpulannya, kemasan jamu memiliki makna simbolis yang dapat memengaruhi calon konsumen melalui ikon, simbol, dan indeks yang terdapat pada kemasan tersebut, berdasarkan metode semiotika Charles Sanders Peirce.

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## INTRODUCTION

Indonesia has recognized jamu as an alternative medicine derived from herbal plants and natural ingredients. Jamu is a form of local wisdom that has become ingrained in the culture, and its existence has persisted to this day. The primary benefits of jamu are to prevent, alleviate, or even cure various types of diseases. Jamu is traditional medicine made from plant materials,



animals, and minerals and/or a mixture of these ingredients that have not been frozen and are used in treatment efforts based on experience (Irsyad et al., 2013). To be classified as traditional medicine, the preparation of jamu must follow traditional methods. Jamu can only be considered traditional medicine if the ingredients used and the preparation process adhere to the materials and methods of the ancestors. This refers to the definition of traditional, which is a tradition or habit repeated in every generation and based on what was done by the ancestors (Irsyad, Jumari, & Murningsih, 2013).

This study will focus on the extent to which the text of the jamu names and their visualizations on the packaging can evoke suggestions for users to utilize jamu as a medicinal remedy. The research sample will take a unique selection that contains elements of Javanese culture, specifically a number of jamu packages and names produced by PT Sabdo Palon, a home industry jamu producer in Nguter Village, Sukoharjo Regency, Central Java.

In relation to the above, this study generally applies Charles Sanders Peirce's semiotic theory to uncover the meaning of the visuals on the packaging. Using Peirce's semiotics, this research will describe in detail the elements within the packaging that support the conveyance of messages and meanings to consumers. Some of these elements include logos, packaging colors, jamu names, and several other additional aspects. More specifically, by using Peirce's semiotics, the discussion will refer to three main aspects of visualization: icon, symbol, and index. Furthermore, this study will also explain how the naming of jamu products can increasingly attract consumers to choose jamu as an alternative medicine. In short, this research will attempt to uncover the symbolic meanings within the visualizations and the names of jamu using Charles Sanders Peirce's semiotic theory.

Jamu packaging should not only be attractive but also capable of describing, arguing, and even suggesting to potential consumers to use the jamu product. One interesting aspect of the packaging is its titles, which hold meaningful "expressions" of language. These linguistic expressions can be interpreted differently by potential consumers. To bridge the gap in these varying interpretations, simple communication through straightforward jamu titles is necessary. The use of simple jamu titles is expected to be easily understood by the general public. Easy comprehension, in turn, helps the public remember a product more easily.

## **METHODS**

This article applies the semiotic theory of Charles Sanders Peirce as an analytical tool for the issues presented. Peirce's semiotic theory is the most relevant for analyzing the symbolic meanings of the visualizations on jamu packaging. Additionally, Peirce's semiotics is used to analyze the text or names of these traditional types of jamu. As a method, semiotics aims to critically analyze and study the signs found in an object to uncover the meanings contained within. In this context, Peirce's pragmatic semiotics is employed to reveal the symbolic meanings behind the sign system in the visualizations on the packaging and the text of the jamu names. Peirce's pragmatic semiotics starts from the outward form of signs that can be perceived by humans. Humans interpret events, natural phenomena, social, and cultural aspects through a semiotic process called semiosis (Rusdy, 2015).



Peirce's semiotic method focuses on interpretive analysis of each symbolic aspect found in jamu. Using Peirce's semiotics, this article will explain in detail the symbolic aspects and provide interpretations of these symbols. Furthermore, Peirce's semiotic classification helps make the analysis of symbolic meanings in the visualizations and text of traditional jamu more systematic. Through Peirce's semiotics, the analysis results of the visualizations and text of jamu will refer to the triadic relationship of sign semiosis: icon, symbol, and index. The interaction of these three elements will produce a comprehensive understanding of the meanings intended by the visualizations and text of traditional jamu.

## RESULT AND DISCUSSION

Jamu is known as an alternative medicine used to prevent, alleviate, and even cure various ailments. It is considered a traditional and cultural product because it has maintained its authenticity and preservation since ancient times. Jamu falls under jamus as its ingredients are derived from natural plant materials that are traditionally processed to produce a health-beneficial drink. Jamu, which has become a tradition and cultural value in Indonesia, especially on the island of Java, is evidence that it is a part of local wisdom that continues to thrive within the community. Thus, jamu as local wisdom means it is a part of the cultural characteristics possessed by society as a result of ancestral experiences (Rusyida, H. R., & Hanum, 2018).

