PROCEEDINGS

ICOCAS - International Conference on Culture and Sustainable Development

"CULTURE AND SUSTAINABLE DEVELOPMENT IN
COMMUNITY: CHALLENGES AND OPPORTUNITIES IN THE
PAST, PRESENT AND FUTURE"

FACULTY OF HUMANITIES
DIPONEGORO
UNIVERSITY

Eufemism as Representation of
the Concept of "Harmony" in Japanese Society

Reny Wiyatasari[1]

[1]Faculty of Humanities, Diponegoro University, Semarang 50275, Indonesia
reny.wiyatasari@gmail.com

Abstract. Euphemism (*enkyoukuhyougen*) is one of the cultural characteristics of Japanese language. Its use is closely related to the concept of harmony (*wa*). Japanese people often use euphemisms when they want to say something that they feel could cause discomfort to other people. Through the use of euphemisms, conflict between individuals can be avoided. Apart from that, its use can also build smooth interpersonal relationships. This research aim to explain the use of euphemisms in electronic mail (E-mail) as a linguistic culture representing the concept of harmony in Japanese society. The data forms are clauses and expressions that contain euphemisms with illocutions: request, decline, inviting. This research is a qualitative descriptive research. Data was collected using library techniques and note-taking, while data analysis was conducted interactively. Based on the analysis, it is known that the characteristics of euphemisms in utterances containing the above illocutions are mostly indirect expressions accompanied by direct sentences that lead to the core of the intended problem in accordance with the TPO (time, place, occasion).

Keywords: Euphemism, *Enkyoukuhyougen,* Harmony, Illocution

1 Introduction

Language is closely related to the way of thinking of a nation. The Japanese people have valued their language since ancient times, and this is believed to be connected to the culture of rice cultivation. Farming cannot be done alone, so harmony is important. Japan also frequently experiences natural disasters, and everyone must unite and cooperate to face the difficulties resulting from such events. When everyone has to work together, it becomes unpleasant or tense if someone communicates or gives instructions in a commanding tone. Therefore, in such situations, euphemism (*enkyoukuhyougen*) is chosen as an expression to use when conveying something to the interlocutor politely and calmly, so as not to disturb harmony or offend the interlocutor's feelings.

Several definitions of euphemism include Moelino and Apte via Darma Laksana [3], who state that euphemism is a milder expression used as a substitute for expressions perceived as unpleasant, embarrassing, or hurtful. It is very important to avoid expressions that could make the interlocutor angry, offended, hurt, annoyed, and so on, to avoid disrupting communication. Meanwhile, Lucas & Fike via Saito

Hiroshi [2] state that euphemism is one of the oldest and most recognized forms of language in human history, and it is a word or phrase that is more polite compared to a literal expression. Another definition of euphemism is as a replacement for expressions that are offensive or suggest something unpleasant with expressions that are pleasant or harmless. [6]

From the above definitions, it can be concluded that euphemism is a refined expression used to replace expressions that might be perceived as insulting, offensive, or suggesting something unpleasant. Euphemism, as a communication phenomenon, is closely related to politeness. This is because the use of euphemism is a strategy to save face or maintain the dignity of the interlocutor. Therefore, this article will discuss politeness when someone makes a request (*negau*), decline (*kotowaru*), and invitation (*sasou*). These aspects indirectly represent the unique way of thinking of the Japanese people. When asking, demanding, or refusing something from others, the Japanese culture prefers to avoid direct expressions and strives to convey their intentions indirectly. The Japanese society is also known for frequently using euphemisms to maintain relationships. When expressing something that might cause discomfort to others, they try to use language that does not cause confrontation or conflict. The cultural philosophy underlying this communication strategy is known as the concept of "wa" or harmony. Hence, for learners of Japanese as a second language, understanding and learning euphemism becomes a crucial aspect of language acquisition.

Two previous studies that discuss euphemism in the Japanese language include a study by Nani & Djojok titled "Eufemisme dalam Bahasa Jepang" [4]. In their discussion, Nani and Djojok explain the markers of euphemism in Japanese found in words, phrases, clauses, and sentences. Another study on the theme of euphemism is titled "Penerjemahan Eufemisme dari bahasa Jepang ke dalam Bahasa Indonesia dalam Novel "Seibo" (The Holy Mother) karya Akiyoshi Rikako" [1]. The focus of this research is to describe the procedures for translating euphemism from Japanese into Indonesian in the novel "Seibo". This research aim to explain the use of euphemisms in electronic mail (E-mail) as a linguistic culture representing the concept of harmony in Japanese society. Building on these two previous studies, this research will focus solely on sentences in Japanese electronic mail (E-mail) with the subjects of requesting help, declining, and inviting.

2   Methods

The data for this research are primary data, collected using purposive sampling. Data collection employed literature review and observation techniques. The primary data in this study is taken from a single data source Japanese textbooks

containing e-mails with the subjects of requesting, refusing, and inviting. The data were analyzed interactively through the steps of data reduction, data presentation, and drawing conclusions or verification.

3   Result and Discussion

The following are data on the use of euphemism in e-mails with the subjects of refusal, request, and invitation. From the sampling data, it is known that the use of euphemism in e-mail conversations with others generally occurs in the greetings and closing sentences, while other topics use direct expressions.

3.1   Requesting or Asking for Help

Data 1.

> ローラです。
> 田中さんに、ちょっとお願いがあるんですが。
> この間のゼミで話題になった論文のことなんですけど、田中さん、その論文が載っている「教育工学」34号を持っていると言っていましたよね。ぜひ読みたいんですが、<u>貸していただけませんか</u>。
>
> *Rōra desu.*
> *"Tanaka-san ni, chotto onegai ga arundesuga. Kono aida no zemi de wadai ni natta ronbun no koto nandesukedo, Tanaka-san, sono ronbun ga notteiru 'Kyōiku Kōgaku' 34 yoshi o motteiru to itteimashitayone. Zehi yomitaindesuga, kashite itadakemasenka?"*
> *Rola.*
> "Mr. Tanaka, I have a small favor to ask. It's about the paper that was discussed in the seminar the other day. You mentioned that you have the 'Kyōiku Kōgaku' Volume 34 that contains that paper. I would really like to read it, so could you lend it to me?"

Fig. 1. E-mail with the subject:「教育工学」34号を貸してください 'Please lend me the book titled 教育工学 edition 34'

[5]

The act of making a request places a burden on the interlocutor, thus necessitating the use of euphemism in the introductory sentence (first line)：田中さんに、ちょっとお願いがあるんですが…. 'Mr. Tanaka, I have a request I would like to convey…' serves as a form of empathy towards the conversation partner. This euphemism is employed by the speaker because, in Japanese culture, when making a request, it is expected to be done with consideration for the other person's feelings. Conversely, making a request sound direct or explicit is considered highly inappropriate. Another example of euphemism, reflecting respect (*kenjougo*), is found in the final line, 貸していただけませんか (*kashiteitadakemasenka*), which translates to 'Could you lend it to me?'

3.2 Refusal

Data 2.

韓国語に興味を持ってくださって、ありがとうございます。
できればお引き受けしたかったのですが、実は、<u>この夏休みはグループ研究が忙しく、余裕がない状況</u>です。残念ですが、また機会があればと思います。今回は、申し訳ありません。

"Kankokugo ni kyōmi o mottekudasatte, arigatou gozaimasu. Dekireba ohiki ukeshitakatta no desuga, jitsu wa, kono natsu yasumi wa gurūpu kenkyū ga ishogashiku, yoyū ga nai jōkyō desu. Zannen desuga, mata kikai ga areba to omoimasu. Konkai wa, mōshiwake arimasen."

"Thank you for your interest in the Korean language. I would have liked to receive your guidance, but actually, this summer break is very busy with group research, and I don't have any free time. I'm sorry, but I hope there will be another opportunity. I apologize this time."

Fig. 2. E－mail with the subject：韓国語家庭教師件 'About the Private Korean Language Tutor' [5]

With consideration to avoid hurting the interlocutor's feelings, Japanese speakers use more subtle methods to express refusal. In the data provided, the use of highly formal language and carefully constructed sentences demonstrates the speaker's intention to maintain the relationship and the feelings of the conversation partner. The email begins with an expression of gratitude, conveyed through the phrase 韓国語に興味を持ってくださって、ありがとうございます 'Thank you for your interest in the Korean language, Mr. Tanaka', and is followed by a statement of empathy, できればおひき受けしたかったのですが 'I would have liked to accept your request if possible'. Meanwhile, the use of euphemism for refusal appears in the third line: この夏やすみはグループ研究が忙しく、余裕がない状況です 'I am busy with group research this summer, so I do not have much free time'. Indirect refusal (euphemism) involving the engagement of another party (グループ研究, 'group research') is considered a safe approach to avoid offending the conversation partner.

3.3 Invitation

Data 3.

> リーさん、こんにちは。
> 今日、留学センターの掲示板で見たんですが、21日に生協の食堂で「留学生パーティー」があるそうです。リナと行く約束をしたんですけど、リーさんも一緒に行きませんか。
>
> "Rī-san, konnichiwa.
> Kyō ryūgaku sentā no keijiban de mitandesuga, 21 nichi ni seikyō no shokudō de 'Ryūgakusei pātī' ga aru sou desu. Rina to iku yakusoku o shitandesukedo, Lee-san mo isshoni ikimasenka?"
>
> "Hello, Mr.Lee.
> I saw on the bulletin board of the study abroad center that there's a 'Student Party' at the cafeteria on the 21st. I promised to go with Rina, but would you like to join us too, Rii-san?"

Fig. 3. E－mail with the subject：留学生パーティーへの誘う
'Invitation to an International Student Party' [5]

When inviting someone to an event, phrasing the invitation as a question is considered more polite than making a direct statement. Similarly, research by Nani and Djojok indicates that in Japanese society, using a negative form when inviting someone allows the conversation partner the opportunity to choose according to their preference [4]. The euphemism in the provided data is found in the final line: リーさんもいっしょに行きませんか (*Risan mo isshoni ikimasenka*) 'Would Mr. Lee also like to go with me?' In this instance, the speaker provides the conversation partner with an opportunity to decide.

From the analysis of the sample data above, it can be seen that in Japanese, direct statements are often avoided and indirect expressions are used, making euphemistic expressions an important grammatical item for learners of the Japanese language.

4 Conclusion

Euphemism, known in Japanese as *enkyoukuhyougen*, is a cultural norm in Japanese communication that facilitates interpersonal relationships by conveying direct expressions indirectly. Its usage reflects the speaker's empathy or consideration for the conversation partner. It is observed that to maintain societal harmony, Japanese individuals prefer to restrain themselves and choose indirect and subtle methods to express their true intentions rather than stating them explicitly. Data from sampling indicates that euphemisms in written language, such as in emails, are generally used in greetings and closing statements, while direct expressions are employed for other topics.

References

1 Asih, Y. S., Arianto, A., Syarani, R. N.: Penerjemahan Eufemisme dari Bahasa Jepang ke dalam Bahasa Indonesia dalam Novel Seibo (The Holy Mother) karya Akiyoshi Rikako. Jurnal Bahasa Asing **15**(1), 47-57 (2022)

2 Hiroshi, S.: 企業の組織的不正に見られた婉曲表現の研究 ～企業不正に係る調査報告書の　行動倫理学による分析～, Master dissertation. Tokyo Metropolitan University, Tokyo (2022)

3 Laksana, I Ketut Darma : Tabu Bahasa Salah Satu Cara Memahami Kebudayaan Bali. Udayana University Press, Denpasar (2009)

4 Sunarni, N., Johana, J.: Eufemisme dalam Bahasa Jepang. Prosodi **11**(2), 119-126 (2017)

5 Yana, Akiko., Ooki, Rie., Komatsu, Yuka.: Writing E-mail in Japanese. 2nd edn. The Japan Times, Ltd, Tokyo (2006)

6 黄鈺涵.: 婉曲表現の研究: 日本語教育における 「ようだ・みたいだ」「かもしれない」「だろう」　を中心に　早稲田大学博士学位申請論文, Doctoral dissertation. Waseda University, Tokyo (2006)

Construction of the Women's Discourse in the 2024 Elections on the Alternative Media *Magdalene.co* and *Konde.co*

Izza Nadia Hikma[1*], Riris Tiani[1]

[1]Faculty of Humanities, Diponegoro University, Semarang 50275, Indonesia
izzanadiyahikma@students.undip.ac.id
riristiani@lecturer.undip.ac.id

Abstract. *The 2024 election is an important moment for women's participation in Indonesia. Magdalene.co and Konde.co as alternative media play an important role in shaping the discourse around women and politics. This research aims to analyze how the two online media construct or shape the discourse of women in the 2024 elections. Furthermore, this research seeks to reveal the position of women politicians in the alternative media Magdalene.co and Konde.co. Using a qualitative methodology, this study focuses on a descriptive analysis of the news article texts from Magdalene.co and Konde.co. The research data taken are words, phrases, or sentences in the news discourse of the two alternative media that support research problems. The data analysis technique uses Sara Mills' theory of critical discourse analysis. The results show that Magdalene.co and Konde.co actively voice disapproval of gender discrimination and break down societal stereotypes by promoting gender equality for men and women. Magdalene.co tends to focus on empowering women and encouraging women's political participation. Meanwhile, Konde.co is more critical of gender issues in politics and gives voice to marginalized women. This research contributes to understanding how alternative media influences public opinion and shapes the narrative of women's participation in the 2024 election.*

Keywords: alternative media, media construction, women politicians, election 2024, Sara Mills

1. Introduction

Women essentially play a very important role in shaping and creating an inclusive and equitable society. This role is not only limited to the domestic sphere, but also extends to various sectors of life, including politics [1]. In the political context, women play a role in making policies that favor gender justice, promoting equality, and fighting for the rights of women and other minority groups. The presence of women in politics also encourages the creation of a government that is more responsive and representative of the needs of all levels of society so that the presence of women in parliament provides variety in politics [2].

In reality, Indonesia as a country that is still dominated by a patriarchal system provides far greater opportunities for men in the political sphere compared to women. Although there have been progressive policies such as the fulfillment of quota

requirements written in the regulation of Law Number 8/2012 Article 55 that women's representation must reach 30 percent [3]. However, the participation of women in Indonesia in participating in political contestation still faces various obstacles [4]. These barriers include gender stereotypes, lack of access to political resources, traditional roles in household duties, discrimination, and lack of representation in political leadership structures [5].

In the era of scientific and technological advances (IPTEK), mass media plays a key role in shaping the image of female politicians and increasing women's political participation in the 2024 elections. Women tend to be presented in the text as marginalized and marginalized compared to men [6]. News about female politicians, especially female presidential candidates, is rarely reported compared to male presidential candidates. Whereas through massive and continuous coverage, the votes of female candidates will be taken into account [7].

Magdalene.co and *Konde.co* as alternative media provide space for groups that are marginalized from the mainstream media. As media that voice the aspirations of opposition groups, *Magdalene.co* and *Konde.co* actively voice women's issues, such as in the realm of the 2024 elections [8]. Critical discourse analysis developed by Sara Mills (1995) seeks to explore how the position of women is presented in a certain way in news discourse, which then affects the meaning when received by the public [9]. There are two core concepts in Sara Mills' analysis, namely the position of subjects and the position of writers and readers. This approach highlights that the media not only conveys information, but also shapes perceptions and social reality regarding the role and position of women in politics [10]. Thus, this analysis is important to understand the dynamics of power and the construction of gender representation in the mass media, as well as its impact on women's political participation in Indonesia.

Another study related to the focus of this research is Iskandar (2022) in his study on the news construction of the 2024 female presidential candidate survey results in the news media with the title "Construction of Reporting on the 2024 Female Presidential Candidates on Tirto.id, Tempo.co, and Kompas.com". The study mentioned that all the media studied presented news about the lack of women's resources and abilities. This means that patriarchal ideology in this case still envelops the three online media studied

2. Research Methods

This research uses descriptive qualitative research to describe the position of subjects, objects, and readers in the text of women's news discourse in the 2024 election. Data collection was carried out with documentation studies, reading and note-taking techniques. Through this technique, researchers can obtain information from written documentaries on the online media channels *Magdalene.co* and *Konde.co*.

Meanwhile, the text of news articles related to women in the 2024 elections on the *Magdalene.co* and *Konde.co* online pages is used as the object of research. The data was then analyzed using Sara Mills' critical discourse analysis theory.

3. Result and Discussion

Sara mills sees how the positions of actors are displayed in the text. This position means who is the subject of the news and who is the object of the news. Women who are featured in the news about the 2024 election can be seen from three things based on Sara Mills' method, namely the position of the subject, the position of the object, and the position of the reader.

3.1 Subject Position

The subject position in the 2024 election news in the online media *Magdalene.co* and *Konde.co* published during the campaign is found in the *Magdalene.co* news article entitled " Baliho 'Mama Semok' dan 'Mama Muda': Benarkah Ini Objektifikasi dan Seksualisasi Diri?" published on January 27, 2024 in the Election 2024 section.

> Data (1)
> "Semok kan dipahami orang-orang sebagai singkatan seksi dan montok. Sudah ada stigma atau pelabelan negatif di situ sama dengan kata melayani. Karena saya backgroundnya psikologi saya paham perlu ada stimulus untuk menarik perhatian. Jadi ini memang sebuah pacingan untuk menggebrak Depok," kata Lydia.
> *("Semok is understood by people as an abbreviation for sexy and plump. There is already a stigma or negative labeling there, similar to the word serving. Because my background is psychology, I understand that there needs to be a stimulus to attract attention. So this is indeed a courtship to kick off Depok," said Lydia.)*

Lydia Octavia is a candidate for the Depok City DPRD, Sukmajaya constituency. When the campaign began, Lydia used billboards that were considered self-objectifying for personal political interests. 'Mamah Semok' Ready to Serve Depok' was Lydia's campaign jargon. Based on Data (1), Lydia's statement about the use of the term "semok" which is understood as an abbreviation of "seksi dan montok" and her aim to attract attention in Depok can be analyzed using Sara Mills' critical discourse approach. This analysis will discuss how the position of the subject and object is shaped in the discourse, as well as how this text affects the meaning received by the community.

