

The Phenomenon of Glocalization Practices of Japanese Popular Culture in Indonesia

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Abstract

Globalization is a phenomenon that can make boundaries between regions become apparent or borderless. Globalization itself has evolved into an influential paradigm since the beginning of the 1990s where between regions or countries are able to give each other their influence to other countries, through economics, politics and culture. Thus the existence of globalization has brought color to the divergent cultures in every region of the country. Cultural influences that go through globalization are capable of providing great political influence, like Japan, who appears to be an important player who is able to spread the influence of culture to various countries through its popular culture.

The existence of Japanese popular culture in Asia, especially in Indonesia is important in determining the direction of the connoisseurs market taste of popular culture and life style in Indonesia. This can be seen through the rise of popular culture in Indonesia that has a Japanese style/ character, like an idol group of 'JKT 48' and action hero figure of 'Bima Satria Garuda', and others. This research itself aims to see how big the cultural hegemony of Japan in Indonesia that led to the practices of glocalization on the popular culture and everyday life or life style in Indonesia, seen through the Roland Robertson's ideas about globalization and glocalization.

Keywords: Hegemony, Glocalization, Japanese Culture, Indonesian Culture: Popular Culture and Life style

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Introduction

Japan's economic progress achieved after World War II were successful in putting Japan as an important player in the international arena in the 1980s, followed by the deployment of Japanese popular culture globally. It could be said that the economic success is the gateway for the entry of Japanese popular culture in various international environments. Through technology products and industries such as Automotive spread globally such as Honda, Toyota, Yamaha, Sony and others, Japan is also capable of spreading the popularity of the cultural domination of Hello Kitty, Doraemon to sushi and ramen to various regions of the world.

The deployment process of economic, Politic, and culture between regions increasingly become unstoppable such as the phenomenon of globalization. Globalization is able to make the territorial boundaries between countries become apparent. It is known since the implementation of free trade through the WTO (World Trade Organization) on January 1, 1995 (http://www.wto.org/english/thewto_e/whatis_e/whatis_e.htm), in which the countries of the world able to conduct trade relations between one country to another. The existence of the free market, facilitate a wide range of foreign products to enter, and has an impact on every region.

The popularity of Japanese popular culture can be said to have been globalized and able to attend as an alternative to a new culture in the midst of American cultural hegemony that first has successfully spread its influence through popular culture such as Hollywood, Mtv, until Coca Cola and McDonald's. such example of the popularity of the Japanese popular culture can be seen in the series of Doraemon. For a series that is very famous and is present in the form of *anime* and *manga*, Doraemon managed to get in 18 countries and popular in Asia, Europe, and South America.(<http://www.merdeka.com/gaya/selamat-ulang-tahun-doraemon.html>.)

In Asia itself, Japanese popular culture popularity is received with enthusiasm. The presence of Japanese popular culture in the midst of Western Culture domination, are thought to bring a new style that later developed into an industrial culture that continues to be enjoyed in the Asian countries. The popularity of Japanese popular culture is also to make the Japanese national identity as the first Asian country which successfully spread its influence not only through economy but also through 'soft cultural' power as it is known as "Cool Japan" as a "power". As said by journalist Douglas McGray who published an article in Foreign Policy magazine that attracts attention with a fairly well-known that the term of 'Japan's Gross National Cool "(McGray, 2002): *“Japan is reinventing super-power’, he argues, through the export of cultural goods and styles that have become not only conspicuous proof of Japan’s international relevance, but also a powerful commercial force”*.(<http://www.foreignpolicy.com>)

In Asia, particularly in Indonesia, the strength of Japanese popular culture entered since the 1980s. During this period the Japanese popular culture, or better known as J-Pop dominate the entertainment industry in Indonesia, from the impressions of children through comics or manga, anime or animation like Doraemon, Dragon Ball, sailormoon and others, until the serial drama like romantic drama 'go to school ', and action drama or' action hero 'like' knight black steel ' or “Kamen rider”and so on.