Historically, jamu has existed and been known as an alternative medicine among Javanese people for approximately 1,300 years, dating back to the Mataram kingdom era (Lestari, Widi, 2023). This is evidenced by the discovery of ancient artifacts such as stone mortars and pestles, which are believed to have been used for grinding jamu ingredients. These artifacts were found at an archaeological site on the slopes of Mount Sindoro in Central Java. Additionally, the reliefs depicted on the walls of Borobudur Temple, Prambanan Temple, Brambang Temple, and several other locations show illustrations of the jamu preparation process (indonesia.go.id, 2019). One famous relief is the Karmawibhangga relief on the walls of Borobudur Temple, which depicts a woman holding a grinder and a stilt house relief above it. Moreover, there are reliefs showing aid to the sick, healing celebrations, and childbirth assisted directly by a midwife (Jalur Rempah, 2021). There are also inscriptions from the Majapahit period that specifically mention the profession of jamu makers known as *acaraki*. *Acaraki*, an honorary title derived from Sanskrit, is recorded in the Madhawapura Inscription (Javanologi, 2021). Several ancient manuscripts and historical archives also mention various herbal concoctions activities performed by the Javanese people, as found in *Serat Centhini*, *Serat Kawruh Bab Jampi-Jampi Jawi in Serat Kagungan Dalem*, *Primbon Jampi Jawi on Bab Tetuwuhan Ing Tanah Hindiya*, and so on (Javanologi, 2021).

Based on several recorded historical evidences, it is not surprising that jamu is an authentic Javanese product used as an alternative medicine to treat illnesses. Herbal plants and spices are the primary ingredients used to make jamu. The term "jamu" actually derives from the Javanese acronym "Jawa Ngramu", which refers to the traditional Javanese practice of gathering and mixing ingredients to create a potion. Additionally, the word "jamu" is believed

to have originated from the words “jampi” or “usodo,” which mean healing through herbal remedies that are prayed over (Hamidah, 2023)

Although jamu is known as a traditional remedy of the Javanese people and a primary alternative when one is ill, its popularity has experienced declines over time. This decline occurred when modern medicine began to penetrate Indonesia, particularly Java, shifting public interest toward modern pharmaceuticals. Consequently, the effectiveness of jamu was questioned (Indonesia.go.id, 2019). However, the reputation of jamu revived during the Japanese occupation around the 1940s with the establishment of the Indonesian Jamu Committee. This committee’s formation reignited interest in jamu as a treatment for various ailments (indonesia.go.id, 2019).

Essentially, the process of making jamu is quite straightforward. Most jamu preparation involves extracting juice from herbal plants or brewing spices. Some types of jamu are also ground or pressed and consumed as a liquid. Common ingredients used in jamu production include turmeric, temulawak, ginger, kencur, cardamom, cloves, betel leaves, rock sugar, palm sugar, and lime. A unique aspect of jamu preparation is that there is no specific measurement; it is made according to traditional practices passed down through generations. This indicates that the process and measurements for making jamu have been preserved to this day. If proper measurements are not observed during jamu preparation, its effectiveness can decrease due to the imbalance of ingredients used.

The development of jamu on the island of Java significantly increased between 1974 and 1990, marked by the rise in the number of jamu companies. During this period, the government supported jamu production through training, guidance, and assistance to jamu industry owners to encourage the continued development of their products. The development of jamu has also been reflected in the adoption of machinery and the more hygienic packaging of jamu products. Previously, jamu was made naturally by squeezing or boiling ingredients to extract their essence; now, it is commonly packaged in plastic, sachets, and even instant powder forms. A well-known jamu producer on the island of Java is PT Sabdo Palon, which has created various types of jamu, each with its own unique benefits. Visual elements in packaging design can become an attractive feature and serve as an effective communication tool (Erlyana, 2022). PT Sabdo Palon produces at least 34 types of jamu, each offering different therapeutic effects. Here are some of the types of jamu produced by PT Sabdo Palon.