Lydia takes the position of the subject who provides an interpretation of the term "semok" and states that the use of the word is a strategy to attract attention. In this case, Lydia as a female politician positions herself as a subject because she has the authority to provide interpretation and justification for the use of the word. She also

positions herself as an individual who understands psychology, thus giving more weight to her explanation.

Women are positioned as subjects discussed also in the *Konde.co* news article entitled "Nenden Sekar Arum: Ini Tahun Politik, Perempuan Jadi Korban Digital, Tapi Tak Dianggap Vital" published on January 1, 2024 in the Women and Elections section.

> Data (2)
>
> Nenden memang tak berekspektasi apapun kepada masing-masing pasangan calon. Ia hanya meminta agar momen pemilu bisa memberikan ruang aman bagi perempuan dan kelompok rentan dan tak melulu dijadikan komoditas. Mengingat banyak perempuan yang terjun ke dunia politik justru menjadi objek pelecehan.
>
> (*Nenden does not expect anything from each candidate pair. She only asked that the election moment could provide a safe space for women and vulnerable groups and not merely be used as a commodity. Given that many women who enter politics become objects of harassment.*)

Data (2) describes Nenden Sekar Arum as the director of SAFEnet speaking out about politics that is still dominated by men. Meanwhile, Nenden acts as a subject who provides a critical assessment of elections and the treatment of women and vulnerable groups in the political context. In her statement, Nenden takes a position as an advocate who fights for the rights and security of women, as well as vulnerable groups. Nenden's statement paints a picture that elections, which are supposed to be democratic and inclusive moments, often do not provide safe spaces for women and vulnerable groups.

3.2 Object Position

The position of the object in the 2024 election news in the online media *Magdalene.co* and *Konde.co* published during the campaign is found in the *Magdalene.co* news article entitled " Alasan di Balik Minimnya calon Capres dan Cawapres di Indonesia" published on April 10, 2023 in the Election 2024 rubric.

> Data (3)
>
> Selain keterwakilan perempuan dalam politik dan penyelenggaraan pemilu, dua hal penting lainnya yang harus dibahas soal minimnya capres dan cawapres perempuan adalah politik dan media yang tidak ramah atau berpihak pada perempuan.
>
> (*In addition to women's representation in politics and organizing elections, two other important things that must be discussed about the lack of female presidential and vice presidential candidates are politics and media that are not friendly or favorable to women.*)

The objects in this discourse are female presidential and vice presidential candidates, as well as politics and the media. The lack of female presidential and vice presidential

candidates is the main focus, while politics and media that do not favor women are the factors highlighted as the cause. Data (3) reveals how political structures and media that are not friendly to women can hinder their representation in the highest leadership positions such as presidential and vice presidential candidates. This analysis shows that there are structural and cultural factors that reinforce gender injustice and limit women's opportunities to participate fully in politics.

Women are positioned as object discussed also in the *Konde.co* news article entitled "Minimnya Capres Perempuan dalam Pemilu: Perempuan Harus Berjibaku Lawan Hegemoni " published on April 14, 2023 in the Women and Elections section.

> Data (4)
>
> Nurul juga mengamati bahwa dalam media, politisi perempuan sering kali tidak mendapatkan ruang yang cukup untuk berbicara, dan dalam konteks Pemilu 2024, perempuan politisi jarang muncul sebagai calon yang ditonjolkan oleh media.
>
> *(Nurul also observed that in the media, women politicians often do not get enough space to speak, and in the context of the 2024 elections, women politicians rarely appear as candidates highlighted by the media.)*

Still in the same discussion with the previous data, namely regarding the lack of female presidential candidates, data (4) explains that female politicians in this discourse are positioned as objects. Nurul Nurul Amalia Salabi from the Association for Elections and Democracy (Perludem) observed that female politicians are often not given adequate space to speak and are rarely highlighted as the main candidates in elections, especially the 2024 elections. Nurul's statement paints a picture that the media plays a role in perpetuating gender inequality by giving inadequate attention to female politicians. This creates the impression that women in politics are less important or less worthy of the spotlight than male politicians.

3.3 Reader Position

The position of women as subjects in politics in *Magdalene.co* and *Konde.co* news articles often places women voicing their opinions about male dominance in parliament. This can be seen in the following excerpt from a news article published by *Magdalene.co* with the title " Alasan di Balik Minimnya calon Capres dan Cawapres di Indonesia" published on April 10, 2023.

> Data (5)
>
> "Ketika mereka ingin menyampaikan pendapat, perempuan suka tidak dianggap serius. Ruangnya terlalu maskulin, ngebuat perempuan jadi jarang ngomong. Saya melihat tendensi ini ketika perempuan kalah jumlah," jelas Amalia.

("When they want to express their opinions, women are not taken seriously. The space is too masculine, so women rarely speak up. I see this tendency when women are outnumbered," Amalia explains.)

In the quote, it appears that the reader is positioned between the parties seen in the news discourse, Data (5) forming a picture that political space is often dominated by masculinity, which makes women feel that they are not taken seriously when they want to express their opinions. This is indicated by the sentence " perempuan suka tidak dianggap serius". This domination creates a hostile environment for women, so they become less vocal or rarely speak up.

Through Sara Mills' critical discourse analysis, Amalia's statement shows that the political space dominated by masculinity inhibits women's participation and makes their opinions less valued. This discourse emphasizes the need for changes in political structure and culture to create a more inclusive environment that values women's opinions. From the reader's perspective, this statement encourages critical reflection on gender power dynamics in politics and the importance of creating more inclusive and equitable spaces. Readers are positioned to understand that the dominance of masculinity in political spaces inhibits women's participation and makes their opinions less valued. Readers are invited to support efforts aimed at reducing the dominance of masculinity and increasing women's participation in politics.

4. Conclusion

Based on the results and discussion above, it can be concluded that the 2024 election news in *Magdalene.co* and *Konde.co* shows that women are often placed in an unfavorable position in political discourse. Both as subjects and objects, women are faced with structural and cultural challenges that hinder their participation. This underscores the need for changes in political structure and culture to create spaces that are more inclusive and respectful of diverse voices, particularly women's voices.

Refferences

1. Kumar, Pankaj. Participation of Women in Politics: Worldwide experience. 22. 77-88. (2017).
2. Phillips, Anne. The Politics of Presence. Oxford: Clarendon Press. (1995).
3. Adriani, S. and Maulia, S. T. Women's Participation in Politics, Journal of Practice Learning and Educational Development, 4(2), pp. 131-136. (2024)
4. Press Council. Monitoring the Presence of Women in Mass Media in Indonesia in 2019. (2020).
5. Arum Imeliana, & Siti Tiara Maulia. Women's Political Participation in a Democratic System: Obstacles and Opportunities in the Decision-Making Process. Causa: Journal of Law and Citizenship, 3(7), 87-97. (2024).
6. Fahira Adinda, Muhammad El Fahrizi Noor, Ayu Wardani Sitompul, & Wisman Hadi. Discourse Analysis: Gender Representation in Mass Media and the

Construction of Social Identity. Sabda: Journal of Literature and Language, 3(2), 35-39. (2024).

7.   Iskandar, D., Suryawati, I., & Liliyana, L. Construction of Reporting on the 2024 Female Presidential Candidates on Tirto.id, Tempo.co, and Kompas.com. NYIMAK: Journal of Communication, 6(2). (2022).

8.   Yoedtadi, M. G., & Pribadi, M. A. Alternative Media as Counter-Hegemony: A Case study of *Konde.co* and *Magdalene.co*. Atlantis Press. (2020).

9.   Mills, Sara. The Interface Series: Feminist Stylistics. London: Routledge. (1995).

10.   Eriyanto. Discourse Analysis: An Introduction to Media Text Analysis. Yogyakarta: LKIS. (2006).

THE CONNOTATIVE MEANING OF SONG LYRICS OF "SERENADE" AND "ENGKAULAH YANG MEREBUT HATIKU" BY EBIET G ADE

Sri Puji Astuti[1] Aramuti Bunga Shakila[2] Az'zahra Robinganti Yuzensiananta[3]

Faculty of Humanities, Diponegoro University, Semarang 50275, Indonesia

sripujiastuti.undip@gmail.com aramutibungashakila@students.undip.ac.id
azzahrarobinganti@students.undip.ac.id

Abstract

Song lyrics are one of the ways to express the songwriter's feelings. In writing lyric, the writer has to choose the right choice of diction. The purpose of this research is to reveal the meaning behind the lyrics of "Serenade" and "Engkaulah yang Merebut Hatiku" sung or composed by Ebiet G. Ade. The data of this research are compiled using observation methods from observing and listening to those songs from Youtube. The data consist of the song lyric's fragments which contain symbolic meaning within the lyric. Subsequently, this research analyses the data using semantic theory. The research's finding reveals that "Serenade" song lyric's meaning is about revealing someone's feeling when he is falling in love at the first sight and that feeling makes him losing focus. The lyrics are also depicting the desperation because of the imbalance with someone he loves. Unlike "Serenade", "Engkaulah yang Merebut Hatiku" lyrics are depicting someone who is falling in love, and brave enough to reveal his love then developing into a serious committed relationship. From the "Serenade" song, there are so many lingual unit which have symbolic meaning such as *tenggelam, jatuh hati, badai, menyerah, hanyut di asmara, terlalu tinggi untuk kuraih*, and *terlalu jauh untuk kurengkuh*. From the "Engkaulah yang Merebut Hatiku" song, there are lingual unit such as *merebut hatiku, aku simpan, takut terluka, bunga di mimpiku, engkau tersenyum wangi melati*, and *kupersembahkan setangkai kembang*.

Keywords: meaning, song lyric, "Serenade", and "Engkaulah yang Merebut Hatiku"

1. Introduction

The lyrics of songs represent one of the ways in which authors express their inner thoughts. The songs "Serenade" and "Engkaulah yang Merebut Hatiku" composed by Ebiet G. Ade, are featured in the album Serenade. The collection of works in the Serenade album is a tribute to the author's wife [1]. Both songs share a common theme of love. When writing song lyrics, the author selects precise diction. Typically, authors create songs with varying tones and diction. The diction used in song lyrics carries its own meanings. Song lyrics serve as a medium through which authors express their inner feelings or thoughts. The lyrics of Ebiet G. Ade's songs have profound meanings and

leave a lasting impression on listeners. The author expresses emotions through song lyrics implicitly and explicitly [2]. The profound choice of words contains figurative language closely related to connotative meanings. Furthermore, connotative meanings can be defined as the implied meanings within a word or group of words, used by the author to attract and be understood by the audience. The aim of this study is to reveal the connotative meanings embedded in the lyrics of "Serenade" and "Engkaulah yang Merebut Hatiku" by Ebiet G. Ade.

Previous studies include "Analisis Makna Denotasi dan Konotasi Pada Lirik Lagu 'Celengan Rindu' Karya Fiersa Besari." [2], "The Meaning of Connotations with Natural Symbols in Song Lyrics of "Api dan Lautan", "Bahtera Cinta", and "Senandung Rindu" by Rhoma Irama" [3], "Analysis Denotative and Connotative Meaning on Song Lyrics by Iwan Fals" [4], "Analisis Makna Konotasi dalam Lirik Lagu Bertaut Karya Nadin Amizah" [5], "Makna Konotatif Lagu Iwan Fals Album Sarjana Muda." [6], and "Analisis Makna Denotasi dan Konotasi Lirik Lagu "Gajah" Karya Muhammad Tulus" [7]. In contrast to existing research, this study focuses on the lyrics of "Serenade" and "Engkaulah yang Merebut Hatiku" by Ebiet G. Ade as the analytical subjects.

2. Research Methods

The research steps involve three stages: data collection, data analysis, and presentation of the data analysis results. Data for this study was obtained through the observation method, specifically by listening to the lyrics of the songs "Serenade" and "Engkaulah yang Merebut Hatiku" by Ebiet G. Ade on YouTube, and then transcribing them into written text in the form of song lyrics. Subsequently, the data was analyzed using semantic theory. The results of the data analysis are presented informally, using everyday language.

3. Result and Analysis

Based on the research findings, the connotative meanings reflected in the sentence structures used in the lyrics of "Serenade" and "Engkaulah yang Merebut Hatiku" by Ebiet G. Ade can be summarized as follows.

3.1 Analysis of Connotative Meaning in the Song "Serenade" by Ebiet G. Ade

Below is the connotative meaning analysis of the song "Serenade" by Ebiet G. Ade, explained verse by verse:

Apakah ini nyata	'is this real'
Atau hanya bayangan	'or just a shadow'
Ketika kau turun menemuiku	'when you come down to meet me'

The lyrics of this song begin with a question asking *apakah ini nyata atau hanya bayangan*. In this verse, antonyms are used for the words *nyata* and *bayangan*. The word *nyata* means 'truly existing' and *bayangan* means 'something that appears to be there but

actually is not' [8]. The word *bayangan* emphasizes the narrator's doubt about what he is experiencing, seeing the girl coming down to meet him. This doubt implies that the narrator never expected the person he loves to come and meet him.

Kau kibaskan basah rambutmu	'you shake off your wet hair'
Engkaulah gadis yang hadir di mimpiku	'you are the girl who appears in my dreams'
Lidahku kelu tercekat	'my tongue is tied, choked up'

This stanza conveys that the girl met is the one whom the narrator has dreamed of, appearing in his dreams. The word *kibaskan* means 'to move as if waving' [8]. This indicates the captivating gracefulness of the girl. In the following sentence, the word *kelu* means 'unable to speak suddenly due to being very surprised' [8]. Therefore, this stanza depicts a very memorable first encounter between the narrator and the girl. In that meeting, the narrator is suddenly awkward and speechless due to being deeply captivated.

Kuhela nafas dalam	'i draw in a breath'
Mengatur debar jantungku	'trying to steady my heartbeat'
Hanya sepenggal kata yang kutangkap	'only bits of word i grasp'
Ketika kau bicara panjang	'when you speak at length'
Aku hanyut di arus asmara	'i drift in the current of romance'
Rasanya aku tenggelam	'i feels like i'm drowning'

In this stanza, the phrase *kuhela nafas dalam/mengatur debar jantungku* describes the nervous condition of the narrator meeting his beloved girl. *Hanya sepenggal kata yang kutangkap/ketika kau bicara panjang* indicating that during this meeting, the narrator is so captivated by the girl that he is not focused on what she is saying. This is emphasized in the next sentence *aku hanyut di arus asmara/rasanya aku tenggelam* indicating that the narrator can no longer control his feelings of love and is 'drowning' in his own emotions.

Semakin jauh bayang senyummu	'The further away your smile seems'
Tak mampu kubuang	'I can't discard it'
Aku jatuh hati	'I am falling in love'
Saat pertama menatapmu	'From the moment I first saw you'

This stanza describes that the narrator cannot forget the smile of his lover even though they are no longer together. This is evident in the line *Semakin jauh bayang senyummu/ tak mampu kubuang*. In this stanza, the narrator also expresses deep feelings of love at first sight. This is conveyed in the line *Aku jatuh hati/ saat pertama menatapmu*

Mungkinkah samudra	'Could the ocean'
Dapat menolong aku	'Help me'
Mengungkapkan rasa	'Express the feelings'
Cintaku yang membara	'Of my burning love'
Tetapi badai mengingatkanku	'But the storm reminds me'
Untuk menyerah	'To give up'
Sebab engkau terlalu tinggi untuk kuraih	'Because you are too high for me to reach'

Sebab engkau terlalu jauh untuk kurengkuh 'Because you are too far for me to embrace'
This stanza is repeated twice because it holds significant meaning in the song "Serenade."
It depicts the narrator's hesitation to express his feelings of love to his beloved, hence he
seeks help from the ocean, symbolizing the vast power of nature. This is expressed in the
line *Mungkinkah samudra/dapat menolong aku/mengungkapkan rasa/cintaku yang
membara*. In the following line *tetapi badai mengingatkanku/untuk menyerah*, the word
badai means obstacles to expressing his love. The phrase *sebab engkau terlalu tinggi
untuk kuraih/sebab engkau terlalu jauh untuk kurengkuh* indicating the narrator's feelings
of inadequacy towards his beloved, whom he considers out of his league.

3.2 Analysis of Connotative Meaning in the Song " Engkaulah yang Merebut Hatiku" by Ebiet G. Ade

Below is the connotative meaning analysis of the song "Engkaulah yang Merebut Hatiku"
by Ebiet G. Ade explained verse by verse:

Engkaulah satu-satunya	'You are the only one'
Yang merebut hatiku	'Who captures my heart'
Meskipun aku tak berani	'Though I dare not'
Karena aku takut terluka	'For fear of getting hurt'

In this stanza, the phrase *merebut hati* is used. The word *merebut* means 'to take
something forcefully' [8]. In this context, *merebut hati* signifies that the narrator is
captivated by the girl. This is evident in the line *engkaulah satu-satunya/yang merebut
hatiku*. In the following line *meskipun aku tak berani/karena aku takut terluka* the narrator
expresses that he does not dare to express his love because he fears rejection, which could
ultimately hurt him.

Aku ingin sibakkan rambutmu	'I want to run my fingers through your hair'
Dan kubisikkan cinta	'And whisper my love'
Terpaksa hanya aku simpan	'But reluctantly I keep it'
Menjadi bunga di mimpiku	'As a flower in my dreams'

In this stanza, the narrator wants to express his love, but for some reason, his feelings
remain unspoken. The next line states *terpaksa hanya aku simpan/ menjadi bunga di
mimpiku*. The word *simpan* means 'kept' or 'unexpressed'. *Bunga di mimpiku* symbolizing
feelings of love that only exist in fantasies.