The success of Japanese *manga* and *anime* that spread to all regions of the world, including in Indonesia, in turn influenced the genre of the entertainment industry trend in Indonesia. In Japan itself the glory of *anime* and *manga* consequently lead the activist to new ideas and innovations rarely develop, the film industry prefers to recycle works and that were previously successful such as Godzilla which was first produced 1954. Even if there is a "development" then it's back circling about Kaiju a.k.a giant monster who likes to make cities and buildings destroyed by series like Ultraman or Power Rangers. The success was then exploited by producing the themes of "similar but different".(Halo Jepang,"di bawah bayang-bayang Jepang";2015)

FrameWork

The Background on the concept of glocalization departing from the problem of globalization. Globalization has developed into an influential paradigm since the beginning of 1990(Featherson, Lash, & Robertson, 1995).

A globalization may result in homogeneity and heterogeneity. where it can cause the loss of an old culture, and also the diversity of cultures that exist in a region. In 1990-1991, a sociologist Roland Robertson and expert theorists, open debate with Anthony Giddens to address issues of globalization.(Robertson,1992)

Such conditions ultimately lead to the problems between the local and the global in the study of globalization. Robertson stated that the problems between the local and the global has grown to be important in the context of intellectual and practical variations.(Featherson et al.,1995) An important aspect in the global and local issues, manifested in public debates about the discourse on cultural imperialism. As it is known that of the termination of the second world war, the international community is awash with cultural values that originate from western countries, or rather the culture that originated Tuft American countries. And it can be ideology, or how to dress.(Featherson et al.,1995)

Most of the globalization of mass culture, basically is filled by things like thinking, lifestyle, art, and other things that relate to the characteristics of foreign culture. In a study of globalization, the problem is defined as a general understanding of the world that are compressed into one part of the whole, which also includes its relationship with the locality.¹

Robertson states about the impact of globalization, in the end led to the concept of glocalization. The term of glocalization is a mix between global and local terms. The blending of the two words is adapted from Japanese agricultural principles *dochakuka* meaning, adapting a technique of agriculture into local conditions, but the term is also adapted to the business in Japan in the global understanding of localization is a global product that is conditioned to be local.(Featherson et al.,1995)

The term globalization can be found in the business world closer to understanding. Robertson explained that, glocalization is a depiction of where the increasing flow of global markets are adapting their products into local forms (Featherson et al.,1995). The concept of glocalization is used by Robertson as a way to analyze an actor, identity, and institutions involved and can construct a meaning, and understand it as a sociology within the context of

¹ Mike Featherstone, Scott Lash, dan Roland Robertson. Global Modernities (London, Thousand Oaks, CA dan New Delhi: SAGE Publications, 1995), 38.

globalization.(Guilianotti, & Robertson, 2006) Glocalization has a relationship with several concepts such as indigenization, creolization, velnakularisasi, and hybridization. These concepts are used to scrutinize the global cultural phenomenon, and does not eliminate the role of the local culture as a value and role in critiquing the phenomenon.(Guilianotti et al., 2006)

In addition, the study of globalization is also associated with problems of homogenization-heterogenization. Assumptions about the homogenization has become realized in various theories related to cultural imperialism, synchronization, and Americanization(Guilianotti et al., 2006). Such assumptions presented by Schiller, Tomlinson, Hamelink, Robertson, Ritzer, which assumptions have the basic premise that social actors and local culture is the result of a global product reproduction(Guilianotti et al., 2006). Glocalization is basically a concept that explains the cultural values of foreign investments in the region. Foreign cultural values is eventually adapted into local forms, with the aim that the value of foreign culture can be accepted easily by the people who inhabit the region. The importance of introducing the concept of glocalization into social theory, arising out of some consideration. First, a variety of many explanations about globalization raises the assumption that the process will affect the locality, and it also belongs to the locality of global products on a large scale.(Featherson et al.,1995)

Second, the growing interest in understanding the spatial to bridge the relationship between spatial and temporal dimension in human life(Featherson et al., 1995). Such thinking has made an influence on the discussion on the subject of globalization. Assuming that there is to make globalization as a study that discusses the relationship between being and nothingness. And it is about the relationship between social events and social relations within the scope of the local context. Giddens said that globalization should be understood as a dialectical phenomenon, in which an interconnected events often produce a diversity, or sometimes display an event conflicting with each other.(Featherson et al., 1995)

The program of music from the United States into a program that is well-known in the countries of the world. And with the popularity of the MTV made later adapted into a local event. It can be seen as MTV Indonesia, MTV Japan, and MTV Korea. Adaptation adapted into the local form, make MTV as a form of glocalization United States in Asian countries through music programs.(Guilianotti et al., 2006)

The concept of globalization describes the role of a foreign party, either as an organization or industry. Foreign parties to adapt existing products, and is influenced by the adaptation of existing social aspect.