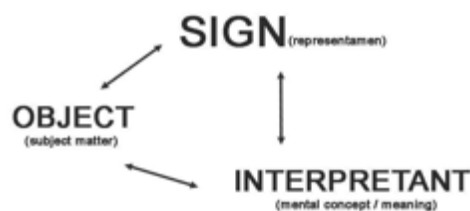
No.	Name of Jamu	No.	Name of Jamu
1	Jamu Apusirih	18	Jamu Sehat Perempuan
2	Jamu Galian Parem	19	Jamu Sepet Wangi
3	Jamu Galian Singset	20	Jamu Sri Putih
4	Jamu Habis Bersalin	21	Jamu Super Serbuk Arum Bulan
5	Jamu Lancar Haid	22	Jamu Super Serbuk Candik Ayu Sabdo Palon
6	Jamu Majakani	23	Jamu Super Serbuk Candra Dewi
7	Jamu Mentas	24	Jamu Super Serbuk Gadis Remaja Sabdo Palon
8	Jamu Moonalisa	25	Jamu Super Serbuk Sehat Kandungan
9	Jamu Pil Sepat (Keset dan Rapet)	26	Jamu Super Serbuk Sehat Rahim

10	Jamu Rebusan Sabdo Seger “Rempah Cebokan”	27	Jamu Susut Perut
11	Jamu Rebusan Sabdo Seger “Subur Kandungan”	28	Jamu Terawan
12	Jamu Sabdo Molek Montok	29	Raket Wangi
13	Jamu Sabdo Ramping	30	Resik Arum Plus Majakani Dan Sirih Sabdo Palon
14	Jamu Sabdo Sari Rapet	31	Sari Asih
15	Jamu Sari Asih	32	Sepet Wangi
16	Jamu Sari Asmara Sabdo Sari	33	Serbuk Kunir Super Semar Sabdo Palon
17	Jamu Sawanan	34	Sehat Wanita

Culture, as a product of human interaction with its environment, is part of a system of signs that encompasses human experience. Signs and systems of signs are our medium for understanding and interpreting the world as it is; in other words, we can only understand something through the use of signs, by reassigning meanings to various signs (Rusdy, 2015). The study of signs and their meanings often refers to the ideas of Charles Sanders Peirce, an American pragmatist philosopher and logician. Peirce regarded semiotics as central to the framework of logic for understanding the world. Semiotics is also used as a tool for investigation and scientific discovery, particularly to validate his pragmatic concepts (Atkin, 2023). Peirce viewed signs not merely as structures represented in human cognition, but as part of a semiosis process—a cognitive process of meaning-making involving three stages from something that can be perceived sensorially or thought about (Rusdy, 2015)

Peirce’s central idea is the notion that the entire universe is composed of signs. In Peirce’s semiotic theory, a sign is something that stands in for something else in some capacity. The relationship between signs is always triadic and develops dynamically, consisting of the representamen, interpretant, and object. The representamen is the form of the sign that can be perceived by an observer. The interpretant is understood as the mental concept formed when an observer perceives a sign, while the object is the entity that the sign represents and which can be observed.

This triadic relationship operates dynamically. When the interpretant perceives an object and forms a mental image, the process of semiosis continues. This refers to the interpretant’s ability to reference new objects, and so on (Rusdy, 2015). The triadic relationship in Peirce’s semiotics is often illustrated as follows:



Picture 1. Triadic of Peirce’s Semiotics

The concept of Peirce’s semiotics states that semiotics is an action, influence, or cooperation between three subjects: the sign, the object, and the interpretant (Piliang, 2010: 266–267).

### **Triadic Relationship in Peirce's Semiotics**

The triadic relationship in Peirce's semiotics can be illustrated with a traffic light. In this example, the representamen is the red light, which signals us to stop. The requirement to stop is the mental concept formed when we see the red light. This is referred to as the interpretant, which is the sign understood in our mind. Lastly, the object refers to the entire set of vehicles that stop when they see the red light. Furthermore, Peirce classifies signs into three categories: icons, symbols, and indexes. An icon is a sign characterized by its resemblance to the object it represents. In Peirce's view, an icon functions by mirroring or making the object similar. Visual signs such as photographs are considered icons because the image displayed resembles the object (Stanford, 2010).

An index, according to Peirce, is a sign that is causally connected to its object. For example, smoke serves as an index of fire. Smoke is caused by fire and points to the existence of fire. Peirce states that an index always shows a causal connection, which is existentially linked to its object (Rusdy, 2015). One characteristic of an index is that it can be perceived, is clearly visible, and can be identified. Therefore, the main task for humans is to identify what an object indicates (Martinet, 2010). Lastly, a symbol is a form of sign based on convention, with a relationship to its object established through agreement and rules. The meaning of a symbol is determined by mutual agreement or convention and becomes an understood truth. The use of this theory is also influenced by the character of the community that emphasizes cultural aspects (Kunmei et al., 2022).