Engkau tersenyum wangi melati	'You smile, fragrant like jasmine'
Aku pun tergetar inikah pertanda	'I tremble, is this a sign?'
Engkau tertawa aku percaya	'You laugh, I believe'
Tuhan mengirimkan engkau untukku	'That God sent you to me'

This verse of the song depicts the narrator being captivated by the girl's smile, which is
seen as a sign of interest or love. This is evident in the line *Engkau tersenyum wangi*

melati/Aku pun tergetar inikah pertanda. Senyuman wangi melati refers to 'a captivating smile'. *Tergetar* in the lyrics means the narrator feels there is a sign. The next line *Engkau tertawa aku percaya/Tuhan mengirimkan engkau untukku* means the narrator is sure the girl is destined to be with her.

Aku beranikan diri	'I gather courage'
Kupersembahkan setangkai kembang	'I offer you a bouquet of flowers'
Aku yakin takdir menolongku	'I believe destiny is helping me'
Dan engkau jadi kekasihku	'And you become my lover'

In this stanza, there is a positive and romantic connotation. The narrator begins to gather courage to express his love. *Setangkai kembang* in the line *Kupersembahkan setangkai kembang* symbolizing sincere love given to his beloved girl. The next line *Aku yakin takdir menolongku/dan engkau jadi kekasihku* means the narrator is confident that fate is on his side and has brought him together with his beloved girl to be his life partner.

Engkaulah satu – satunya	'You are the only one'
Yang merebut hatiku	'Who captures my heart'
Dan kini engkau satu – satunya	'And now you are the only one'
Yang jadi kekasihku	'Who is my lover'

In this stanza, *Engkaulah satu-satunya/yang merebut hatiku* signifies that the narrator is only attracted to his one and only desired girl. This is reinforced in the following line *dan kini engkau satu-satunya/yang jadi kekasihku* indicating that now she is the only one who is his lover. Therefore, this stanza depicts an unshakeable bond of love that develops into a committed relationship.

The linguistic units that contain connotative meanings in the two song lyrics above are easily understood by the listener. As in other song lyrics, *merebut hati* in "Engkaulah yang Merebut Hatiku" means 'to captivate someone.' However, in the lyrics of "Serenade," the captivated person is symbolized by the linguistic unit *hanyut di arus asmara*. Additionally, the word *tenggelam* in the lyrics symbolizes the speaker's difficulty or helplessness in expressing their love.

4. Conclusion

The meaning of the lyrics of the song "Serenade" expresses someone's feelings of falling in love at first sight, which makes them lose focus. The lyrics also depict the author's despair due to the inequality between the author and the person they love. In contrast, the lyrics of the song "Engkaulah yang Merebut Hatiku" express the author's feelings of falling in love. The author dares to express their feelings and eventually develops into a committed relationship. Connotative linguistic units used in the lyrics of "Serenade" include: *tenggelam, jatuh hati, badai, menyerah, hanyut di arus asmara, terlalu tinggi*

untuk kuraih, and *terlalu jauh untuk kurengkuh*. Meanwhile, connotative linguistic units used in the lyrics of "Engkaulah yang Merebut Hatiku" include: *merebut hatiku, aku simpan, takut terluka, bunga di mimpiku, engkau tersenyum wangi melati*, and *kupersembahkan setangkai kembang*.

References

1. Saputra, A. R. Serenade, Album Persembahan Ebiet G. Ade untuk Istri Tercinta. https://www.liputan6.com/showbiz/read/2379764/serenade-album-persembahan-ebiet-g-ade-untuk-istri-tercinta . 2 Desember 2015. Last accessed 2024/06/29.
2. Sinaga, Y. C., Suci Cyntia, Siti Komariyah, and F. L. Barus.: Analisis Makna Denotasi dan Konotasi pada Lirik Lagu 'Celengan Rindu' Karya Fiersa Besari. Jurnal Metabasa 2:38–50. (2021).
3. Astuti, S. P., & Herninda, R.: The Meaning of Connotations with Natural Symbols in Song Lyrics of "Api dan Lautan","Bahtera Cinta", and" Senandung Rindu" by Rhoma Irama. In *E3S Web of Conferences* (Vol. 359, p. 03005). EDP Sciences. (2022).
4. Purnama, Y., & Fahmi, R. N.: Analysis Of Denotative And Connotative Meanings On Song Lyrics By Iwan Fals. Hortatori: Jurnal Pendidikan Bahasa dan Sastra Indonesia, 4(2), 163-171. (2020).
5. Sari, I. P., Febriyanti, F., Ujung, A., & Barus, F. L.: Analisis Makna Konotasi dalam Lirik Lagu Bertaut Karya Nadin Amizah. Diksa: Pendidikan Bahasa dan Sastra Indonesia, 7 (1), 23-32. (2021).
6. Supriandi, Agus, Muhammad Sukri, dan Burhanuddin.: Makna Konotatif Lagu Iwan Fals Album Sarjana Muda. Jurnal Bastrindo 4–13.Vol. 10, No. 1. (2023)
7. Tansilo, H.: Analisis Makna Denotasi dan Konotasi Lirik Lagu "Gajah" Karya Muhammad Tulus. *Bastrando: Jurnal Bahasa dan Sastra Indonesia*, *2*(2), 20-29. (2022).
8. Kamus Besar Bahasa Indonesia (KBBI). (Online). https://kbbi.web.id/. Last accessed 2024/06/29.

The Dagashi Naming System in Semantic Linguistics

Alir Sahaja Hartoyo[1] and Sri Wahyu Istana Trahutami[2]

[1]Faculty of Humanities, Diponegoro University, Semarang 50275, Indonesia
alirsahajahartoyo@students.undip.ac.id

Abstract.
This study focuses on the naming system of Dagashi, traditional Japanese snacks. The creation of a name serves specific purposes, such as facilitating the recall of identities, whether they belong to humans, places, objects, and so forth. There are 9 factors behind the naming: including naming based on sound imitation, naming based on part mention, naming based on mentioning distinctive qualities, naming based on inventor or maker, naming based on place of origin, naming based on ingredient, naming based on similarity, naming based on abbreviation, and naming based on new naming conventions [1]. The purpose of this research is to know the meaning of dagashi names. Also, to describe the factor influencing the name of *dagashi*. This research used descriptive qualitative methods. The data collected by observation of documents. Then, the data classified based on its naming factors and word origin. The result of the research showed there are semantic aspects of the factors behind and the lexical meaning of the name of typical Dagashi in Japan.

Keywords: Semantics, Naming system, Meanings, Dagashi

1   Introduction

Snacks in Japanese are called "*Okashi*". There are several types of okashi in Japan. For example, *Wagashi* refers to traditional Japanese sweets. There are also snacks from western known as *Yougashi*. *Okashi* can typically be found in convenience stores or vending machines in Japan. However, there's a type of *okashi* that is rare to find in Japan, and few people may know about it. These snacks are called *Dagashi*. The term "*Dagashi*" comes from *da* (駄), meaning cheap, and *gashi* (菓子) meaning snack. It refers to inexpensive snacks that have been around since the Edo period. *Dagashi* are often brightly packaged and sometimes come with prizes inside. They are mainly targeted towards children due to their low price range of about 10 to 200 yen, allowing kids to buy them with their pocket money. Stores that sell these snacks are called *dagashi-ya*.

One of the studies in semantics is the definition, terminology, and naming. Naming is the process of finding linguistic symbols to describe objects, concepts, processes, and so forth, typically utilizing the existing vocabulary, including potential changes in

meanings or the creation of new words or word groups[2]. Naming a thing or concept is based on its distinctive or prominent characteristics, commonly known and recognized [1]. Reasons or events that influencing the naming process: (1) Based on imitation of sounds, (2) Based on part mention, (3) Based on mention of distinctive qualities, (4) Based on inventor or maker, (5) Based on place of origin, (6) Based on ingredients, (7) Based on similarity, (8) Based on abbreviation, (9) Based on new naming conventions.

Based on the background provided, the previous relevant studies include research by Nurjanah [3] on *the semantic study of naming typical foods in Yogyakarta Special Region*. The study focused on the types of word meanings and factors underlying the naming of local foods in Yogyakarta. Another study by Pratama [4] *examined the use of Japanese words in advertisements for Japanese noodle products*, identifying 22 Japanese words used in 19 advertisements on social media platforms. A key difference noted in the previous studies is the focus on *dagashi* as the object of study, which differs from traditional Japanese cultural elements like *wagashi*. The naming of *dagashi* presents an intriguing subject for researchers due to its distinct factors influencing its naming. Based on this background, the researcher aims to explore the naming of *dagashi*, specifically to describe the factors that influence the naming of these snacks.

2   Methods

The research applies a qualitative descriptive method focusing on document analysis. Qualitative methods gather and analyze data in the form of words and human actions without attempting to quantify the data obtained. Data collection involves analyzing documents as the primary source of information using the free-capture conversational (Simak Bebas Libat Cakap) method, followed by note-taking techniques. In this context, data are derived from relevant documents such as magazines and videos discussing *dagashi*. Fifty data points containing names of *dagashi* in Japan were found. The data were then categorized according to the factors influencing their naming. The author selected 9 samples of *dagashi* names for each naming factor. In the data analysis section, the commensurate method is used. The basic technique used is the Pilah Unsur Penentu technique (PUP). The sorting uses the mental sorting power possessed by the researcher. The advanced technique is the Hubung Banding Bedakan technique (HBB). The data obtained is compared to determine the meaning and background of the naming according to the existing types. The results of the data analysis will be presented informally. That is the presentation of the results of the analysis using ordinary words [5].

3 Result and Discussion

After conducting research from various documents, researcher found 50 data in total. In the naming factor categories mentioned, the researcher took one data sample for each factor as follows:

No.	Dagashi names	Kana/Kanji	Naming factors	Word of origins
1	Pachipachi Panic	パチパチパニック (*pachipachi panikku*)	Sound imitation	*pachipachi* (adverb/onomatopoeic) + *panikku*(noun)
2	Megane Choco	メガネチョコ (*megane choko*)	Part mention	*megane* (noun) + *choko* (noun)
3	Yatta-men	ヤッターめん (*yatta-men*)	Mentioning distinctive qualities	*yatta-* (interjection) + *men* (Noun)
4	Sakuma Drops	サクマドロップス (*sakuma doroppusu*)	Inventor or maker	`Sakuma/`佐久間 + *drops* (adverb)
5	Miyako Konbu	都こんぶ (*miyako konbu*)	Place of origin	*miyako* (noun) + *konbu* (noun)
6	Fugashi	麩菓子 (*fugashi*)	Ingredient	*fu* (noun) + *gashi* (noun)
7	Big Katsu	ビッグカツ (*biggu katsu*)	Similiarity	*biggu* (adjectival noun) + *katsu* (noun)
8	Potef	ポテフ (*potefu*)	Abbreviation	*poteto* (noun) + *furai* (noun)
9	Konpeitou	金平糖/こんぺいとう (*konpeitou*)	New naming convention	*Confeito* `(noun)`→金平糖 `(ateji)`

3.1 Factors Influencing the Naming of *Dagashi*

This section provides an explanation and classification of naming types based on their factors. The factors influencing *dagashi* names in Japan include sound imitation, part mention, mention of distinctive qualities, inventor or maker, place of origin, ingredients, similarity, abbreviation, and new naming conventions. The following is a detailed classification of these naming factors for *dagashi* in Japan.

Naming based on imitation of sounds

> **Data 1 :** Pachipachi Panic/パチパチパニック

The naming based on sound imitation is found in the name "Pachipachi Panic" for dagashi. *Pachipachi* (パチパチ) is an onomatopoeic word/*giongo* (擬音語) that mimics the sound of clapping or crackling. As the name suggests, this hard candy with a soda flavor is shaped like small pellets and makes a crackling sound when placed in the mouth.

Naming based on part mention

> **Data 2 :** Megane Choco/メガネチョコ

The naming based on part mention is seen in the name "Megane Choco" for *dagashi*. "Megane" in Japanese means glasses or spectacles. The term "glasses" here refers to the packaging shape resembling the number eight or glasses. This *dagashi* has the slogan "besides being delicious, it can also be played with".

Naming based on mention of distinctive qualities

> **Data 3 :** Yatta-men/ヤッターめん

Naming based on mention of distinctive qualities is evident in the name "Yatta-men" for *dagashi*. The word "yatta-" in Japanese is an interjection or *kandoushi* (感動詞) used to express joy or happiness about something. It is named so because this *dagashi* offers a chance to win vouchers *kinken* (金券) worth 20-100 yen, which can be exchanged for other *dagashi*.

Naming based on inventor or maker

> **Data 4 :** Sakuma Drops/サクマドロップス

Naming based on the inventor or maker is seen in the name "Sakuma Drops" for *dagashi*. The name "Sakuma Drops" is derived from the name of the manufacturing company, Sakuma Seika. This candy has distinctive packaging, using a tin can shaped like a box. The way to dispense the candy is by flipping the can upside down, causing the candies to drop out, hence the name "drops."

Naming based on place of origin

> **Data 5 :** `Miyako Konbu/`都こんぶ

Naming based on its place of origin is found in the name "Miyako Konbu" for *dagashi*. This *dagashi* is made from *konbu*, which is dried seaweed originating from the Miyako region in Japan. *Miyako Konbu* has a dark brown color and is thin and wide in shape, with a slightly chewy texture. It is also known as *sukonbu* (酢昆布), or *konbu* soaked in black vinegar.

Naming based on ingredients

> **Data 6 :** `Fugashi/`麩菓子

Naming based on its main ingredient is seen in the name "Fugashi" for *dagashi*. The word "fu" (麩) refers to the primary ingredient of this *dagashi*, which is a type of wheat gluten. It has a bread-like form and is commonly used in miso soup. *Fugashi* is sweet in taste because it is coated with brown sugar or *kokutou* (黒糖).

Naming based on similarity

> **Data 7 :** `Big Katsu/`ビッグカツ

Naming based on similarity is found in the name "Big Katsu" for *dagashi*. Literally, "big katsu" refers to a "large piece of katsu." From its name and appearance, this snack resembles a Western dish called "tonkatsu". *Tonkatsu* typically consists of breaded, deep-fried pork cutlet. However, instead of pork, Big Katsu contains shredded surimi fish. Its size is not large either; in fact, it can be considered thin. Despite being made from fish *surimi*, this *dagashi*'s shape resembles a piece of *katsu* cutlet.

Naming based on abbreviation

> **Data 8 :** `Potef/`ポテフ

Naming based on abbreviation is seen in the name "Potef" for *dagashi*. The name "Potef" is derived from the combination of the words *poteto* (ポテト) and *furai* (フライ), then shortened. It can be interpreted as "fried potato". True to its name, this *dagashi* is made from thinly sliced potatoes that are fried until crispy and seasoned.

Naming based on new naming convetions

Data 9 : Konpeitou/金平糖

Naming based on new naming conventions is found in the name "Konpeitou" for *dagashi*. "Konpeitou" originates from the Portuguese word "confeito," which means candy or sugar confectionery. This candy has a unique star-shaped appearance with colorful patterns. The size of the candy is very small, typically only 5-10 millimeters in diameter. Around 1569, Portuguese traders introduced *konpeitou* along with castella cake and *aruheitou* candies to Japan[7]. At that time, Japanese society was unfamiliar with refined sugar processing, so these candies were considered luxurious and rare.

4 Conclusion

In Japan, the naming of *dagashi* is influenced by various factors. First, some *dagashi* are named based on sound imitation, such as "Pachi-pachi Panic", which describes the crackling sound when the candy is eaten. Second, some are named based on the appearance of parts, like "Megane Choco", which refers to the packaging resembling glasses. Third, *dagashi* like "Yatta-men" are named based on their distinctive features, offering a chance to win prizes. Fourth, some *dagashi*, such as "Sakuma Drops", are named after the name of the producing company. Fifth, there are those named after their place of origin, like "Miyako Konbu", which comes from the Miyako region. Sixth, some are named based on their ingredients, like "Fugashi", made from wheat gluten. Seventh, *dagashi* like "Big Katsu" are named based on their resemblance to Western food, tonkatsu. Eighth, *dagashi* such as "Potef" are named by shortening the term "*poteto furai*". Finally, some are named using new naming conventions, such as "Konpeitou," adapted from Portuguese for candy. These diverse factors reflect the creativity and innovation within Japanese *dagashi* culture.

References

1. Chaer, A.: Pengantar Semantik Bahasa Indonesia. Rineka Cipta, Jakarta (2009)
2. Kridalaksana, H.: Kamus Linguistik. Gramedia Pustaka Utama, Jakarta (1993)
3. Nurjanah, E.: Kajian Semantik Penamaan Makanan Khas di D.I. Yogyakarta. Jurnal Kajian Bahasa, Sastra Indonesia dan Pengajarannya, 1-11 (2003)

4. Pratama. Yuana, C.: Penggunaan Kata Bahasa Jepang Pada Iklan Produk Mie Jepang. UNCOLLCS,144-163 (2023)
5. Sudaryanto: Metode dan Aneka Teknik Analisis Bahasa: Pengantar Penelitian Wahana Kebudayaan Secara Linguistik. Duta Wacana University Press, Yogyakarta (1993)
6. Wikipedia, https://en.m.wikipedia.org/wiki/Dagashi, last accessed 2024/7/14
7. Wikipedia, https://en.m.wikipedia.org/wiki/Konpeitō, last accessed 2024/7/14

MYTH AND LEGENDS OF TELAGA WARNA IN WONOSOBO: A LITERARY TOURISM DESTINATION

Muhamad Hermintoyo, Anisya Putri Mahardika
Faculty of Humanities, Diponegoro University, Semarang 50275, Indonesia
Email hermintpujangga@gmail.com ;
anisyaputrimahardika16@gmail.com

Abstract

Oral literature holds a significant place in Indonesian culture, and legends are a prominent form of folklore. These tales often narrate the origins of places, often intertwined with myths. One such example is the legend of Telaga Warna ("Colorful Lake") in Wonosobo Regency, Java, Indonesia. Surrounded by various versions of its mythical formation,Telaga Warna has become deeply embedded in local beliefs. These myths often revolve around a palace-centric narrative,featuring princes, princesses, and even celestial beings.From a geographical perspective, Telaga Warna's unique hues are attributed to the presence of sulfur and sulfur within the lake, reflecting a spectrum of colors. Additionally, the lake's formation is believed to be the result of a former crater filled with water.This research aims to delve into the legend of Telaga Warna, exploring its myths and potential as a literary tourism destination. Telaga Warna's natural beauty, encompassing a serene lake, a small forest, and the backdrop of Mount Perahu,makes it a popular attraction for selfies and nature enthusiasts.The lake's literary significance lies in the potential for its legend and myths to be transformed into various art forms, such as traditional or modern drama, sinetron (Indonesian soap operas), films, and documentaries. This cultural transformation can enhance the lake's appeal as a literary tourism destination.Furthermore, Telaga Warna's status as a tourist destination can generate income for the Wonosobo local government and its community, while also providing creative opportunities for local artists. The research employed an observational method, utilizing interview and questionnaire techniques to gather data. The collected data was analyzed using literary and cultural theories, focusing on legends, myths, and their potential for transformation into various art forms. The research approach was qualitative and descriptive in nature.