The Dynamics of Japanese Popular Culture Development in Indonesia

In explaining the success of Japanese popular culture in Indonesia need to browse in advance the success of the popular culture of Japan are from East Asia and Southeast (not in America or Europe), some argue that "cultural proximity" (proximity culture) determine the course of the spread of cultural flows, or "Asian fragrance" (fragrance Asia) which easily resonates among local consumers. According to this, the spread of culture is geo-cultural and not just between countries. Writings on Japanese TV dramas in East and Southeast Asia, Iwao Sumiko has introduced the concept of "shared sensibilities" (a feeling shared) (1994: 74), Honda Shino wrote "East Asian psyche" (soul East Asia) (1994: 76), and Igarashi Akio write "cultural sensibility" (the feeling of culture) (1997: 11). Although the actual "cultural

proximity" can not be explained, for example, why the youth of Taiwan choose to buy Japanese products rather than China, or why Thailand's students prefer to listen to American music, which obviously does not close culturally.(as cited in Otmagzin retrieved from <http://kyotoreview.org/issue-8-9/budaya-populer-jepang-di-asia-timur-and-tenggara-saatnya-untuk-sebuah-paradikma-regional/>)

Some others argue that the products of Japanese popular culture "is not duplicity" (faceless) (as Alison 2000; Shiraisi 2000). This is because the appeal of Japanese popular culture that are not national and therefore very easy to be transferred, so that the culture is no longer recognizable as the Japanese culture. Indeed, it is difficult to see characteristic of Japanese animated characters Hello Kitty, Doraemon, or Poke'mon, or how to look at the cultural messages that might be carried by those products are accepted by consumers in Asia.(as cited in Otmagzin retrieved from <http://kyotoreview.org/issue-8-9/budaya-populer-jepang-di-asia-timur-and-tenggara-saatnya-untuk-sebuah-paradikma-regional/>)

In his book recenting of Globalization (2002), Iwabuchi put the revival of Japanese cultural power in line with the process of globalization. His Basic argument was the expansion of Japanese culture to Asia in the 1990s related to the power decentralization of global-local relations. In view of Iwabuchi, Japanese media companies have to export Japan's experience in the spread of western culture in Asia (20). Thus people in Asia no longer consume "the West" but localized version or a combination of both.(as cited in Otmagzin retrieved from <http://kyotoreview.org/issue-8-9/budaya-populer-jepang-di-asia-timur-and-tenggara-saatnya-untuk-sebuah-paradikma-regional/>)

On the other hand in Indonesia itself, the popularity of Japanese popular culture gives color to the character of popular culture in Indonesia. The early history of incoming and development of *Anime* in Indonesia first appeared in the early 1980s, and has successfully become a trend in Indonesian society at that time. This is because for the first time, people in Indonesia know the *anime*, which is totally different from animation films coming from America and Europe, which previously dominated the animated films in Indonesia. (NN retrieved from <http://thesis.умы.ac.id/datapublik/t14300.pdf>)

Indonesian community see the Japanese anime as a form of entertainment that is unique and new, so rapidly gaining popularity in Indonesia where the main Anime Audience at that time were children. In that period the anime are present in video format tape that comes with the popularity of machine Video Beta. The Japanese Anime that comes to Indonesia are those especially made and were popular in the 1970s such as the Science fiction anime genre for example Voltus V, and TVRI as the only television station in Indonesia at that time also contributed to broadcast the anime.(<http://thesis.умы.ac.id/datapublik/t14300.pdf>)

The following years the life of the anime have ups and downs and vacuum with the end of the era of machine Video Beta at the end of the 1980s. It is also due to more television stations that provided time slot for animation made in America or Europe are considered to be easier to gain popularity. Anime then no longer be regarded as a trend and gradually abandoned. Until finally in the early 90s Anime returned to exist along with popping new television stations such as RCTI followed by SCTV and Indosiar. Television stations began aggressively airing a number of popular anime, mainly by the target audience of children, such as Doraemon, Saint Seiya, Sailor Moon, Dragon Ball, and et cetera so it can be said that it supports the development of anime in Indonesia.(<http://thesis.умы.ac.id/datapublik/t14300.pdf>)