### **Semiotic Analysis of Jamu Packages**

Based on the 34 female-specific herbal products released by PT Sabdo Palon, this paper will focus on the analysis of 8 selected herbal products. The semiotic analysis in this study will target two main aspects of the jamu packaging: the ornamental elements of the packaging, which will be dissected into icons, symbols, and indices; and the analysis of the jamu names. The names used for these herbal products will be analyzed using their etymology and meanings derived from the *Bausastra* dictionary.

Peirce's pragmatic semiotics is particularly suitable for explaining the jamu packaging and interpreting the product names. This is because Peirce's pragmatic semiotics describes signs, their utility for those who apply them, and the effects of these signs on their interpreters. Peirce's semiotics, within its pragmatic framework, influences human senses and personal feelings (Rusdy, 2015). In other words, the packaging and its ornamental elements will be understood as a result of the observer's perception, and this perception can subsequently affect the observer as a user of the herbal product.

#### **➤ Sri Putih**

Sri Putih jamu belongs to the women's health category. It is beneficial for women's beauty, particularly in preventing and reducing vaginal discharge. One of its main ingredients is white turmeric (*Kaempferia rotunda rhizoma*), known for its ability to enhance lymphocytes to fight bacteria that can cause vaginal discharge in women.

Using Peirce's semiotics, we can interpret the main figure on the front cover of the packaging, which is a smiling woman dressed in white. In Peirce's semiotics, this woman serves as an icon, referring to a likeness of the represented object. An icon, according to Peirce, is something that bears resemblance to the actual object it signifies.

The figure of the woman on the packaging of Sri Putih jamu can also be interpreted as a symbol representing female beauty. According to Peirce's semiotics, a symbol is a sign that is conventionally agreed upon. The woman depicted on the Sri Putih packaging is considered a representation of an idealized beautiful woman. This beauty association is a collective agreement among the product's consumers, both female and male.



Picture 2. Packaging of Jamu Sri Putih

Additionally, the woman on the packaging serves as an index, indicating cause and effect. Specifically, featuring a woman in white on the front cover suggests to potential consumers a desire to achieve a similar appearance, including body, face, and beauty. The white color of her clothing emphasizes the cleanliness associated with regular use of the jamu. The bright colors used in the packaging aim to attract consumers and suggest the benefits offered by the product. Moreover, the pink background further enhances the femininity of the product, imparting a sense of softness, cheerfulness, and indulgence (Kurt & Osueke, 2014).

The name "Sri Putih" consists of two words, *Sri* and *Putih*, which can be looked up in the *Bausastra* dictionary. The word *Sri* means 'beautiful', while *Putih* means 'pure'. Therefore, the name "Sri Putih" implies that the consumer of the jamu is expected to achieve a radiant and pure appearance. This meaning aligns with the depiction of the woman in white on the Sri Putih packaging.

#### ➤ **Sari Asih and Sari Asmara**

Sari Asih and Sari Asmara are jamus designed for women's health. Both of these herbal remedies serve similar purposes, namely preventing and reducing vaginal discharge caused by leukorrhea. They also share the same primary ingredients: white turmeric (*Kaempferia rotunda rhizoma*) and temulawak (*Curcuma rhizoma*). The packaging of Sari Asih is dominated by a yellow background featuring a black-and-white-yellow portrait of a woman. The predominant yellow color represents freshness, warmth, simplicity, and firmness (Kendra Cherry, 2022). Additionally, the simple and plain design with a single dominant color suggests that this jamu has been used for a long time and has likely been successfully preserved since its early days.



Picture 3. Packaging of Jamu Sari Asih

In the Sari Asmara packaging, there are more elements that can be analyzed. These include the image of a woman with flowing hair, the background of the packaging, and various herbal ingredients and spices.



Picture 4. Packaging of Jamu Sari Asmara

The image of the woman is interpreted both as an icon and as a symbol. As an icon, she represents beauty and allure due to her visual resemblance to these qualities. As a symbol, she signifies charm and excitement. The flowing hair, which appears to be blown by the wind, adds a playful and seductive impression, especially when combined with the smile at one corner of her lips. Both of these herbal products contain the word Sari, which according to the Kamus Bausastra means “beautiful”. The use of Sari in the naming of these herbs can refer to two meanings. The first meaning is *sari* as in ‘pathining samubarang’ or essence, which refers to the process of making the herbal remedy by extracting the essence from the ingredients used. The second meaning involves *sari* being paired with the following word, which reaffirms the function of the herbal product.