Keywords: Legend, myth, transformation, tourism destination.

1 Introduction

Tourism is a journey to a place with the aim of refreshing or resting to obtain certain satisfaction and happiness, also for tasks, sports and others. This activity is temporary, carried out individually or in groups in balance or harmony and happiness with the environment in social, cultural and scientific dimensions. [1]. Tourism can be divided into nature tourism and cultural tourism. Nature tourism includes mountains, forests, waterfalls, lakes and so on, cultural tourism includes buildings, customs, culinary, literature and so on [2].

In oral literary works,folklore is known to have fairy tales, legends and myths that are believed to exist in the lives of the society that believes them as if it were in the real world. The same is true of the Telaga Warna legend, which is known to the general public.This concept is known as literary tourism destinations. Oral stories are generally told subjectively by the narrator so that there are variations in stories and full of imagination [3].

2 Methodology

This research uses a mixed methods approach [5], which combines two methods, namely quantitative research methods and qualitative research methods. This aims to complement each other's picture of the study results on tourism potential and business opportunities related to tourism destinations. This research is exploratory research aimed at describing the potential of natural and cultural tourism, as an opportunity to become a literary tourism destination in Wonosobo Regency,Dieng in a narrative manner. The instruments used were questionnaires distributed to tourists, tourist managers, and local communities. The questionnaire results will be tabulated and analyzed using an interactive data reduction model, data presentation, and drawing conclusions/verification, then combined with interviews, observations, and document studies; poured into a narrative. Furthermore, the results are discussed in the team and then compiled into a scientific report.

3 Results and Discussion

Natural Tourism and Innovation

As a nature tourism destination, Telaga Warna has very beautiful scenery with a stretch of lake water, mountains, hills and forests. This lake has been packaged into a fun tourist spot with beautiful views for selfies and pampering visitors. Based on the questionnaire from respondents, Telaga Warna tourism stated that Telaga Warna tourism has been innovated by 57%. This indicates that there is seriousness from the tourism managers.

Tourism will develop and be attractive if innovation is carried out as a prerequisite for the sustainability of tourism destinations, especially in efforts to innovate the development of cultural tourism products from creative and dynamic human resources. In addition, facilities and infrastructure at tourist locations must be provided. Competent tour guides are needed who can provide satisfactory service to tourists.

Cultural Tourism: Legends and Myths and Opportunities for Artistic Creativity

One of the interesting tourist destinations in Wonosobo Regency, Dieng is Telaga Warna. In addition to its beautiful scenery, there are also legends and myths that are believed by the community. This form of tourism combines nature and cultural tourism. People come to visit here not only to be curious about the legend but also to see the place and the impression they want to get. The legendary story that is used as a tourist spot is known as tourism literature. Narrative stories or texts will become important because through narrative texts, readers, listeners can know the events that occur at the site or place which then become or will be popular among tourists. In the context of literary tourism, literary readers are invited to identify the potential of locations, events, traces that can be developed into tourist destinations, which consequently must prepare facilities and infrastructure for tourists [6].

Folklore as oral literature often brings up legends and myths. Legends are folk tales from ancient times that have something to do with history. Stories that are not true are full of imagination [3].

Some of the legends and myths about the color change of Telaga Warna in Wonosobo Regency, Dieng are:

1. It happened because the clothes of the Queen and Princess were blown by strong winds and fell into the Lake,making the lake colorful. This story shows that everything that is attached to the queen
2. It happened because a sacred ring of a noble fell into the lake and turned it colorful. Talking about nobles means talking about blue-blooded people, royalty. Something owned by nobles seems to be an amulet and a fantastic power
3. It happened because the Princess refused her father's necklace and was thrown into the lake, turning it colorful. Even in the Princess's bad behavior, there is an extraordinary power, the lake water can change its color
4. It happened because there were fairies from heaven who bathed in the lake, their scarves were left in the lake and turned it colorful; the belief in fairies from heaven is also exploited as if these beautiful fairies have fantastic power to change the color of the lake they visit
5. It happened due to the cultural acculturation of the Ramayana story from India which seemed to happen in Indonesia. The struggle for the cupu manik astagina which was thrown into the lake and turned it colorful [7] and interviews with P Slamet and Farid Tour Guides/Tourist Drivers [8]. The struggle for the cupu manik astagina has a didactic value that fighting is not a good behavior like monkeys. In the story, Hanoman's mother Anjani, Sugriwo and Subali's uncle are all turned into monkeys after fighting for the cupu in Telaga Warna. This myth is also told in Telaga Menjer and so on.

These myths are passed down from mouth to mouth. In general, legendary stories characterize traditional literary works,namely telling stories centered on the palace about kings, queens, princes, princesses who have extraordinary abilities, fall in love, about gods and goddesses, and unreasonable events. Legends and myths live in the local culture of the local community. These stories are fictional and can develop anywhere according to the storyteller's taste. In fact, the colors in Telaga Warna are scientifically caused by the high sulfur content, which will turn colorful when exposed to sunlight [9].

Based on the questionnaire, the following information was obtained about the legend: 55.9% do not know, 44.1% know; 76.5% do not know the myth, 23.5% know. Seeing this data, it is necessary for tourism managers to innovate by utilizing legends and myths by transforming them into performances of sendratari, ketoprak, soap operas, holding festivals, etc.which can be done by local artists or collaborating with other artists. Adaptation or screenization is a literary work that has the potential to be in the form of other arts. Tourism means seeking recreational effects and getting impressions of what is obtained during a visit to a tourist location.

Visitors

Based on the Central Statistics Agency of Wonosobo Regency [10], the number of visitors to recreational places in Wonosobo Regency, Dieng in 2024 Domestic tourists 1,742,434; Foreign tourists 616 total number 1,742,050 with various tourist attractions.

According to the results of interviews and questionnaires, 88.9% admitted that they knew the Telaga Warna tourist destination; and 4.8% aim to photograph the scenery. Knowing Telaga Warna tourism 94.4%; know through friends 57%,relatives 25.7%, Youtobe 11.4%;

Therefore, it needs to be promoted better by providing facilities and infrastructure services; maximizing the existing potential. Tourism attractions as a development and improvement of tourism can utilize the potential of nature, flora,fauna, human works, and culture [11]; tourism together: family 60%, groups 27.3%, friends 12.1%

Economic Impact and Development

Tourism can have a positive impact on residents' economies by offering local products and typical culinary delights. Starting from the emergence of cafes and restaurants, homestays and hotels, tour guides, transportation, travel agents, local souvenirs. There are lots of options if you visit Telaga Warna Wonosobo. Facilities and infrastructure to tourist locations are prepared according to tourism needs. The role of the manager must be active, creative, and needs to develop existing infrastructure so that tourism can live and be

liked so that many local and foreign tourists come and bring a positive impression.

4 Conclusion

Tourism will develop and be attractive if innovation is carried out as a prerequisite for the sustainability of tourism destinations, especially in efforts to innovate the development of cultural tourism products from creative and dynamic human resources. Local cultural heritage is not only a matter of pride but needs to be revitalized to increase economic benefits and sustainability. To achieve the target number of tourists, it is necessary to provide leading objects. For this reason, managers or owners of cultural heritage need to make efforts to innovate products such as packaging oral traditions, legends into the form of adaptations. If innovation and revitalization are successful, the impact of cultural tourism will be better, economically advantageous and can contribute to the sustainability of local culture.

Reference

1. Kodhyat, H. *Sejarah Pariwisata dan Perkembangannya di Indonesia*. Jakarta: Grasindo, 1996.

2. Hermintoyo, M. "Dari Semarang Hingga Pacitan: Lirik Lagu yang secara Implisit Menawarkan Destinasi Wisaata." Seminar PIBSI Kudus, 2021.

3. Iper, Dunis dkk. *Legenda dan Dongeng dalam Sastra Dayak Ngaju*. Jakarta: Departemen Pendidikan dan Kebudayaan, 1998.

4. Ardika, I Gede. *Kepariwisataan Berkelanjutan*. Jakarta: PT Kompas Media Nusantara, 2018.

5. Suprapto, Djoko.Pengembangan Pariwisata Jateng: Apa dan Harus Bagaimana. Jurnal Dewan Riset Daerah Jawa Tengah. Vol. X No 1Edisi Desember hlm.54-62. Ketua DPRD Jawa Tengah,1914.

6. Anoegrajekti, Novi dkk. (ed.). *Sastra Pariwisata*. Sleman Yogyakarta: Kanisius, 2020

7. Detik.travel/Domistik/ distination. Misteri Telaga warna.

8. Wawancara dengan Pemandu Wisata dan Driver Wisata di Telaga Warna : Bapak Slamet, Fuad, Farid. Tgl. 6 Juni 2024.

9. Dinas Pariwisata dan Kebudayaan Wonosobo. http://wonosobo. Diunduh 25 Juni 2024.

10. Badan Pusat Statistik Wonosobo. http://wonosobo.kab.bps. Diunduh 25 Juni 2024.

11. Muljadi A.J. *Kepariwisataan dan Perjalanan*. Jakarta: PT Raja Grafindo Persada, 2009.

Awareness and Attitude of Local Communities towards Mangrove Conservation in Tapak Tugurejo, Semarang City

Slamet Subekti[1] and Hilda Nurmala Risani[2]

[1]Faculty of Humanities, Diponegoro University, Semarang 50275, Indonesia
slamet.subekti@live.undip.ac.id

[2]Student of Department of History, Faculty of Humanities, Diponegoro University

Abstract. This research focuses on the awareness and attitude of local communities towards mangrove conservation in Tapak Tugurejo, Tugu District, Semarang City. Mangrove forests must be preserved so that they grow sustainably to obtain the resources needed to meet the needs of local communities along with the development of the community-based tourism industry. However, successful collaborative management of mangrove forests is challenging because there are no mutual obligations and clear legal commitments regarding community rights in utilizing the mangrove ecosystem. This research aims to (1) determine local community awareness of Tugurejo Semarang mangrove conservation regarding regeneration, restoration, and recreation, and (2) determine local community attitudes towards the Tugurejo Semarang mangrove forest. The relevance of this study is to provide information regarding mangrove conservation which increases the mangrove population in the area thereby providing protection and environmental services for wildlife, ecosystems, and communities in the Tugurejo area of Semarang. The descriptive method is used to identify different variables and presents quantitative research that uses survey methods to collect data from respondents. The findings are expected to show a significant relationship between local community attitudes towards mangrove forests and local community awareness of mangrove conservation in terms of regeneration, restoration, and recreation. The involvement of local communities in preserving the Tugurejo Semarang mangrove forest is very important because both are mutually beneficial. The novelty of this Environmental History perspective assumes the total interaction of local communities with the mangrove forests in their area.

Keywords: awareness and attitudes, local communities, mangrove conservation, Tugurejo Semarang.

1. Introduction

Mangroves are among the most threatened ecosystems in the world. Mangrove populations are estimated to have declined by 30-50% since the 1980s [1]. The main threat to mangroves is humans, the agents that change their structure. Mangroves have

been cleared for aquaculture and agriculture (e.g. rice fields, coconut and oil palm plantations), commercial logging, firewood and charcoal production, urban expansion, and coastal development. Aquaculture, especially shrimp, has the largest footprint on mangroves. This is especially true in Southeast Asian countries like Indonesia, the Philippines, Thailand, and Vietnam [2].

Semarang City is a coastal city in Indonesia that is currently one of the most developed cities on Java Island and is the capital of Central Java Province. It is undeniable that mangrove damage has occurred in Semarang City, both caused by humans and nature. Mangrove forest damage in Semarang City began in 1980-1990 due to illegal control of mangrove forest areas and conversion into shrimp ponds or industry. Until 2009, the coast of Central Java had experienced abrasion of 5,600 hectares (16%). This figure does not include damage to surrounding coral reefs and former mining areas. Consequently, environmental problems such as tidal flooding, abrasion, land subsidence, and seawater intrusion occurred [3].

Figure 1. Map of Tugurejo Village, Tugu District, Semarang City
Source: https://kectugu.semarangkota.go.id/kelurahan-tugurejo

The coastal area zone protected by mangrove forests or mangroves according to the Semarang City Spatial Plan (Rencana Tata Ruang dan Wilayah) for 2011-2031 has an important role in maintaining coastal and marine ecosystems. The RTRW also sets priority one for Tugurejo and Karanganyar Villages for land development and mangrove area embryos. The Tapak mangrove forest is located in Dukuh Tapak, Tugurejo Village, Tugu District, Semarang City. It has a special role in protecting the coast from negative impacts such as abrasion, intrusion of well water into brackish water, flooding, and pollution of the Tapak River by industrial waste, especially in the upstream area of the Tapak Watershed.

The condition of mangrove forests in Semarang City has been degraded for years as a result of abrasion and changes in land use. Many efforts have been made, both by the government and the community in the coastal areas of Semarang City. Even so, the damage is still ongoing, so preservation is a very important need as a step to adapt to climate change in the most effective coastal areas. Mangrove conservation can protect coastal areas from abrasion, rising sea levels, and extreme weather due to climate change. In addition, mangrove forests also have a significant capacity to reduce carbon emissions, so they can be part of a global climate change mitigation strategy [4].

The environmental problems that have occurred have harmed the social and economic life of the Tapak population, especially the shrimp farmers because their land has been damaged, affecting the productivity of the shrimp ponds. Residents who are members of the Tapak Environmental Care Youth Association (Prenjak) have taken real action to overcome environmental problems as a way to rise from adversity. Some community groups in the Tapak mangrove forest environment: Prenjak (Perkumpulan Pemuda Peduli Lingkungan Tapak), 'Sido Rukun' Shrimp Farmers Group, 'Rukun Makmur' Fishermen Group.

2. Theoretical framework

Mangrove conservation is one of the most effective ways to preserve mangrove trees, which will increase the ability of local communities to defend themselves while preserving the environment. The best type of mangrove conservation as discussed by Camacho et al. is community-based because it distributes responsibility to community groups that depend on local resources and have a strong interest in protecting the mangrove ecosystem [5]. Mangrove plants will help reduce the unclear impacts that will certainly have an impact on the community's ecological system. Mangrove forests must be preserved so that they can continue to grow sustainably, and at the same time, the environment will obtain the resources needed to meet its needs as the community tourism industry develops. Worthington et al. stated that the success of collaborative mangrove forest management is a challenge because there is no clear joint obligation and legal commitment regarding community rights to utilize the mangrove ecosystem. The most recommended action to conserve and maintain coastal mangrove forest areas is to repair the damage that has occurred in the place where the mangroves grow [6].

In mangrove forests, there are hundreds of areas that are in dire need of management, awareness, and attention for sustainable development. However, due to the negative impacts that occur in society, protecting mangrove forests is very challenging. Climate change, excessive deforestation, construction of various buildings, natural disasters, anthropogenic pollution, coral reef death, river diversion, and other adverse impacts caused by unanticipated threats are some of the negative impacts that may occur. Along with the increasing understanding of the importance of mangrove forests, local governments and communities are trying to replenish or restore

mangrove forests and strengthen legal institutions that will control the use of mangrove forests in the future, according to research by Nguyen et al. [7]. Due to its continued dependence on marine resources. Tapak Tugurejo will no longer be a diverse community if these adverse impacts continue. The overall marine ecology will also be threatened.

Mangrove forest protection prevents ocean siltation, protects land areas from storm damage, routinely degrades pollutants, filters sediment, and protects sensitive beaches in the city. According to Raihan et al., the assessment of the benefits of mangroves not utilized by the community must be carried out with social, environmental, and political experts to increase trust and eliminate conflicts of interest [8]. Therefore, this study assesses the awareness and attitudes of local communities towards mangrove conservation which provides relevant information on mangrove conservation that strengthens the mangrove population in the area so that they can continue to provide protection and environmental services for wildlife, ecosystems, and communities in the Tapak area, Tugurejo, Semarang city. It also aims to provide better opportunities for residents by providing sustainable livelihoods and ensuring a healthy environment for future generations.

3. Methodology

This study uses historical methods, which include the following steps: heuristic in the form of primary and secondary source searches, source criticism involves evaluating the reliability and credibility of the sources collected, interpretation is the process of analyzing and synthesizing the evidence from various sources to create a coherent narrative or argument about the past, and historiography is the study of how history has been written and interpreted over time. Data collection through literature studies and in-depth interviews with respondents. Respondents consist of representatives of fishermen, conservation figures, fish farmers, and residents of Tapak Tugurejo, Semarang City.

4. Result and Discussion

4.1 Residents' awareness of Tugurejo mangrove forest conservation

4.1.1 Regeneration

Respondents have a high awareness of mangrove conservation in terms of regeneration. According to respondents, after deforestation, more mangrove trees need to be planted to reduce carbon dioxide in the atmosphere. This is shown by respondents stating their agreement. Furthermore, efforts to clean up marine resources, such as expanding projects that provide opportunities to preserve mangrove areas, are carried out to ensure the sustainability of the project. In addition, maintaining beauty for better tourist attractions. In addition, continuing to monitor previously planted mangrove seedlings, generating sustainable income, and carrying

out regeneration are also important to prevent natural disasters such as floods, storm surges, etc., and planting trees is effective in maintaining beauty. The increase in environmental awareness in maintaining and preserving the mangrove ecosystem is relatively even among respondents.