It can be said that the influence of Japanese popular culture, has brought the color to the entertainment industry in Indonesia of which were controlled by the industrial markets of America and Europe, the Japanese later emerged as a new alternative in Indonesia that comes with a unique and distinctive cultural characteristics. The growing popularity triumphed with increasing advances in technology and information. Media intercede that convey symbolic images which then determines the entertainment industry market appetite for Indonesian people are now known to modern society, that society is loaded with high-character consumerism and capitalism. Characters consumerist society that is responsive to the new trend resulted in the entertainment industry development pattern that only repeated and them being part of a global product localized, as expressed by Robertson as the following:

“...local cultures and the forces of globalization are thoroughly interpenetrated and coshaping; hence, the effects of globalization on everyday cultural life—via global brands, fashion, and mass media—are more accurately described as a process of “glocalization” (Robertson, 1995).

The Phenomenon Of Glocalization Practices Of Japanese Popular Culture In Indonesia

“In the 1980s, Japan pioneered a new kind of superpower. Tokyo had no army to speak of, no puppet regimes to prop up, and no proxy wars to mind. Just an economy. What made Japan a superpower, more than just a wealthy country, was the way its great firms staked claim to a collective intellectual high ground that left competitors, even in the United States, scrambling to reverse-engineer Japanese successes”. (Douglas Mcgray, ‘Japan’s gross National Gross’, 2009 retrieved from <http://foreignpolicy.com/2009/11/11/japans-gross-national-cool/>)

The presence power of Japanese culture through popular culture, has put Japan as one of the major players in both the economy, politics and culture in an international environment. Post-World War II, the Japanese government is preferring to concentrate restoring its economy devastation by the events of Hiroshima and Nagasaki. Through the Yoshida Doctrine which brought the idea to the strengthening of the economic sector, has successfully established a production spirit of Japanese society that is nationalism. Followed by Fukuda Doctrine that carries the idea of "heart to heart diplomacy", the strength of the Japanese economy is getting steadily bolstered by the emergence of popular cultural industries creativity.

The emergence of industrial creativity of Japanese popular culture then spread affects the lifestyle of young people not only in Japan but also around the globe. A British ambassador creativity depict images of Japanese popular culture such as the following:

“All over the world, people are focusing their attention on contemporary Japanese culture. From the 1990s onwards, in manga, anime, gaming, art, architecture, design, literature, food and fashion there was a burst of cultural energy among the population at large. This has now blossomed into contemporary Japanese popular culture whose influence is reverberating around the globe and continuing to fascinate many people, mostly the young generation. (Ian Condry, “Anime Creativity Characters and Premises in the Quest for Cool Japan”, <http://tcs.sagepub.com/cgi/content/abstract/26/2-3/139>, Pg. 146)

In Indonesia, the influence of popular culture on the lifestyle of young people can be found in everything from music, fashion, food, and entertainment industries of gaming, drama, action movies, manga and anime. Not only the presence eventually dominate the Japanese popular culture in Indonesia, it has been able to become the new hegemony after the onslaught of

popular culture from the US and Europe hit Indonesia. At the end of the "game" of this culture, the capital owner or holder of trans-national capital are better off because they are good at playing their role to dominate aspects of economic, politic, and culture. "Thus, globalization is' a hegemony of form not content, that which celebrates particular kinds of diversity while submerging, deflating, or suppressing others'.

Japanese Popular culture successfully present as an important instrument that appeal to young people in various parts of the world, in accordance with what is expected by the targets and goals of the Japanese government. This is reflected in a speech at the Digital Hollywood University on "A New Look at Cultural Diplomacy: A Call to Japan's Cultural Practitioners" by former Japanese Foreign Minister Taro Aso, who expressed his opinion about the Japanese culture diplomacy.