Although both products have similar benefits, the name Sari Asih aims to evoke a sense of attention, affection, and endearment. This is reflected in the word *asih*, where in *Bausastra* dictionary means ‘love, affection; care’. In contrast, Sari Asmara uses sari to suggest a desire to cultivate deeper feelings of love. This aligns with the meaning of *asmara*, which signifies ‘romantic, love; deep affection’.

#### ➤ **Arum Bulan and Candra Dewi**

Jamu Arum Bulan and Jamu Candra Dewi belong to the category of herbal remedies for women’s health. Both of these products have the same benefit, which is to reduce body odor



during menstruation. The presence of betel leaves (*Piperis felium*) in both remedies helps reduce perspiration and consequently diminishes body odor from sweat.

As suggested by its name, the packaging of Jamu Arum Bulan features a silhouette of the moon, which serves as an icon representing the actual moon. The packaging also depicts a woman in floral attire along with various floral ornaments, symbolizing beauty and a fragrant aroma associated with flowers. The name Arum Bulan can be interpreted in relation to its benefits. This herbal remedy is intended for women experiencing menstruation, during which body odor typically changes and becomes less fresh. The term *Bulan* refers to menstruation or the monthly cycle experienced by women, while *Arum* relates to the fragrance or pleasant aroma. Thus, by consuming Jamu Arum Bulan, women can maintain a fresh and floral-like scent during their menstrual period.



Picture 5. Packaging of Jamu Arum Bulan

Similarly to Jamu Arum Bulan, Jamu Candra Dewi is also designed to support women during menstruation. The term *Candra*, in the *Bausastra*, is another word for 'moon'. While *Candra* means 'moon', Dewi translates to 'goddess' or 'fairy'. In this context, *Candra* refers to the menstrual cycle, and *Dewi* signifies a woman's appearance, suggesting that she can remain beautiful.



Picture 6. Packaging of Jamu Candra Dewi

Thus, Jamu *Candra Dewi* implies that the herbal remedy helps women maintain a beautiful and fresh appearance even during their menstrual period. This is further emphasized by the depiction of a beautiful woman on the packaging of Jamu *Candra Dewi*. The woman represents the beauty of a goddess, and the background features a glowing moon in orange and yellow hues. Additionally, the silhouette of flowers behind the woman suggests a fragrant aroma.

➤ **Jamu Sepet Wangi**

Jamu Sepet Wangi falls into the category of herbal remedies aimed at body health. The primary benefits of Jamu Sepet Wangi include reducing cholesterol, burning fat, and slimming the body. Ingredients such as lempuyang emprit (*Zingiberis americanis rhizoma*), temu giring (*Curcuma heyneana rhizoma*), as well as daun kemuning and daun jati belanda, work together to break down harmful fats that contribute to cholesterol.



Picture 7. Packaging of Jamu Sepet Wangi

Semiotic analysis of the Jamu Sepet Wangi packaging can focus on several aspects, primarily the image of the leaves with two different colors and the predominantly green background of the packaging. The depiction of three leaf stalks serves as an icon that refers to the leaves used as raw materials for the herbal remedy. Additionally, the different colors of the two sides of the leaves indicate the use of two distinct types of leaves, namely daun kemuning and daun jati belanda. The green background of the packaging conveys a fresh feeling that is associated with green plants. This green color also represents the natural quality of the ingredients used. The soft yet strong nature of green instills confidence in renewal and transformation (Kurt, S., & Osueke, 2014).

The name Sepet Wangi for the herbal remedy refers to the sensations experienced when consuming the product. The word *sepet*, which means ‘a taste similar to that of unripe sapodilla’ in Indonesian, combined with *wangi*, meaning ‘fragrant’, describes the sensory experience of drinking the herbal remedy. The astringent taste comes from the ingredients such as daun kemuning, daun jati, lempuyang emprit, and temu giring. Meanwhile, the fragrant aroma is attributed to daun kemuning, which has a fresh citrus-like scent.

➤ **Jamu Serbuk Kunir Super Semar**

Jamu Serbuk Kunir Super Semar belongs to the category of herbal remedies specifically for facial beauty. This remedy offers beauty benefits for women, with its primary ingredient, turmeric, known for its properties to brighten skin, reduce dark spots, and even out skin tone due to its antioxidant content that combats free radicals. In addition to beauty benefits, the turmeric powder in Jamu Serbuk Kunir Super Semar has a variety of other uses, such as aiding menstrual flow, alleviating constipation, bloating, stomach ulcers, and diarrhea, boosting appetite, cleansing the blood, and treating boils, ringworm, and other skin conditions. The packaging, which is golden yellow, represents the color of turmeric and symbolizes the bright,

clean, and radiant skin that the product aims to achieve. The use of gold as a primary color imparts an elegant, graceful, and luxurious impression (Cherry, 2019).