Based on the interviews, residents agreed on the need for more mangrove planting practices to reduce carbon dioxide in the atmosphere after deforestation and emphasized the need to do so. The conclusion of Ellison et al.'s study is that there is a strong need to restore or rehabilitate mangroves to address the ongoing loss of mangroves worldwide and that the number of mangrove restoration projects globally has almost tripled in the last 20 years, which may be similar to what is happening today [9]. On the other hand, this study also shows that residents continue to monitor previously planted mangrove seedlings, that regeneration is important to prevent natural disasters such as floods, storm surges, etc., and that tree planting is an effective way to maintain beauty for better tourism attractions.

This may be similar to the findings of Andradi-Brown et al. research, which showed the importance of mangrove forests. As a result, many projects to restore or rehabilitate deforested mangrove areas have been implemented, many of which aim to combine biodiversity conservation with the restoration of ecosystem services for the benefit of local communities [10]. Respondents strongly agreed that the implementation of the mangrove restoration platform provides important mangrove ecosystem services such as coastal protection and fisheries. Followed by the implementation of environmental actions that help restore the loss and degradation of mangrove biodiversity.

Therefore, respondents strongly agree with the development of long-term solutions that help restore mangrove forests. In addition, they stated that improving coastal security will maximize the most diversified and robust mangrove environments and that preserved mangrove forests will protect the number of mangrove populations.

4.1.2 Restoration

Interview results show that residents who implement the mangrove restoration platform provide important benefits to the mangrove ecosystem such as fisheries and coastal protection. This may be similar to the findings of Imbert's study, which found that mangroves have many similarities to plant species and can thrive quickly in coastal habitats with few options. Overall, marine ecosystems recover faster due to natural causes than other marine ecosystems [11].

Initial signs of recovery can be seen within three to five years of new mangrove forest clearing, although it may take time for environmentally friendly forests to fully recover. On the other hand, these findings also suggest that locals are improving coastal security while maximizing the most diverse and resilient mangrove environments and conserving mangrove plants to maintain their abundance. This may contradict the results of Mukherjee et al., who showed that storm surge and wave

energy waste are very important in terms of risk management and insurance issues [12].

4.1.3 Recreation

Concerning regeneration in mangrove conservation, respondents agree with the strong movement for protecting and conserving resources. They strongly agree with the provision of protection and environmental services for wildlife ecosystems, and the Tapak Tugurejo community. Followed by clean coastal areas for the ecological sustainability of mangrove planting in the area they also strongly agree. Furthermore, respondents agree with outreach to increase awareness of survival in their area. They also strongly agree with the form of organization that will manage the mangrove area in the community. This is followed by ensuring a healthy environment for future generations by preserving and restoring mangrove forests in Tapak Tugurejo, installing natural barriers against storm surges and floods in the surrounding community, and rebuilding new facilities for tourists that will provide many profit opportunities.

The interview results showed that local communities are making strong movements to protect and conserve resources. This may be in line with the findings shown in the study by Firdaus et al. that local community participation in mangrove forest management is an efficient strategy to conserve and improve the protective function of mangrove forests while generating income for the community and encouraging improvements in governance and assessment of natural resources [13].

Better conservation planning and management depend on assessing the condition of mangrove forests. In addition, the two results showed that Barangay officials, residents, and tourists who conduct outreach will raise awareness of the sustainability of the area and form organizations that will manage the mangrove area in the community. This may be in line with the findings shown in the study by Kadaverugu et al., which stated that mangroves also provide cultural ecosystem services to coastal communities, including practical benefits such as recreation and intangible benefits such as aesthetic appeal and spiritual quality [14].

4.2 Residents' attitudes towards Tugurejo mangrove forest conservation

Respondents strongly agreed with the attitude that prioritizes the benefits of mangrove forests. Continued by holding meetings regarding mangrove improvement plans and actions and demonstrating perseverance through active participation in maintaining the cleanliness of the mangrove area. In addition, they agreed to attend counseling related to mangrove forest conservation.

On the other hand, respondents showed an attitude of agreement with the restoration of mangrove damage to obtain important resources. Followed by the cutting of mangroves for the construction of facilities will harm local communities also stated in the agreement. The results show that residents highly value the benefits of mangrove

forests. This may be in line with the findings shown in Roy's study that residents' privileges over common property have special significance for environmentalists, who often focus their research on methods to involve various stakeholders in ecological services (e.g., common resource guards, replanting, etc.) [15]. Consequently, local communities feel and think that mangrove forest protection has an impact on the way they utilize resources. To build traditional communities usually use local ecological knowledge (LEK) in the practice of resource extraction and utilization.

In addition, the results of the study also revealed that local people who restore mangrove damage can obtain important resources. This may be in line with the findings shown in the study by Romañach et al. that at the international, national, and local levels, sustainable conservation actions such as restoration programs and participatory management approaches are encouraged to the causes of mangrove degradation caused by human activities to stop mangrove loss and to encourage sustainable use and conservation [16].

5. Conclusion

The residents of Tapak Tugurejo in Semarang City are aware of the importance of mangrove forests, related to regeneration, restoration, and recreation in sustainable mangrove forest conservation. They show a positive attitude toward managing and monitoring the mangrove ecosystem to repair damage caused by human activities. Since the beginning of mangrove forest planting, the residents' attitude has been very enthusiastic in obtaining and creating best practices and activities for plantations to ensure sustainable growth. Maintaining biodiversity and reducing unpredictable impacts can be achieved by increasing residents' understanding of the need to protect mangrove forests in Tapak Tugurejo. Residents' participation in mangrove forest conservation is significant because they are the ones responsible for maintaining the local wildlife ecosystem and population.

References

1. Field, Christopher B., Julie G. Osborn, Laura L. Hoffman, Johanna F. Polsenberg, David D. Ackerly, Joseph A. Berry, Olle Björkman, Alex Held, Pamela A. Matson, Harold A. Mooney. Mangrove biodiversity and ecosystem function. Global Ecology & Biogeography Letters 7.1, 3-14 (1998)
2. Richards, Daniel R., and Daniel A. Friess. "Rates and drivers of mangrove deforestation in Southeast Asia, 2000–2012." Proceedings of the National Academy of Sciences 113.2, 344-349 (2016)
3. Wahyudi, Agus, Boedi Hendrarto, Agus Hartoko. "Penilaian Kerentanan Mangrove di Kelurahan Mangunharjo Kecamatan Tugu, Kota Semarang terhadap Variabel Oceanografi Berdasarkan Metode CVI". Journal of Maquares Management of Aquatic Resources, Vol. 3(1), 89-98 (2014)

4. Fauzi, A.; Sakti, A.; Yayusman, L.; Harto, A.; Prasetyo, L.; Irawan, B.; Kamal, M.; Wikantika, K. Contextualizing Mangrove Forest Deforestation in Southeast Asia Using Environmental and Socio-Economic Data Products. *Forests* 10(11), 952 (2019). https://doi.org/10.3390/f10110952

5. Camacho, L. D., Gevaña, D. T., Sabino, L. L., Ruzol, C. D., Garcia, J. E., & Takeuchi, K. "Sustainable mangrove rehabilitation: Lessons and insights from community-based management in the Philippines and Myanmar". *APN Science Bulletin*, 10, 18-25 (2020)

6. Worthington, T. A., Andradi-Brown DA, Bhargava R, Buelow C, Bunting P, Duncan C, Fatoyinbo L, Friess DA, Goldberg L, Hilarides L, Lagomasino D, Landis E, Longley-Wood K, Lovelock CE, Murray NJ, Narayan S, Rosenqvist A, Sievers M, Simard M, Thomas N, van Eijk P, Zganjar C, and Spalding M. "Harnessing big data to support the conservation and rehabilitation of mangrove forests globally". *One Earth*, 2, Article 5, (2020)

7. Nguyen, H., Harper, R. J., & Dell, B. "Examining local community understanding of mangrove carbon mitigation: A case study from Ca Mau province, Mekong River Delta, Vietnam". *Marine Policy*, 148, (2023)

8. Raihan, M. S., Sutrisna, A., Sujiwo, A. S., & Purwanto, U. S. "Economic value of mangrove forest on Untung Jawa Island; Other outputs of the GNRM program in strengthening lecturers and students awareness to the Jakarta coastal sustainability". International Journal Multidiscipline Research and Development, 8(11), 20-25 (2021)

9. Ellison, A. M., Felson, A. J., & Friess, D. A. "Mangrove rehabilitation and restoration as experimental adaptive management". *Frontiers in Marine Science*, 7, 327 (2020)

10. Andradi-Brown, D., Hoe, C., Mace G., Knight A. "Do mangrove forest restoration or rehabilitation activities return biodiversity to pre-impact levels?". *Environmental Evidence*, 2, 20 (2013)

11 Imbert, Daniel., Alain Rousteau, Pierre Cherrer., "Ecology of Mangrove Growth and Recovery in the Lesser Antilles: State of Knowledge and Basis for Restoration Projects". *Restoration Ecology* 8(3), 230-236 (2001)

12 Mukherjee, M., Kumar Abhinay, Md Munsur Rahman, Sonam Yangdhen, Subir Sen, Basanta Raj Adhikari, Rekha Nianthi, Sanya Sachdev, Rajib Shaw. "Extent and evaluation of critical infrastructure, the status of resilience and its future dimensions in South Asia". *Progress in Disaster Science*, 17, 1-15 (2023)

13 Firdaus, M., Hatanaka, K., & Saville, R. "Mangrove Forest Restoration by Fisheries Communities in Lampung Bay: A study based on perceptions, willingness to pay, and management strategy". *Forest and Society*, 5(2), 224-244 (2021)

14 Kadaverugu. R., Dhyani, S., Dasgupta, R., Kumar, P., Hashimoto, S., & Pujari, P. "Multiple values of Bhitarkanika mangroves for human well-being: synthesis of contemporary scientific knowledge for mainstreaming ecosystem services in policy planning". *Journal of Coastal Conservation*, 25(32), 1-15 (2021)

15 Roy, A. K. "Local Community Attitudes Towards Mangrove Forest Conservation: Lessons from Bangladesh". *Marine Policy*, 74, 186-194 (2016)

16 Romañach, S. S., DeAngelis D. L. "Conservation and Restoration of Mangroves". *Global Status Perspectives and Prognosis*, 154(2), 72-82 (2018)

The Role of the Publishing Industry in the New Order Era as a Supporter of the Illiteracy Eradication Program in Indonesia

Firda Mutia Widayanti[1], Lintang Marsashi Kirana[1], Tri Handayani[1*]

[1]Department of History, Faculty of Humanities, Diponegoro University, Semarang 50275, Indonesia
tri.handayani.undip@gmail.com

Abstract. The eradication of illiteracy during the New Order was a big step, including for the publishing industry in Indonesia. There are not many studies that discuss how the illiteracy eradication program during the New Order affected the growth of the publishing industry. This article aims to show the growth of publishing during the New Order era and its role in the eradication of illiteracy. This article uses the methods of observation and literature study. The sources used are obtained from books, journal articles, and presidential instructions. Then, the sources were analyzed and interpreted for the writing. The results show that the emergence of SD Inpres during the New Order era as a policy in the illiteracy eradication program had an impact on the growth of the publishing industry to help reduce illiteracy in Indonesia. This growth was accompanied by the production of large numbers of books, such as books with cognitive, affective and psychomotor content that encouraged reading skills and developed critical awareness. This development was a step change from the problems left by the VOC and the Dutch East Indies government to the indigenous population, who were restricted in their access to education, especially the lower classes. This left many of them unable to master some basic skills, including reading, which then led to many indigenous people becoming illiterate.

Keywords: Illiteracy, New Order, Publishing Industry, Books.

1   Introduction

Since the 17th century, the Dutch East Indies government has imposed strict regulations on using textbooks in the schools they manage. The goals of Dutch education in the Dutch East Indies were in line with political policies to maintain power in the archipelago. However, access to education for the indigenous population was still limited, and this was reflected in the inability of the indigenous population to read. This limitation was caused by the Dutch East Indies government, which was

more focused on spreading its power, utilizing the indigenous population to become low-paid employees, and providing wider access to the upper class [1].

At the end of the 19th century, the teaching system in the Dutch East Indies experienced significant developments, especially in terms of the procurement of Dutch-language textbooks. This development was driven by the advancement of the publishing and printing sectors. From 1845 to the end of the 19th century, many language and reading textbooks were published in the Netherlands and the Dutch East Indies [1].

Several studies related to the eradication of illiteracy reveal the importance of the role of several institutions in the program. The first research on the solution to school dropouts and illiteracy during the New Order era was to use the Kejar Paket A Program as an alternative that could improve reading skills and support human resource development [2]. Further research on the importance of the role of libraries and bookstores from the late 19th century until modern times in supporting the formation of a literacy society in West Sumatra [3]. This role shows that the existence of books as reading material is an important component in eradicating illiteracy.

In contrast to previous studies, this article discusses how the illiteracy eradication program implemented during the New Order period could foster many book publishing industries of various types and the contribution of the book publishing industry to the illiteracy eradication program during the New Order period. These problems are discussed more specifically in three questions: First, what is the history of book publishing policy in Indonesia? Second, how was the implementation of the illiteracy eradication program during the New Order period? Third, what was the role of the publishing industry in the illiteracy eradication program?

2   Methods

Based on the research that has been done, researchers in compiling this article used the observation method and a literature study. Data collection was carried out using various sources, namely journal articles and books. Then, researchers also used observation data from the library of SD Negeri Manyaran 01 to obtain information related to the publishing industry and books published during the New Order era.

3   Result and Discussion

3.1   History of Book Publishing Policy in Indonesia

Dutch East Indies and Batavia have been the publishing centers of books since 1619, when the Dutch colonial government ruled. Any form of reading read by indigenous peoples is strictly controlled by the colonial government. Various procedures and permits were also regulated by them until the end of the 18th century. It was done to keep the state of affairs of the government at the time stable [4].

In the 19th century, colonial governments continued their control efforts to provide more effective Dutch language education. For this reason, on June 24, 1864, a letter of Government No. 10 was issued to commend those who compiled the Dutch

textbook. This has led to an increase in the publication of books on learning Dutch [1].

In the late 19th century, the Malay language experienced significant growth in the newspaper industry in Indonesia. The demand to master Malay and Dutch encouraged generations of Peranakan Chinese to pursue education. As a result, this generation then pioneered book publishing by translating stories from their country into Malay [5].

The Dutch colonial government's response to the Peranakan Chinese was to establish the *Commissie voor de Indlandsche School en Volkslectuur* (Commission for People's Reading) in 1908. The commission thrived under Dutch colonial rule. In 1917, the commission was transformed into *Kantoor voor de Volkslectuur*, later known as Balai Poestaka. By 1921, Balai Poestaka had become a symbol of prestige because it had its own printing press and its readers were the Dutch-speaking elite [5].

Strict control over publication continued until the 20th century. One example is the Persbreidel Rules, which were adopted by Governor General De Graeff on September 7, 1931. The introduction of such regulations empowers the Governor-General to prohibit any publication deemed to interfere with public order [6].

In the era of the New Order, the Indonesian government tends to try to place the press as part of the ideology of the state so that the press can help the reproductive process and maintain the stability and legitimacy of the regime [7]. Moreover, from 1969 to the late 1970s, the role of government in the publishing world was becoming increasingly visible through a book purchase project to support the elimination of illiteracy. This policy then encouraged the activity of writing and publishing books in Indonesia [8]. The New Order government strictly controls media publishing to maintain political stability while improving literacy and publishing development.

3.2   New Order Era Illiteracy Eradication Program in Indonesia

The New Order period was the time when Soeharto served as head of state. President Soeharto issued Presidential Instruction No. 10/1973 and Presidential Instruction No. 6/1974 on the Elementary Development Assistance Program, including a book procurement project. The project provoked enthusiasm for publishing, including the emergence of new publishers, after which many moderate publishers began to show their existence by adopting modern concepts. Human resource development was a priority during this period. The government's effort to support this was to prioritize the publication of textbooks, as they were considered lacking in quality and quantity. Meanwhile, non-essential subjects were given to private publishers [9].

The decree of the Minister of Education, Teaching, and Culture dated February 15, 1961, No. 4223/Kab. Article 17 mentions planning, leading, promoting, and supervising the eradication of illiteracy [10]. The completion of nine-year compulsory education and the eradication of illiteracy were programs that were operationally implemented by the New Order government. The focus of this program lies in the eradication of Functional Illiteracy, Kejar Paket A, and the Functional Literacy program. These programs became a way to reduce the level of illiteracy in Indonesia and involved various activities, such as discussing, reading, writing, and counting in daily life [2].

3.3   The Role of Publishers in Indonesia's Illiteracy Eradication Program

The publishing industry in Indonesia has experienced ups and downs from time to time. The dynamics of the publishing industry cannot be separated from government intervention as the holder of authority in the life of the state. Policies issued by the government are one of the factors driving the ups and downs in the publishing world.

Since 1974, the government has purchased reading books from private publishers. In 1973/1974, the government purchased 25,000 copies per book title. The increase in book purchases occurred in 1983/1984, when the number of purchases increased to 160,000 copies per title [9]. The SD Inpres program encouraged the accelerated growth of the publishing industry in Indonesia. The SD Inpres program run by the New Order era government had a significant impact on the publishing world. The positive impact that can be seen is the proliferation of the publishing industry in Indonesia. The SD Inpres program had a significant impact on the publishing industry in Indonesia, with the emergence of private publishers that were not spearheaded by Indonesian writers. The project produced a wide range of book content, including cognitive, affective, and psychomotor, and increased literacy rates and the number of learners from elementary to high school thanks to the compulsory education program. However, the project also had negative effects, namely the emergence of many seasonal publishers with low quality books [8].