“...Pop culture carries another meaning as attractive, interesting, funny, and cool. Pop culture can play a role as an instrument to invite or attract people from other countries, especially the younger generation to learn more about Japan. Fourth, with regard to "the brand of" Japanese pop culture can be used to "polish" the brand of Japanese products in other countries. Fifth, is about Japan's broadcast media as well as community involvement, Japan must build a strong English-language broadcasts to introduce Japan to the world, the Japanese media release should not domestically oriented, but should begin internationally oriented. On the other hand, this process also requires the support and involvement of the community and also the private sector".(Kementrian Luar Negeri Jepang, <http://mofa.go.jp/announce/fm/aso/speech0605-2.html>)

A strong private sector involvement is exactly what Strengthens gait and the existence of Japanese popular culture into a massive cultural industry. The result of Japanese popular culture influenced all aspects of life and everyday life in Indonesia, especially in big Cities that can be seen and felt by the real. Where the presence of Japanese popular culture is Able to establish the market appetite for popular culture industry in Indonesia, especially Among the younger generation. In the end the phenomenon of globalization is giving birth easing global practices adapted or localized product called Glocalization between Japan-Indonesia to be Able to Attract the entertainment industry market. For example globalization practice can be seen in the Japanese idol group AKB48 experiencing glocalization be JKT48 practices.



Picture 1.1 Idol Group AKB48²
Source: Japan Chord



Picture 1.2 Idol Group JKT48³
Source: Tribunnews.com

AKB48's management made some idol group AKB48 that have the same concept in some areas, such as SKE48, NMB48, HKT48, SDN48, OJS48, JKT48, TPE48, SNH48, and Nogizaka (Carolyn S Stevens, 2011. "Touching the Audience: Music and Television Advertising in Japan." Japanese Studies 31, Pg. 31). JKT48 is an idol group from Indonesia which was formed in 2011, founded by AKB48 producer Yasushi Akimoto, this group is the biggest idol group in Southeast Asia by the fanbase has more than 4.5 million fans. Of course, this group is a sister group of AKB48 first located outside the territory of Japan. This group also has the same concept as AKB48 where fans can see them every day at the Theatre JKT48, floor 4 FX Sudirman, Jakarta. JKT48 formation was first announced on 11 September 2011 at an AKB48 event held at Makuhari Messe in Chiba, Japan. Each year in support of cultural exchange between Indonesia and Japan, AKB48 and JKT48 actively exchange personnel and do performances for both in Indonesia and Japan.

In addition to groups such as JKT48 Idol, glocalization practices can be found in the action drama series 'Bima Satria Garuda' whose theme 'pahlwan' (hero) to combat crime in the cities in Indonesia. In this action drama series characterizations made as closely as possible with the hero of the Japanese style in the style of 'Kamen Rider'.

² NN, "AKB48", Japan Chord <http://japanchord.com/wp-content/uploads/2014/07/AKB48.jpg> accessed on 27 March 2015

³https://www.google.co.id/search?q=jkt48&biw=1012&bih=466&source=lnms&tbn=isch&sa=X&ved=0ahUK EwinmfDe85TKAhUVU44KHYYtCr0Q_AUIBygC, accessed on 06 January 2016



Picture 1.3
Action Drama 'Bima Satria Garuda Indonesia'⁴



Picture 1.4
Action Drama 'Kamen Rider' Japan⁵

Thus it can be said that the phenomenon of glocalization practice of Japanese culture through the entertainment industry, not only are limited to commodities such as video games, anime, and manga. There is also a type of Japanese entertainment industry such as action drama which is better known as *tokusatsu*. The term of *tokusatsu* itself is an acronym meaning *Tokusho Satsuei* who have special effects, or film using special effects. *Tokusatsu* was originally introduced through an action drama theater in Japan named *kabuki*⁶ and *bunraku*⁷, which is where the drama of the theater showing the action of the players wear costumes and puppets for the demonstration of the action drama on the stage (<http://www.frieze.com/issue/review/tokusatsu/>). Through a series of *tokusatsu*, Japanese popular culture try to spread the influence of its value in the various countries of the world, particularly in Asia. as an example, it can be seen from the existance of *tokusatsu* in Indonesia.

The existence of *tokusatsu* series in Indonesia can be considered as a popular serial. This can be seen from the many *tokusatsu* series that aired on television in the 90 era. (*tokusatsu* serial number that existed at the time, became a phenomenon in Indonesia. The popularity of Japanese *tokusatsu* series in Indonesia in the previous era, became the background for the emergence of local *tokusatsu* series named Bima Satria Garuda (BSG) in 2013.