Picture 8. Packaging of Jamu Serbuk Kunir Super Semar

One notable feature of the Jamu Serbuk Kunir Super Semar packaging is the depiction of Semar, the most famous character from traditional Javanese *wayang* (puppet theatre). In keeping with the name of the product, Semar is used as the primary icon on the packaging. The choice of Semar as the main icon has a strong philosophical basis. In *wayang* stories, Semar is known as the leader of the Punakawan, who imparts wisdom and life lessons to society. Semar is revered as a teacher who conveys life values to both the Punakawan and the Pandawa. Semar's physical appearance, with his large buttocks and belly, resembles that of a woman. Despite being portrayed as a male character, Semar's body shape is more akin to that of a female.

The use of Semar as the primary icon on the Jamu Serbuk Kunir Super Semar packaging also reflects the Javanese belief in Semar's wisdom. By featuring Semar, the packaging indirectly suggests that choosing Jamu Serbuk Kunir Super Semar is the right choice for various purposes, particularly for beauty. Related to beauty, Semar's feminine body shape, despite being male, symbolizes that Jamu Serbuk Kunir Super Semar can be used by both men and women. This indicates that beauty is not only desired by women but also sought by men for themselves. Therefore, Semar is used in the packaging to represent the needs of both men and women.

Furthermore, Semar's role as a nurturing figure to all his followers is aligned with the various benefits provided by Jamu Serbuk Kunir Super Semar. The jamu offers a range of benefits beyond beauty, including health advantages such as preventing diabetes, asthma, high blood pressure, and more. Additionally, the word 'Super' in the title of Jamu Serbuk Kunir Super Semar emphasizes the potency of turmeric in alleviating and treating various ailments. In summary, the term 'super' in the jamu's name highlights the extensive benefits derived from the turmeric powder used in the product.

### ➤ **Jamu Candik Ayu**

Jamu Candik Ayu is part of the beauty-focused jamu category, specifically designed to enhance facial beauty. This jamu is believed to improve the appearance of the face, with betel leaf extract as its main ingredient, which is known for its tannin content that helps prevent acne. The semiotic analysis of the Jamu Candik Ayu packaging reveals both iconic and symbolic

elements. The packaging features an image of a beautiful woman smiling, dressed in a kebaya, and exuding an elegant demeanor. This representation suggests that consumers of this jamu will also attain beauty. The model on the packaging displays clear and healthy facial skin, reinforcing the idea of the jamu's effectiveness in improving one's appearance. An icon on the packaging is the depiction of the betel leaf on the left side of the woman. This visual indicates that the primary ingredient of the jamu is betel leaf.



Picture 9. Packaging of Jamu Candik Ayu

The term *Candik* means ‘a handful of betel leaf’. This meaning aligns with the image of the betel leaf, which is the main ingredient in Jamu *Candik Ayu*. The word *Ayu* translates to ‘beautiful’, suggesting that consumers of this jamu will enhance their beauty. In Javanese, there is also the term *Candhik Ala*, which means ‘dusk’. Due to the negative connotation of *ala*, people often use *candhik ayu* to refer to the time of dusk. Dusk is the time when the sun is setting, and the soft light of the setting sun can make a woman appear more beautiful. The use of Jamu Candik Ayu in the evening is a local practice, preparing women to look beautiful and refreshed for the night. According to feedback from several consumers, they appreciate the name Candik Ayu because it sounds similar to *cantik ayu*, which means ‘beautiful’. The combination of the image of a beautiful woman, the simple and easily understood name, and the overall branding helps people grasp the essence of this jamu. The name Candik Ayu effectively conveys that this product aims to enhance the beauty of its users.

## CONCLUSION

Jamu exemplifies local wisdom and has evolved significantly, with more refined and attractive packaging, particularly for products aimed at women. Female visuals on packaging play a key role in targeting women and encouraging purchases. This study examined 34 jamu packages designed for women, with eight analyzed in detail using Charles Sanders Peirce's semiotic theory. The analysis revealed that icons, symbols, and indices on the packaging effectively communicate the intended audience and benefits of the jamu, making it easier for consumers to understand and be encouraged to consume the products.

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