The abundance of the publishing industry during the New Order was evidenced by the emergence of books to support SD Inpres. Based on observations made at SD Negeri Manyaran 01, there were many book publications during this period, as follows:

1. Cognitive content: 904 reading books, 4 textbooks, 3 reference books, 4 teacher handbooks, 1 encyclopedia, and 46 skill books.
2. Affective content: 901 reading books, 5 encyclopedias, and 28 skill books.
3. Psychomotor content: 166 reading books and 24 skill books.

The total number of books is 2.086, with 657 publishers. The SD Inpres program, with the support of the publishing industry, produces various book contents (cognitive, affective, and psychomotor) that comprehensively support illiteracy eradication efforts. Cognitive content develops basic understanding; affective content increases learning motivation; and psychomotor content trains writing and reading skills. The collaboration between the Indonesian government program and the active role of the book publishing industry has had a significant impact on the eradication of illiteracy in Indonesia.

4   Conclusion

The history of book publishing policy in Indonesia, from the strict control exercised by the Dutch colonial government to the central role of the government in the New Order era, reflects the complex dynamics of the publishing industry. The implementation of the SD Inpres program during the New Order era focused on eradicating illiteracy, which had a significant impact on the publishing industry in Indonesia. The publishing industry played an important role in supporting this program by contributing to producing educational books to support the running of this

program. The importance of the publishing industry during the New Order era can also be seen in the increase in book purchases by the government. The SD Inpres program with the intervention of the publishing industry managed to produce a variety of book content, including cognitive, affective, and psychomotor. Despite the success in increasing literacy rates, there are also negative effects such as the emergence of seasonal publishers with poor quality books. Overall, the publishing industry in Indonesia has contributed to the success of the illiteracy eradication program.

References

1. Makmur, D., Haryono, P. S., Musa, S., Hadi: Sejarah Pendidikan di Indonesia Zaman Penjajahan. Proyek Inventarisasi dan Dokumentasi Sejarah Nasional, Jakarta (1993).
2. Wulandari, I.: Program Kejar Paket A dalam Pemberantasan Buta Huruf Tahun 1974-1979. Avatara 1(2) (2013).
3. Arsa, D.: Pembentukan Masyarakat Literal di Sumatra Barat: Perkembangan Awal Perpustakaan dan Toko Buku. Khazanah: Jurnal Sejarah dan Kebudayaan Islam 9(1), 31-41 (2019).
4. Andriyanto: Sejarah Penerbitan Buku sampai Terbentuknya Balai Pustaka pada Masa Pergerakan Nasional. Keraton: Journal of History Education and Culture 3(2), 72-84, (2021).
5. Trim, B., Gafar, J., Mujib, I. I.: Industri Penerbitan Buku Indonesia: Dalam Data dan Fakta. Ikatan Penerbit Indonesia, Jakarta (2015).
6. Yuliati, D.: Pers, Peraturan Negara, dan Nasionalisme Indonesia. ANUVA 2(3), 253-272 (2018).
7. Yusuf, I. A., Adiputra, W. M., Masduki, Rianto, P., Zuhri, S.: Pelarangan Buku di Indonesia. PR2Media, Yogyakarta (2010).
8. Marchelinka, S.: Sejarah Penerbitan dan Percetakan di Indonesia. HYPOTHESIS: Multidisciplinary Journal of Social Sciences 2(2), 258-264 (2023).
9. Trimansyah, B.: Sejarah Perbukuan: Kronik Perbukuan Indonesia Melewati Tiga Zaman. Pusat Perbukuan Kementerian Pendidikan, Kebudayaan, Riset, dan Teknologi, Jakarta (2022).
10. Datumula, S.: Peraturan Kebijakan Pendidikan di Indonesia pada Masa Orde Lama, Orde Baru, Reformasi, dan Kabinet Kerja. Moderasi: Jurnal Studi Ilmu Pengetahuan Sosial 1(2), 56-78 (2020).

Miyako Odori: Tourist Icon of Kyoto Tradition

Arsi Widiandari

[1]Faculty of Humanities, Diponegoro University, Semarang 50275, Indonesia
email@live.undip.ac.id (e-mail corresponding author)

Abstract. Miyako Odori, a traditional dance performance orchestrated by the geiko (geisha) and maiko, is an annual event that represents Kyoto's rich cultural heritage. Unfortunately, this performance was cancel due to the COVID-19 pandemic, which caused several Geiko and Maiko to lose their places of work. In 2023, after the COVID-19 pandemic, Miyako Odori performed for the first time in three years. This research delivers historical significance, icon cultural impact, and contemporary relevance of Miyako Odori as a tourist attraction. It examines how the event not only preserves traditional Japanese arts but also adapts to modern tourism demands, attracting domestic and international visitors. The research highlights the interplay between cultural preservation and tourism, demonstrating how Miyako Odori contributes to Kyoto's identity as a bastion of traditional Japanese culture while promoting cultural exchange and economic vitality. Study aims to elucidate the multifaceted role of Miyako Odori as Kyoto's icon culture through a review of historical documents, contemporary accounts, and tourism statistics. This research underscores the role of Miyako Odori as an icon of tourist attraction, significantly boosting the local economy and society.

Keywords: Miyako Odori, Tourist Icon, Tourist Attraction.

1   Introduction

In recent years, tourism has become one of the sectors that has experienced a lot of improvement in Japan. This can be seen from the increase in tourists entering Japan. JNTO revealed that tourists coming to Japan have increased from 2013-2019 and reached the highest position in 2019, around 31,8 million people with the dominant purpose of traveling [1]. One of the cities which is popular with both local and foreign tourists is Kyoto. Kyoto is a special city that is rich in historical and cultural heritage. Some of these cultural heritages include the existence of the Kyoto Imperial Palace, Temple and Shrine, Geisha, and Theater performances.

Gion is a district in Kyoto that is famous for the existence of Geiko and Maiko. Geiko, also known as Geisha, symbolizes the beauty of traditional Japanese culture that is still preserved today. Mariko Okada explains that Geiko and Maiko are obligated to show their skills and represent traditional Japanese Culture. Furthermore,

Okada mentions that the Kyoto city government is aware of the role of Geisha/Geiko to further introduce authentic Japanese culture to both domestic and foreign tourists[2].

In 2020-2022, Covid-19 hit the world and caused paralysis of activities in several sectors. One of the entertainment sectors affected by Covid-19 is the activities of Geisha and Maiko in the Gion district, Kyoto. One of those affected is the Miyako Odori performance, a tradition of theater performances also affected by Covid-19. Miyako Odori is generally held annually, where selected Maiko and Geiko in Gion perform in a public performance that a larger audience can enjoy . The Miyako Odori performance, a traditional cultural icon of Kyoto city, was cancelled in 2020 [3] but began to be performed again in 2023 [4].

2   Methods

This research was conducted using a descriptive qualitative approach and literature review data methods. The stages carried out in this research are collecting data, categorization, and analysis using theories and literature sources. The data obtained is secondary data derived from documentary video footage and online news related to the research topic.

3   Result and Discussion

The Miyako Odori is a must-see annual show held every April in Gion District, Kyoto, Japan. This show has been held for a hundred years and has become a symbol of Kyoto's tradition. Miyako Odori is a dance and theatrical show performed by Maiko (an apprentice Geisha) and Geiko (also known as Geisha). In this paper, I will use the term Geiko to represent Geisha. Since it was first performed, Miyako Odori has become a symbol of the glory of Kyoto, which was once the capital of Japan before being moved to Tokyo.

Miyako Odori's first performance was held in 1872 (Meiji-5) during the first of The Kyoto Exposition. Miyako Odori performances attract the attention of both domestic and international tourists visiting Kyoto. Miyako Odori then became one of Kyoto's tourism attraction icons that still exist today. Miyako Odori is not only a dance performance performed by Maiko and Geiko, but also a theater art with a depiction of traditional community life in each season. Geiko and Maiko take turns performing dances that represent each season, the show featuring a spring scene as the event's finale and highlight.. Thus, Miyako Odori is also known as the Cherry Blossom Dance.

3.1 Icons as Tourist Attraction

Icons as tourist attractions often refer to the role of a symbol of a landmark or site that is an attraction for tourists. The word icons in this research refers to cultural activities that have existed for a long time and are preserved until now. The existence of the icon is often the main attraction, as well as a symbol of the identity of a place. Research conducted by Liang Tang and Alastair M. Morrison, looks at Icons as Tourist Attractions with a comparative study between members of the American Destination Marketing Association (formerly IACVB) and China's tourism bureaus (city and county tourism bureaus). The concept of Icons in Tang's research is to define famous individuals as potential destination icons. The research findings explain that famous individuals in America as tourism icons do not necessarily increase one's motivation to travel to a place. This is very different from China, which has a very long history, so individuals as tourism icons are still a solid motivation to encourage someone to do tourism activities [5].

Susanne Becken states that tourist icons are major pull factors of a destination that attract the attention of potential tourists [6]. Furthermore, Becken added that tourist icons are often used as marketing because they generally have a uniqueness that characterizes a tourist spot. A place will become a tourism icon after going through a long process involving many parties, such as the tourist location, the local community's involvement, and the mass media's role. Tourist icons often depict famous buildings that represent tourist spots, such as the Taj Mahal in India, Borobudur in Indonesia, and others. In this research, the concept of an icon as a tourist attraction is a theater performance that presents the characteristics of Kyoto's traditional culture.

3.2 Miyako Odori as Kyoto's Icon Tourism

Miyako Odori is a dance performance performed by Geiko and Maiko that is held every April in Kyoto. 'Miyako' means Capital City, while 'Odori' means dance, so that Miyako Odori can be translated as 'Capital City Dances'. This is related to the history of Japan, where Kyoto was once the capital of Japan. Kyoto was the capital of Japan for approximately 1000 years, and in 1869, the capital moved to Tokyo. Miyako Odori began in 1872, four years after moving the capital from Kyoto to Tokyo, as a performance aimed to raise local spirits.

Miyako Odori features selected Geiko and Maiko residing in the Gion district. Despite being known worldwide, the opportunity to see a Geiko is not easy to come by. Generally, Geiko performs at Ochaya (a small private teahouse), which generally requires difficult access, and expensive fees. Thus, Miyako Odori performances

provide a greater opportunity for people to see the performances of Geiko and Maiko because the performances are public.

Geiko and Maiko performances in Miyako Odori generally feature eight scenes, each showing a different aspect of Japanese life. The backdrops feature places that characterize Japan, such as shrines and temples, as well as the changing seasons throughout the year. Geiko and Maiko improvised the performance as they danced with theatrical acting and singing.

The local government of Kyoto also influences the development of Miyako Odori as a traditional cultural icon. This can be seen from the timing of performances and the publication of activities included in the annual agenda. The government's plan aims to increase the number of tourist visits.

Name of Icon	Miyako Odori(都をどり)
Name of Country	Japan
Name of City/Area	Gion District, Kyoto
Reason	Miyako odori is a Japanese traditional culture. It is also known as Cherry Blossom Dance, because it is held every April of the year.
Description	Miyako Odori held since 1872 and performed by Geiko and Maiko which is represented to Japanese culture. Japanese Geisha is very rare to be seen, but visitor has a chance to see geisha in public performance. Miyako represented to Kyoto traditional culture.

4   Conclusion

Miyako Odori is an essential symbol of Kyoto's rich cultural heritage and tradition. This annual event not only celebrates the arrival of spring but also presents cultural aspects of Geisha. Miyako Odori is a Kyoto tradition icon that not only boosts Kyoto's local economy through tourism but also serves as a cultural bridge and educates people about the beauty of Japan.

References

1.   JNTO Homepage, https://statistics.jnto.go.jp/ , last accessed 2023/06/05

2. Okada, Mariko. Prolegomenon to Geisha as a Cultural Performer: Miyako Odori, The Gion School and Representation of a Traditional" Japan. Cornell University, 159-164. 2003

3. The Kyoto Shinbun, https://english.kyodonews.net/news/2021/02/58698cfc0988-kyoto-miyako-odori-dance-performance-canceled-for-2nd-year-due-to-pandemic.html last accessed 2023/07/22.

4. NHK, https://www3.nhk.or.jp/nhkworld/en/shows/5001383/ last accessed 2023/10/25

5. Tang, Liang, Morrison, Alastair M., Lehto, Xinran Y., Kline, Sheryl, and Pearce, Philip L. (2009) *Effectiveness criteria for icons as tourist attractions: a comparative study between the United States and China.* Journal Travel & Tourism Marketing, 26 (3). pp. 284-302.

6. Becken, Susanne. The Role of Tourist Icons for Sustainable Tourism. Journal of Vacation Marketing SAGE Publication Vol 11 No 1. 17-26 (2004).

The Meaning and Function of *Ugeman* in the Text of Yusup's Lontarin for the Osing Banyuwangi Community

Muhammad Abdullah[1] & Dyah Pamularsih

[1]Faculty of Humanities, Diponegoro University, Semarang 50275, Indonesia
abdullahabah47@gmail.com; dyahpamularsih72@gmail.com

Abstract. This lontar's Yusup is an old literary form of traditional poetry. There is an esoteric aspect to Lontar Yusup. The Lontar Yusup manuscript consists of four basic songs and 12 *pupuh*. One of the pupuhs is the *pupuh Kasmatran Kawitan* (Samudana), contains the journey of the Prophet Yusuf when he was his father's favorite son and was a good figure and was considered the most perfect. The theory used in manuscript research is philology and reception theory. Meanwhile, data collection regarding the reception of the manuscript was carried out directly with the community.Data analysis and data presentation were carried out in two stages, namely philological and receptive. The results are presented descriptively. The results of the philological analysis, namely text editing, turned out to be text corruption in the form of correcting letters or words that were written incorrectly, such as the word hyang in the yewang written text, the word lord in the tuwan written text, and the word asu alas in the asu walas written text. Results of analysis of the text of the song Kasmaran Kawitan (Samudana) in the Lontar Yusup manuscript is a teaching that contains traditions and culture that are still developing today. Even though the manuscript is an old manuscript, the Lontar Yusup manuscript is still accepted among the Using community today in Banyuwangi Regency.Apart from the results of the analysis of the meaning and function of the Lontar Yusup *mocoan* tradition in Banyuwangi, there are ritual traditions that are considered sacred and are still developing today, such as the tingkeban, wedding, village clean and ugem traditions. The ugem tradition is a ritual to find a way out or seek guidance through the Lontar Yusup mocoan tradition.Introduction

Keywords: Lontar Yusup, Kasmaran Kawitan (Samudana), Philology and Reception

1   Introduction

The Lontar Yusup manuscript contains the story of the Prophet Yusuf, an old literary form of traditional poetry. The Lontar Yusup manuscript consists of four basic songs and 12 *pupuh*. One of the pupuhs is the pupuh *Kasmatran Kawitan (Samudana)*, wich contains the journey of the Prophet Yusuf when he was his father's favorite son and was a good figure and was considered the most perfect. The theory used in manuscript research is philology and reception theory. Meanwhile, data collection regarding the reception of the manuscript was carried out directly with the community. The story of the Prophet Yusuf, was explained in the Lontar Yusup Manuscript. This lontar is an old literary form of traditional poetry. There is an esoteric aspect to Lontar Yusup. The Lontar Yusup manuscript consists of four basic songs and 12 pupuh. The theory used in manuscript research is philology and

reception theory. Meanwhile, data collection regarding the reception of the manuscript was carried out directly with the community.

The results of the philological analysis, namely text editing, turned out to be text corruption in the form of correcting letters or words that were written incorrectly, such as the word *hyang* in the *yewang* written text, the word lord in the *tuwan* written text, and the word in the asu walas written text. Results of analysis of the text of the song *Kasmaran Kawitan* (Samudana) in the Lontar Yusup manuscript is a teaching that contains traditions and culture that are still developing today. Even though the manuscript is an old manuscript, the Lontar Yusup manuscript is still accepted among the Using community today in Banyuwangi Regency.

Apart from the results of the analysis of the meaning and function of the Lontar Yusup mocoan tradition in Banyuwangi, there are ritual traditions that are considered sacred and are still developing today, such as the tingkeban, wedding, village clean and ugem traditions. The ugem tradition is a ritual to find a way out or seek guidance through the Lontar Yusup mocoan tradition.

One of the manuscripts studied and still used today is the Lontar Yusup manuscript. The material object of this research is the Lontar Yusup manuscript in Banyuwangi, East Java. Lontar here means 'manuscript' or 'story', while Yusuf is the name of the main character in this story. In the first stanza of this manuscript there is a stanza that reads, "carita Yusup ginita" (Singing the story of Yusuf). This line shows that this manuscript contains the story or story of the Prophet Yusuf, who eventually became known in the Using community as Lontar Yusuf (Indiarti, 2018: 9). This manuscript is a private collection belonging to a resident named Mr. Sarino from the Using Tribe in Kampunganyar village, Glagah District, Banyuwangi Regency, East Java. The Lontar Yusup Manuscript is a manuscript containing the story of the Prophet Yusuf which is a type of Lontar song, in which there are four types of songs, namely *Kasmaran, Pangkur, Sinom*, and *Durmo*. In the Lontar Yusup manuscript there are 12 types of pupuh, including *Kasmaran Kawitan (Samudana)*.

Firstly, the text of the *Kasmaran* song is the local form of naming in Banyuwangi the pupuh which is generally known in Java as *Asmaradana*. *Asmaradana* comes from the word asmara, which is the name of the god of love, dana from the word dahana means fire. Secondly, *Pangkur* comes from the name of a retainer in priestly circles, such as the charters listed in the ancient Javanese language, in the fiber "*Serat Purwaukara*" (1861:11) *Pangku*r is given the meaning of tail or tail. Third, the *Sinom pupuh* relates to ceremonies for young people in ancient times. *Sinom* can also be interpreted as young leaves. Fourth, *Durmo* in Old Javanese means tiger, usually the Durmo song is used in a scary atmosphere (Indiarti, 2018:30).