BSG movie is the result of cooperation between Reino Barack as the Executive Producer, with prominent *tokusatsu* film industry in Japan, namely Ishimori Production. Ishimori Productions is a leading entertainment industry in Japan. which produces series such as anime and *tokusatsu* films. There are many *tokusatsu* movie produced by the industry, including the 'Kamen Rider' and 'Super Sentai', these two titles of the film are series of the most famous among *tokusatsu* movie titles in Japan. Relations of cooperation with the Japanese entertainment industry in the BSG series, not only with Ishimori Production course. There is

⁴ Source: <http://www.rcti.tv/cdn/synopsis/large/1410855967> , accessed on 17 August 2014, 17.00

⁵https://www.google.co.id/search?q=bima+satria+garuda&biw=1010&bih=466&source=lnms&tbm=isch&sa=X&ved=0ahUKEwihkMWH-5bKAhVJJI4KHSiCkEQ_AUIBigB#tbm=isch&q=serial+kamen+rider&imgc=GnB9Pu5b4d9pyM%3A

⁶Kabuki is one of four types of traditional Japanese drama or theater, it can be seen at <http://www.japanindocuteculture.com/2013/10/kabuki-seni-teater-tradisional-jepang.html>. Accessed on 17 October 2014

⁷ Bunraku is Japanese theater featuring a puppet show. It can be seen at, <http://www.jepangku.com/bunraku-pertunjukan-teater-boneka-tangan-khas-jepang-yang-memiliki-nilai-sejarah/>. Accessed on, 17 October 2014,

the largest toys industry in Japan, which also binds its cooperation with Reino on BSG series, namely the Bandai.



Picture 1.4
Kamen Rider Action Figure Japan⁸



Picture 1.5
Bima Satria Action Figure Indonesia⁹

Besides the entertainment industry like the one above, glocalization practices of Japanese popular culture also occurs in the everyday lifestyle of the younger generation in Indonesia. From how to dress, hairstyle, and also foods such as sushi, ramen, takoyaki and others. So as to meet the trend of life style, businesses see the opportunity to bring the first Japanese namely AEON Mall in Indonesia that provides a variety of Japanese products both games, clothes and of course the food.

AEON Mall is an Indonesian investment cooperation with Japan through profit sharing between AEON Japan with Sinar Mas Land Indonesia (retrieved from <http://lifestyle.liputan6.com/read/2205963/aeon-mall-hadir-di-bsd-city-tangerang>,). According to the initiators of "Visitors will experience the atmosphere and shopping experience as in Japan". We apply the concept of one-stop-shopping here, "said President Director of PT Aeon Indonesia, Toyofumi Kashi on Wednesday (27/5) in a media gathering and show sneak preview in location. "One-stop-shopping" here, said Toyofumi, is a blend of the department store with a supermarket (retrieved from <http://wartakota.tribunnews.com/2015/05/27/sabtu-ini-aeon-mall-bsd-resmi-dibuka>,). In addition to selling Japanese products, Japanese-style Mall also provides local product Indonesia that characterizes the traditional nuances of Indonesia. Thus Mall visitors can experience the lifestyle of Japanese who simultaneously feel the nuances of traditional Indonesia.

⁸ <https://www.blibli.com/search?s=mainan+kamen+rider> Accessed on 02 March 2016

⁹ https://www.google.co.id/search?q=bima+satria+garuda&biw=1010&bih=466&source=lnms&tbn=isch&sa=X&ved=0ahUKEwihkMWH5bKAhVJJI4KHSiCkEQ_AUIBigB#tbn=isch&q=kamen+rider+action+figure+bandai+production, accessed on 07 Januari 2016



Picture 1.5 AEON Mall of Indonesia¹⁰
Source: Asia.nikkei.com

The Influence and Hegemony of Japanese Pop Culture in Everyday Life In Indonesia

The Consistency of Japanese government in supporting the cultural aspect as a soft power that spread throughout the region outside of Japan, looks very successful in shaping the character of the Japanese country better known as a "peace-loving" country. In particular in Indonesia, consistency can be seen through the implementation of the annual event organized through the cooperation of the major Japanese businessmen and well shaded by the Japanese government through the annual event 'Ennichisai' or "little tokyo in Jakarta".