One of the pupuhs in the Lontar Yusup manuscript is the *pupuh Kasmaran Kawitan* (Samudana). This pupuh contains a story about pleasure, goodness, and is the pleasure of society, this song is the core of the Lontar Yusup manuscript, this pupuh is considered the core because of podo 1 and 2 The *pupuh Kasmaran Kawitan (Samudana)* is read again before closing or ending. This song is a sacred song or must be read because it contains positive values and prayers for goodness.

This manuscript is a manuscript used in the Mocoan Lontar Yusup tradition, as one of the traditions in Banyuwangi that has developed to this day. The Mocoan tradition is carried out at every hamlet clean-up event, village salvation, celebration, and especially on the 12th of Djulqaidah in Rejopuro hamlet, Kampunganyar Village, Glagah District for the village salvation ritual. The purpose of reading the Lontar Yusup manuscript in this tradition is that people believe that it brings goodness and glory. Apart from that, the Lontar Yusup manuscript is used as a seven-month and four-month ritual for pregnant women, hoping that the child they are carrying will behave like the prophet Yusuf. The *Mocoan* Lontar Yusuf tradition is still developing today and provides positive value to the Using community in Banyuwangi. The text tells about the prophet Yusuf, a prophet who can be used as a role model in terms of character or behavior. The Using community still believes in this, so this text is interesting to study. I conducted this research using only the Kasmaran Kawitan (Samudono) text, which is the oldest pupuh and is sacred or obligatory to read. To find out more about the function of the Kasmaran Kawitan (samudono) text in the Lontar Yusuf manuscript in the Osing community, the researchers studied it by describing readers' responses to the Lontar Yusuf manuscript.

2 Methods

The method of this research are philology and reception methodology. Philological research data is in the form of manuscripts. There are several methods used in research according to the research stages.The first stage is data collection in the form of a manuscript inventory. Data collection was carried out using library and field study methods. The library study method for this research data source is manuscript catalogues found in various libraries, museums, and other agencies that pay attention to manuscripts. Field study method, data collection is carried out by visiting manuscript storage places such as libraries, museums, and community groups who have manuscripts (Djamaris, 2002: 10-11). This stage is the initial stage that I carry out to find the necessary data. I received a manuscript from one of the people in Glagah District, Bnayuwangi Regency. After finding it, researchers interviewed informants and conducted a catalog study.In a catalog study conducted by researchers, researchers found several manuscripts containing stories of the prophet Yusuf from several museums and libraries in Indonesia, as follows:

a. National Library of the Republic of Indonesia with the title Hikayat Nabi Yusuf, with code W110. The manuscript has the title Hikayat Yusuf, has 68 pages, is in Malay language and has pegon script, is in prose form, and is made from European paper. The text tells the story of the prophet Yusuf and his eleven brothers and his father named the prophet Jacob, twelve sons, the prophet Yusuf had become his father's favorite son.

b. Pura Pakualaman Jogja Library entitled Serat Yusuf. The manuscript has 254 pages, is in Javanese and is written in Pegon script. Made from European paper. The beginning of the composition of the text was Wednesday Wage, 9 Jumadilawal

ship prey, Ehe year. The end of composing the text was Wednesday in the month of Saban, Mungsa Kapal, the year Ehe.

c. The main catalog of manuscripts from the West Java Archipelago is entitled Nabi Yusuf, Son of the Prophet Jacob, with codes I148, I149, and I150. The manuscript code I148 is entitled History of the Prophet Yusuf, Son of the Prophet Jacob, has 124 pages, is made from European paper, is in Sundanese and has Arabic script. The origin of the manuscript is from R. Djamu Soemadilaga from Sumedang 1985. This was done to make it easier for me to carry out an inventory of the LontarYusup manuscripts because manuscripts with other titles but with almost the same content can also be stored in libraries or museums. From several catalog studies that have been carried out, I cannot present these manuscripts due to limited costs and time as well as the very long distance so that researchers can only present them from field studies that have been carried out in Banyuwangi, East Java.

Data analysis.The object of philological research is a manuscript, so the method used is the plural manuscript editing method. The content of the Lontar Yusup manuscript studied is a story about the prophet Yusuf which is a song type, there are four songs in the Lontar Yusup manuscript and 12 types of pupuh, of the 12 pupuh the researcher only used one pupuh which is considered the most sacred, namely the Kasmaran Kawitan (Samudana) pupuh. .The method used is the basic method because the basic method is used if according to the interpretation the value of the manuscripts is clearly different so that there is one or a group of manuscripts whose quality stands out. The basis used by researchers in analyzing data on the pupuh Kasmaran Kawitan (Samudana) in the Lontar Yusup manuscript, namely philological analysis and reception. Philological Analysis, the philological steps taken to analyze the data in the form of the Kasmaran Kawitan (Samudono) pupuh in the Lontar Yusup manuscript include, manuscript description, and translitation gext of The Lontar Yusup manuscript. was analyzed systematically based on its overall physical condition such as (general description).

3　　Result and Discussion

The function of *Kasmaran Kiwiwtan (Samudanan)* is to attract the attention of the public and contains many positive values in the form of moral messages and contains prayers for the south for readers, listeners and people who have a celebration. The song Kasmaran is the oldest song and must be read and is a sacred thing. to read. A detailed explanation of this function will be explained in the following:

3.1　　Prayer

According to the *Big Indonesian Dictionary* (1990), prayer means request, hope and praise to God. For religious people, prayer is very important to do, because for them prayer is one of the things that bridges all their desires. Prayer is a way to ask God for everything we want. Every human being definitely wants to be safe from trials and dangers, and every human being definitely wants to get kindness from everyone. Safety and goodness are natural things for humans to obtain. From the

pupuh Kasmaran Kawitan (Samudanan) there is a practice of praying for safety and goodness of fiber for prosperity and well-being. This can be found in podo 1 and 2 of the *Kasmaran Kawita (Samudanan) pupuh* which reads:

Based on my observations, I know that the practice of praying for safety and goodness is available to people who read it, hear it, and people who have their own desires. It is believed by the public that reading the song *or pupuh Kasmaran Kawitan (Samudanan)* is a very sacred thing to read because it is the earliest pupuh and is considered the oldest pupuh. It is also believed that the first two podo are prayers that are very efficacious so that people who have a desire are encouraged to pray. Apart from that, the prayer leader (who is taken from one of the singers) does not forget to pray for the other singers and listeners and especially the host who has the desire to pray for their safety and goodness. So the *pupuh Kasmaran Kawitan (Samudanan)* is considered a sacred pupuh or must be read. The procedures for practicing this prayer include, a) Prepare all the necessary offerings such as banyu arum (flowers soaked in water placed in a small container or bowl), *dupo kemenyan* (incense made from meat and given incense that smells fragrant*), kinangan* (a set of treats that are usually consumed by old people), coffee (as the drink), and some of the moist cakes at the event as the food).b) Read the *Al-Fatihah* letter for the ancestors and forefathers who have preceded it, and for all the wishes of the readers and listeners, especially the host who invites it. Or for residents if it is carried out at a hamlet or village clean-up event, as well as to obtain the intercession of the Prophet Yusuf. c) The reading of the lontar is initiated by the leader or guide of the developer. d) The reading of Lontar Yusup in the *pupuh Kasmaran Kawitan (Samudanan)* is a sacred thing and must be read so that the singers and listeners are very *tumakninah* or devoted to listening to it. The atmosphere was also very quiet during the reading of podo 1 and 2. e) After the reading of podo 1 and 2 is finished, the mocoan guide or one of his elders prays for safety and goodness, as well as praying for the host who has a wish. Or for the safety and prosperity of local villages.

3.2   Worship Value

The positive value conveyed is in the form of a moral message that can be applied to the Using community. Moral messages are a warning to humans to avoid bad deeds and go on the straight path, so that humans will enter heaven. These moral messages include podo 80-82 and podo 85-86. The Lontar Yusup mocoaan tradition needs to be preserved because the Lontar Yusup manuscript is a very important cultural value.Usually the Lontar Yusup manuscript is used as a night of tirakatan to obtain the Prophet Yusuf's intercession.

Based on the research results, it can be said that the Pupuh Kasmaran Kawitan (Samudana) in the Lontar Yusup manuscript functions as a prayer to obtain the intercession of the Prophet Yusuf. From the results of the research I conducted on the Pupuh Kasmaran Kawitan (Samudana) in the Lontar Yusup manuscript, it is very good to be implemented and needs to be preserved to maintain the cultural richness that exists in the Using community, Glagah District, Banyuwangi Regency. Pupuh KasmaranKawitan (Samuda) is the oldest pupuh and is something that must be read. The pupuh Kasmaran Kawitan (Samudana) in the Lontar Yusup manuscript is also considered a very sacred pupuh or must be read because it contains positive values.

Apart from that, the pupuh Kasmaran Kawitan (samudanan) in the Lontar Yusup manuscript is also a prayer for the safety of the person who reads or sings it, as well as the people who have listened to it and especially for the person who has the intention himself. Therefore, the pupuh Kasmaran Kawitan (samudanan) in the Lontar Yusup manuscript is considered very important and sacred to be read with the aim of ensuring that these people receive the intercession of the Prophet Yusuf.

4   Conclusion

Based on the research results obtained according to the reception of the Using community, the pupuh Kasmaran Kawitan (Samudana) in the Lontar Yusup manuscript functions as a prayer to obtain the intercession of the Prophet Yusup and contains positive values in the form of moral messages that refer to the value of worship. Meanwhile, the meaning and function of the Lontar Yusup mocoan tradition in the Using community of Glagah sub-district, Banyuwangi Regency, is that the mocoan tradition is still used in certain traditional ceremonies including weddings, tingkeban, circumcision, village-lametan or village clean, ngeruat, and ugem. This tradition is still developing today and it is believed by the people that if this traditional ceremony is accompanied by the mocoan eating tradition, they will get safety and blessings. The mocoan tradition is considered sacred and considered good by the Using community because it contains prayers and positive values that can be used as role models for the Using community.

References

1. Junus, Umar. 1985. *Literary Reception An Introduction*. Jakarta: PT Greamedia
2. Indiarti Indiarti, Wiwin. 2018. Developing Lontar Yusuf Banyuwangi: Strategy for Preserving Cultural Heritage Across Generations. Journal of Engineering Applications and Community Service.
3. Indiarti Wiwin.2018. *Lontar Yusup Banyuwangi, Pegon Text, Transliteration, Translation*. Yogyakarta: El Matera.
4. Robson Robson, S.O. 1994. *Principles of Indonesian philology*. Jakarta. Center for Publishing and Language Development.
5. Djamaris, E. 2002. *Philological Research Methods*. Jakarta: CV Manasco.
6. Baried, S. B., Sutrisno, S., Soeratno, S. C., Sawu, & Istanti, K. Z. 1994. *Introduction to Philological Theory*. Yogyakarta: Gajah Mada University.
7. Hasun, Zuhdiyah. 2009. *The Romance Story in the Serat Yusuf Manuscript of 1897 AD Collection of the MPU Tantular Museum, Sidoarjo: Character Study. from UIN Sunan Ampel Surabaya,* downloaded on November 19 2018.
8. Bahrend and Pudjiastuti, titi. (ed.). 1997. *Master Catalog of Archipelago Manuscripts*, Faculty of Letters, University of Indonesia Volume 3-A. Jakarta; YOI and EFEO

9. Abdullah, Muhammad. 2010. *Coastal Literature Treasures*. Semarang: Undip Press.
10. Basuki, Anhari 1983. *The Story of the Prophet Yusuf, a Reception Approach*. Gajah Mada University. Postgraduate Faculty.

The Relevance of Natural Disaster Events In the Song "Berita kepada Kawan" by Ebiet G Ade: Semiotic Analysis of Riffatere

Syahna Salsabila Rusydi[1]*, Moh.Muzakka[1]

Indonesian Literature, Faculty of Humanities, Diponegoro University, Indonesia

syahnasalasabila@gmail.com

Abstract."Berita kepada Kawan" is one of Ebiet G Ade's songs. This song, written in 1979, still exists and is relevant to current natural conditions. This research aims to reveal the meaning of the lyrics of the song. The author expresses meaning descriptively using Michael Riffatere's semiotic approach. Data collection techniques were carried out using literature studies, listening to songs and conducting literature studies. After all the data was collected, this data was analyzed using heuristic and hermeneutic reading, then linked to natural disaster events related to this song. The results of the analysis show a deep sense of sadness and longing due to separation from family because of natural disasters. Natural disasters that occur are also the result of arbitrary human behavior and lack of participation in protecting natural resources.

1. Introduction

Literary works are expressions of the human personality which can take the form of experiences, thoughts, ideas, and feelings (Sumarjo & Saini, 1986). Literary works are also closely related to the realities of life which can come from the realities of the author's personal life or the author's social life. One of the literary works that exists and is popular with the public is song. Songs have a form and meaning structure that is similar to poetry. Poetry can be composed in other forms by changing poetry into a musical form, and this is called musicalization of poetry (Damono, 2005).

One of the popular legendary Indonesian singers who started his career by musicalizing poetry is Ebiet G. Ade. At first, he only sang Emha's poems, then later he sang his poems (https://www.biografiku.com). The songs he creates always succeed in touching hearts. In his works, Ebiet often presents themes of nature, joy, humanity, religion, and social politics. However, most of the themes of his songs contain the sorrow of some groups of society who have been marginalized due to natural disasters caused by irresponsible human actions. One of the songs with the theme of natural disasters that is familiar to the public is "Berita kepada Kawan".

The song "Berita kepada Kawan" is one of the songs on the album *Camellia II* which he wrote as a form of empathy and sympathy for the disaster

66

of the eruption of the toxic Sinila crater in Dieng, Central Java in 1979. This song is often played and echoed every time a natural disaster occurs in the archipelago.

Many studies have been conducted that discuss song analysis using a semiotic theory approach. This shows that it is very popular to use this theory to explore the deep meaning of a literary work. One of the research conducted by Retnowati et. al (2022) entitled "Interpretasi Lirik Lagu *Pilu Membiru, Rehat, Sulung, dan Saudede* karya Kunto Aji dalam Album *Mantra-Mantra*: Sebuah Kajian Semiotika Riffatere", found indirect expression of the song lyrics contained in the *Mantra-Mantra* album by Kunto Aji. There is also research conducted by Dwipayanti et.al (2021) entitled "Analisis Semiotika Riffaterre dalam Lagu *Sakura* karya Naotaro Moriyama. In this study the results found that the meaning of this song is about farewell and the dream of wanting to meet again.

On the other hand, research on Ebiet G. Ade's song lyrics has been carried out by other researchers, including a study conducted by Muzakka and Magfiroh (2023).They have also researched Ebiet G. Ade's song lyrics, the results of which were then presented at the ICOCAS 2023 international seminar. With the title "Lyrics of the Song 'Doa Sepasang Petani Muda' by Ebiet G Ade: Stylistic Studies" and "Language Style in the Lyrics of the Song 'Berita kepada Kawan' by Ebiet G Ade". The two papers collected in the proceedings examine the lyrics of songs by Ebiet G Ade from the perspective of language style and stylistics. From several studies, research into the meaning of the lyrics of the song "Berita kepada Kawan" using Riffatere semiotic studies has never been carried out by researchers before.

2. **Methods**

The material object in this research is the lyrics of the song "Berita kepada Kawan" by Ebiet G. Ade. The technique used in this research is the listening and note taking technique by listening to songs via *YouTube Music* and noting each lyric. The results of the lyric notes were analyzed using the Riffatere semiotic approach. This research will focus on the meaning of song lyrics using heuristic and hermeneutic reading techniques. Heuristic reading is the first stage of interpretation, which moves from the beginning to the end of a literary text, from top to bottom following a syntagmatic sequence (Dr. Rina Ratih, 2016). Meanwhile, hermeneutic reading is based on literary conventions. At this stage, the reader can explain the meaning of the literary work based on the first interpretation (Dr. Rina Ratih, 2016).

3. **Result and Discussion**

A literary work such as poetry or song can be studied using semiotics to find out the in-depth meaning contained therein. This research will analyze the song "Berita to Kawan" by Ebit G. Ade through Michael Riffatere's semiotic theory approach divides two types of reading, namely heuristic and hermeneutic reading.

a. **Heuristic Reading**

If you read the lyrics of the song "Berita kepada Kawan" syntactically, the meaning will be easy to understand. The first verse of the song's lyrics can be interpreted as the sadness of the poet who is traveling alone without being accompanied by his friends, while he wants to tell a lot about his journey.

In the second verse of the song's lyrics, the poet cries sadly because he sees the surrounding conditions which appear to be damaged by natural disasters. His heart and body held bitterness.

In the third verse of the song's lyrics, the poet tells of many children who lost their parents due to natural disasters that occurred. In the fourth and fifth lyric stanzas, the poet seeks to find out the cause of the natural disaster, but he does not find any answers.

In the sixth stanza, the poet realizes that natural disasters occur because humans are arbitrary and cannot protect nature, which causes God to get bored and angry, thus giving natural disasters so that humans can reflect on their sins.

b. **Hermeneutik Reading**

Researchers look for actual hypograms and potential hypograms of the lyrics of the song "Berita kepada Kawan" in hermeneutic reading. Then researchers will look for models and matrices so that the meaning of song lyrics can be understood in more depth.

c. **Hypograms Actual dan Potential**

After reading the heuristic above, it is clear that natural disasters occur because humans are unable to protect the environment. Instead of regretting exploiting nature, humans are proud of their sins. This fact is what the poet tries to convey in the song "Berita kepada Kawan". Revealing the in-depth meaning related to this problem, the author will connect the song "Berita kepada Kawan" with the texts that precede it in order to get an actual hypogram. In this case, the author will relate it to the verses written in the Al-Quran so that the deep meaning of the song can be revealed and the relevance of the causes of natural disasters to the song "Berita to Kawan" can be seen more clearly.

The actual hypograms related to the lyrics of the song "Berita to Kawan" include Q.S Al-Baqarah verses 11-12. Verses from the Koran

as a guidebook for life for Muslims describe the teachings and lessons of life. In the Koran, Al-Baqarah verse 11, it is explained that God commands humans not to cause damage on the face of the earth, but humans oppose this and say that humans do not destroy, only repair. Then in verse 12 God said again, "Remember, it is they who do damage, but they do not realize it. These two holy verses describe the nature of humans who are unaware of their mistakes and greedy.