Annual events such as the "little Tokyo in Jakarta" also does not just happen in Jakarta, the other major cities such as Bandung, Surabaya also regularly organize similar events. It is of course the scene to introduce Japanese culture and also at the same time introducing Japanese products. On the other hand of course, the fame of Japanese products and culture can be a profitable strategy for local businesses to lower middle class. By looking at the phenomenon many businessmen eventually make all the nuances of the Japanese as their sales strategy. This hybridization phenomenon spread to every places in Indonesia. The hybridization is most prevalent in food products. As Indonesian Sushi style, Indonesian-Ramen style and many more.

Japanese popular culture trend in Indonesia provides a very significant impact for the sustainability of the existence of Japanese influence in Indonesia. It can be said that from 10 of the students were asked what was the reason they took up the study of Japanese language, 7 students answers, they took the Japanese class because of their interest in Japanese popular culture, the rest answers because of the domination of Japanese company in Indonesia.¹¹

¹⁰ wihkMWH-5bKAhVJJI4KHShiCkEQ_AUIBigB#tbm=isch&q=AEON+Mall+Indonesia, Accessed on 07 January 2016

¹¹ Quitonaire with the Students of STBA JIA (School of language of English and Japan Literature) Jakarta 2016



Picture I.6 Japan Little Tokyo In Jakarta
Source: Republika.com



Picture I.7 Japan's Pop-Culture As Market Strategy in Indonesia¹²

¹² This following images are an image of Indonesian television commercial for one of the famous internet products in Indonesia that using Japanese action hero Ultraman. Source: Tekno Liputan6.com



Picture I.8 Japanese Hybridization Culture In Indonesian Culinary¹³

Conclusion

As Robertson said that the term of globalization is a mixture between global and local words. The combination of the word was originally adapted from the Japanese agricultural principles which *dochakuka* meaning, adapting a technique of farming into local conditions, however, the term is also adapted to the business in Japan in the global understanding of the glocalization that is that the global product is conditioned to be local. In this case the glocalization practice in Indonesia is seen in the world of entertainment through the popular culture of Japanese and Japanese life style.

The practice of globalization can not be separated from the role of foreign parties which private parties or organizations can not be separated from the social conditions of local communities. For Japan dissemination of culture as a soft power has indeed been a goal of the government strategy which have been proposed since Fukuda era through the 'Fukuda doctrine'. The success of Japan's soft power through cultural instruments are capable of influencing the social condition of the people of Indonesia, where, through globalization of mass culture was born out of thought, lifestyle, arts with foreign cultural characteristics. *In light of the above, invoking globalisation has become part of a powerful political-economic ideology through which capital-labour relationships and relative class power positions are shifted in profound ways* (Erik Swngedouw, "Globalisation or 'glocalisation'? Networks, territories and rescaling", retrieved from <http://dx.doi.org/10.1080/0955757042000203632>).

This globalization practices are the phenomenon that led to the increasing flow of global markets that adapt their products into local forms. This is done so that the process becomes a local adaptation of a global product, then the product can be more easily accepted and can

¹³ These images are examples of the culinary business created by the local residents by combining traditional nuance with Japanese popular food. like a typical Japanese sushi with Indonesian taste, Japanese ramen with characteristic of Indonesian flavours and et cetera. and the naming of the products are also mixed with Japanese and Indonesian style. As an example of "Ramen Udin" Udin is one of the most popular names used by many Indonesian people. Source: Indonesian Blogspot.com, Citizen Liputan6.com

quickly increase profits. On the other hand the practice actually not only showed their dominance of the unequal but also suppress the mass culture due to globalization eventually become a hegemony that could potentially sink the local culture itself. It can be seen in practices glocalization Japanese popular culture in Indonesia from JKT48, action Hero 'Bima Satria Garuda', to AEON Mall of Japanese in Indonesia are all more focused on Japanese culture rather than Indonesia.



Picture. 1.9 Candi Kurung¹⁴

...consumers often appropriate the meanings of global brands to their own ends, creatively adding new cultural associations, dropping incompatible ones, and transforming others to fit into local cultural and life style patterns (Hannerz1996; Miller1998a). Like Bertolt Brecht in his book "on theatre" explain that: good or bad, a play always includes an image of the world. [...] There is no play and no theatrical performance which does not in some way affect the dispositions and conceptions of the audience. Art is never without consequences.(as cited in Brecht, 1978).

¹⁴ This picture are taken from the scene of Bima satria Garuda episode 21 on channel of RCTI

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