The meaning of actual hypograms can be reduced to potential hypograms, namely song lyrics that are interpreted based on their social culture. The author relates the lyrics of the song "Berita kepada Kawan" based on the natural conditions that occur. For example, the Sinila Dieng Crater natural disaster in 1979. This event also inspired Ebit G. Ade as a poet to write the song "Berita kepada Kawan". This disaster occurred due to the release of poisonous gas, causing the death of 149 people, the majority of whom were residents of Ketopan village. If people were more careful and did not destroy residential areas close to the crater, then the loss of life from mini-style disasters could certainly be minimized. Humans tend to be greedy and greedy, do not want to lose, and like to take advantage. This characteristic ultimately leads to disaster and leads to damage. Humans should be aware of their destructive behavior and excessive use of nature.

d. Model And Matrix

A model is a certain core word, phrase, or sentence in a poem that is poetic in nature which is used to expand the expression so that it can reduce a poetry text or song as a whole. In the lyrics of the song "Berita kepada Kawan" the poet emphasizes that God is starting to get bored with the behavior of humans who like to sin by not taking good care of nature. As a result of this behavior, nature is reluctant to be friendly with humans and natural disasters occur which cause a lot of sadness and the departure of loved ones.

By obtaining a model on the matrix or building idea that can be drawn from the lyrics of the song "Berita to Kawan" is that humans as creatures created by God should always maintain the balance of nature, not be greedy in utilizing the available natural resources. Disasters that occur in life are a warning and rebuke from God.

4. Conclusion

From the heuristic and hermenutic reading of the lyrics of the song "Berita kepada Kawan" by Ebiet G Ade, it can be concluded that the beauty of the lyrics created by the poet has a deep meaning about God's warning to humans who are greedy in utilizing existing natural resources, thus causing natural disasters.

Which resulted in the loss of life. The poet asks listeners to be more empathetic towards victims of natural disasters who lost their families and to always care for nature so that it is not easily damaged. This is expressed in the song "Berita kepada Kawan" by Ebiet G.

Reference

1. Damono, S.D. : Pegangan Penelitian Sastra Bandingan. Pusat Bahasa, Jakarta (2005)
2. Dr. Rina Ratih, M.H.: Teori dan Aplikasi Semiotik Michael Riffaterre. Pustaka Pelajar, Yogyakarta (2016)
3. Dwipayanti, N.K., Alif Mandala, A.K.U.D., Dewi, P.T.K.: Analisis Semiotika Riffatere dalam Lagu Sakura Karya Naotaro Moriyama. Jurnal Pendidikan Bahasa Jepang Undiksha, 7(2), 139-145 (2021)
4. Muzakka, M., Dewi Maghfiroh, Languange Style in The Lyrics of The Song "Berita kepada Kawan" by Ebiet G. Ade. In: Proceedings ICOCAS, Semarang (2023)
5. Muzakka, M., Dewi Maghfiroh Lyric Of The Song "Doa Sepasang Petani Muda" by Ebiet G. Ade:Stylistic Studies. In: Proceedings ICOCAS, Semarang (2023)
6. Retnowati, I.T., Muzakka, M., RM, L.A.: Interpretasi Lirik Lagu Pilu Membiru, Rehat, Sulung, dan Saudede Karya Kunto Aji dalam Album Mantra-Mantra: Sebuah Kajian Semiotika Riffatere. Jurnal Wicara, *1*(1), 9-14 (2022)
7. Sumarjo, Y., & Saini, K.: Apresiasi Kesusastraan. Gramedia Pustaka Utama, Jakarta (1986)

Emotional Experiences of Library Users

Yuli Rohmiyati[1], Nanik Rahmawati[2], Nyono[3], Syifa Olivia Rahmadani[4], Asma` Hanin[5]

[1,4,5] Library Science Department, Faculty of Humanities, Diponegoro University, Semarang 50275, Indonesia
[2] University of Bengkulu, Sumatera, Indonesia
[3] Indonesian Institute of the Arts, Surakarta, Indonesia
yulirohmiyati@live.undip.ac.id (e-mail corresponding author)

Abstract. It is well-known that very few people use libraries. People who use the library feel stress and receive no assistance. This study makes the assumption that library users may experience negative emotions. Positive or negative moods and the dynamics that go along with them, such as affective instability, trait affect, and intensity, are linked to emotional events. An individual's behavior is shaped by their emotional experiences. The purpose of this study is to learn more about the emotional experiences that library users have. The methods used are open questionnaires, this method applied simultaneously to validate the data. 68.8% respondent stated that they are happy using digital library.

Keywords: Emotion, Emotional Experience, Digital Library, Open Questionnaire.

1   Introduction

Resources in the library can be accessed by users to meet their information needs. Users can access library catalogs, online databases, and a large number of information resources at any time and in various locations. The influence of ICT and RI4.0 on libraries leads to library 4.0 with the concept of smart libraries or personal services [1]. The basic concepts identified will be used to determine the current position of digital libraries so that they can function as future libraries shaped by the latest technology [2] to improve the quality of information services in libraries.
However, libraries, as information resource management agencies that are supposed to provide good service to their users, have been found to make users feel stressed when using the library [3]. Users behave negatively [4] and engage in bad practices [5]. Users are frustrated and dissatisfied with using the library [6].

The causes of negative user emotions include navigation on an interface that is unclear and difficult to identify, as well as access to complex systems. Meanwhile, libraries are the main source of information acquisition for students and academics. The study [7] believes that libraries are the main gateway that provides users with the latest information they need to carry out research in various fields. The library is the main part that supports teaching and learning activities and research [8]. Libraries play an important role as a source of information in providing fast and easy services to readers [9], while librarians play a role in facilitating the discovery and access of information sources [10].

In addition, recent research reveals the experiences faced by users who have used libraries [11], finding that the system fails to meet user requests [12], various procedures for accessing the system are complicated for users [13], and apart from that, there are no security features for users [14]. This problem causes and has an impact on low access to libraries [15].

Users turn to public search engines because they find them more convenient than using library resources. Users prefer to search or obtain information on general search engines such as Google Search, Yahoo, Bing, or Google Scholar [16]. Therefore, this research aims to determine and validate the emotional experiences of library users.

Libraries are useful for supporting teaching, learning, and research activities that enable users to not only improve academic research performance but also effectiveness and productivity [17]. Libraries provide services in university libraries, which are the main needs of students and researchers in the development of science. The significance of this research is finding and describing the user's emotional state and the factors causing it so that a solution can be provided to the problem. The emotional or affective domain plays a major role in creating attitudes, feelings, beliefs, perceptions about libraries, choices of sources, and the formation of images related to certain sources [18]. Examples of emotional experiences include search failure. Search failure is a situation where the user attempts to satisfy the user's information needs but fails to do so. Unsuccessful search experiences force users to refine their searches, ultimately resulting in low expectations, frustration, and reduced persistence. Feelings of joy or displeasure occur in library users as an emotional experience [19]. Although cognitive perspectives have long dominated the field of information behavior, affective behavior encompassing emotions, moods, preferences, and evaluations (from a non-cognitive perspective) has now been recognized as integral to developing a holistic understanding of an individual's approach to information seeking and use. Many of daily experiences influence and are influenced by the emotions of user feel, and the experiences with library use are no exception. A large body of research shows that experiencing failure has major emotional and psychological consequences for various individuals and environments [20].

2   Methods

This research aims to identify needs and get a clear picture of user emotions. Method details include open questionnaire techniques. The aim of using this method is to check the accuracy of data or information obtained from various different points of view by reducing, as much as possible, the bias that occurs during data collection and analysis. The respondents for this research were 32 users [21], namely digital library users at university libraries.

3   Result and Discussion

The results of this research are described based on demographic data and analysis. Based on demographic data, it is known that 62.5% of respondents were women and 37.5% were men.
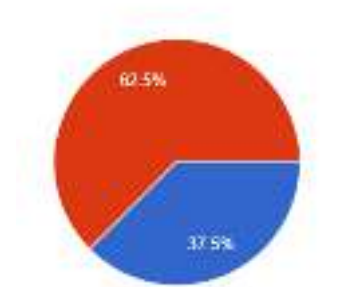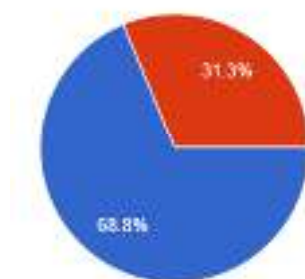

56.3% had a bachelor's degree, 28.1% had a high school degree, and 15.6% had a master's degree.
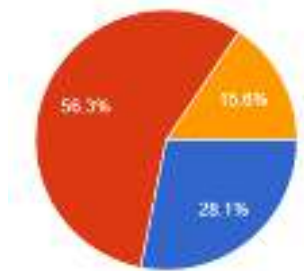
Meanwhile, based on employment data, 65.6% are staff, 25% are students, and 9.4% are lecturers.
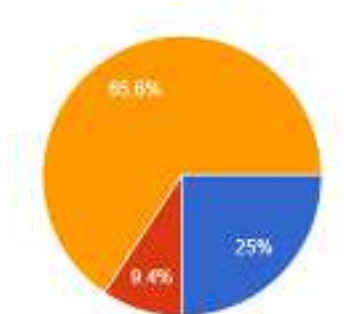
Data about User emotion when using digital library is 68.8% of users feel happy and 31.3% of users feel normal

Some of the reasons users the emotions are because the information they want is in the digital library and is easy to operate and also easier to access. Users can get information without having to be present at the location just from the device because they can access and find all the information they need in the digital library. Users feel happy to get a lot of information.

There are still many features that are not in the digital library. The UI display is ordinary and almost the same among several digital libraries. It makes easy, fast service, can be accessed from home or office, and saves money and time.
Digital libraries make a search process faster and more accurate because, in terms of comfort in reading, physical books are still better. A digital library users can search and access books or article journals easily and anywhere. These facilities are adequate and the service is also good. If the digital library being accessed has features that are easy to understand and sophisticated.

Users need digital libraries that can accessed if the users have an internet network and if there is no internet or network quota because sometimes it can't access the digital library. It makes users feel not good if the internet network is unstable.
Some users still adapting to using digital libraries. They don't need to come to the library physically and interact with the librarian to borrow books or collections. Time was short and my information needs were met immediately. Digital libraries make it easy to find the collection and digital libraries can explore various kinds of collections in the library. However, some of the respondents said that nothing is interesting in digital libraries.

4 Conclusion

Libraries can help users enhance their academic research performance as well as their efficacy and productivity by providing resources for teaching, learning, and research activities. The result from this research user feel happy when using digital library and hope that digital library can accessed better by approving a new features.

eferences

1. J. Xu, "Research on Personalized Service of University Library Based on User Behavior," *2018 Int. Work. Adv. Soc. Sci.*, no. Iwass, pp. 74–81, doi: 10.25236/iwass.2018.017 (2018)
2. D. L. Labangon and A. Manabat, "Establishing Connections, Bridging the Gap: Library 4.0 and Its Role in Digital Humanities," *Res. Congr. Knowl. Build. Towar. Ind. 4.0*, no. 2018, pp. 1–6 (2019)
3. D. Becker, H. Hartle, and G. Mhlauli, "Assessment of use and quality of library services , accessibility and facilities by students at Cape Peninsula University of Technology," vol. 83, no. 1, pp. 11–25, doi: 10.7553/83-1-1642 (2017)
4. B. K. Anhwere and A.-A. Paulina, "Accessibility and postgraduate students use of electronic resources in university of Cape Coast," *Res. J. Libr. Inf. Sci.*, vol. 2, no. 1, pp. 9–14, [Online]. Available: https://www.sryahwapublications.com/research-journal-of-library-and-information-science/pdf/v2-i1/2.pdf (2018)
5. A. A. Adeoye and A. O. Olanrewaju, "Use of Technology Acceptance Model (TAM) to Evaluate Library Electronic Information Resources use by Undergraduate Students of Lead City University, Ibadan, Nigeria," *Libr. Philos. Pract.*, vol. 2019 (2019)
6. C. Chukwueke, "Availability of e-Resources and Accessibility of e-Services in Academic and Special Libraries in Abia State, Nigeria," *J. Libr. Inf. Science Technol.*, no. May, [Online]. Available: http://www.iaeme.com/issue.asp?JType=JLIST&VType3&IType=1 (2017)
7. D. P. Srirahayu, "User Analysis of Library Usage to Fulfill Information Needs," *Khizanah al-Hikmah J. Ilmu Perpustakaan, Informasi, dan Kearsipan*, vol. 7, no. 2, p. 115, doi: 10.24252/kah.v7i2a2 (2019)
8. N. B. P. Edem, "Availability and Utilization of Electronic Resources by Postgraduate Students in a Nigerian University Library : A Case Study of University of Calabar, Nigeria," vol. 6, no. 2, pp. 60–69 (2016)
9. T. Sritharan, "Evaluation of Usage and User Satisfaction on Electronic Information Resources and Services: A Study at Postgraduate," *J. Univ. Libr. Assoc. Sri Lanka*, vol. 21, no. 2, pp. 73–88 (2018)
10. K. Hill, "Usability beyond the Home Page: Bringing Usability into the Technical Services Workflow," *Ser. Libr.*, vol. 78, no. 1–4, pp. 173–180, doi: 10.1080/0361526X.2020.1702857 (2020)
11. K. Blessinger and D. Comeaux, "User experience with a new public interface for an integrated library system," *Inf. Technol. Libr.*, vol. 39, no. 1, pp. 1–18, doi: 10.6017/ITAL.V39I1.11607 (2020)
12. E. Ankrah and D. Atuase, "The Use of Electronic Resources Postgraduate students of the University of Cape Coast," (2018)
13. P. Handayani *et al.*, "The Evaluate off Usability Web Design Based on the User Experience," *J. Phys. Conf. Ser.*, vol. 1779, no. 1, p. 012012, doi: 10.1088/1742-6596/1779/1/012012 (2021)
14. Y. M. Aldheleai, Z. Tasir, W. M. Al-Rahmi, M. A. Al-Sharafi, and A. Mydin,

"Modeling of students online social presence on social networking sites with academic performance," *Int. J. Emerg. Technol. Learn.*, vol. 15, no. 12, pp. 56–71, doi: 10.3991/ijet.v15i12.12599 (2020)

15. J. A. Alzahrani, "Use and Impact of Electronic Resources At King Abdulaziz University , Jeddah , Saudi Arabia," vol. 9, no. 4, pp. 60–66 (2019)

16. E. Lwoga and F. Sukums, "Health sciences faculty usage behaviour of electronic resources and their information literacy practices," *Glob. Knowledge, Mem. Commun.*, vol. 67, no. 1–2, pp. 2–18, doi: 10.1108/GKMC-06-2017-0054 (2018)

17. M. M. Mollel and K. Mwantimwa, "Users ' acceptance of e-resources usage at the Institute of Finance Management , Tanzania Mumitie Moikan Mollel Mwenge Catholic University , Tanzania Kelefa Mwantimwa University of Dar es Salaam , Tanzania," *Int. J. Educ. Dev. using Inf. Commun. Technol. (IJEDICT), 2019, Vol. 15, Issue 4, pp. 5-21*, vol. 15, no. 4, pp. 5–21 (2019)

18. J. Mills and D. Lodge, "Affect, emotional intelligence and librarian-user interaction," *Libr. Rev.*, vol. 55, no. 9, pp. 587–597, doi: 10.1108/00242530610706770 (2006)

19. K. Hoemann, C. Nielson, A. Yuen, J. W. Gurera, K. S. Quigley, and L. F. Barrett, "Expertise in emotion: A scoping review and unifying framework for individual differences in the mental representation of emotional experience," *Psychol. Bull.*, vol. 147, no. 11, pp. 1159–1183, doi: 10.1037/bul0000327 (2021)

20. M. Barifah and M. Landoni, "Emotions associated with failed searches in a digital library," vol. 25, no. 4, pp. 1–14, doi: 10.47989/irisic2027 (2020)

21. J. Nielsen, "Usability Engineering," *Usability Eng.*, vol. 1, p. 165, (1994)

Analysis of Jepara Sea Alms Tradition, Indonesia and "Hamaori" Sea Festival in Kanagawa, Japan Towards International Tourism

Sri Indrahti[1] , Erisca Dwi Putri[1], Arravi Rizal Firmansyah[1], Bintang Andini[1]

[1]Faculty of Humanities, Diponegoro University, Semarang 50275, Indonesia
indrahti@gmail.com (e-mail corresponding author)

Abstract.. The Sea Alms tradition or what is called the Lomban Festival is carried out by the Jepara community as a form of gratitude for the abundance of marine products by the fishing community. This tradition has an interesting element for the community, especially in the procession of throwing the buffalo head as an expression of gratitude and accompanied by traditional fishermen's dances. The sea alms procession in Jepara depicts Islamic culture. This procession has similarities with the sea festival in East Asian countries (Japan), namely the Hamaori Festival which is identical to Buddhism. This study has a scope of two regions in two countries, namely Jepara, Indonesia and Kanagawa, Japan. In short, the concept of the Jepara sea alms tradition means bringing agricultural products to be thrown into the sea, while the Hamaouri festival in Kanagawa means carrying a temple stretcher to be taken to the sea containing agricultural products as an expression of gratitude. The method used in this study is the historical method, namely heuristics, criticism, interpretation, and historiography. The results and conclusions in this study show that based on the two traditional ceremonies based on the sea, namely the sea alms, Jepara, Indonesia and Hamaori, Kanagawa, Japan, they show the same goal, namely expressing gratitude for the abundance of marine products, even though they have differences in culture, religion and the processions behind them, and both have the potential to become international tourism destinations.

Keywords: Jepara Sea Alms, Indonesia, Hamaori, Kanagawa, Japan, International Tourism.

1   Introduction

Jepara is a city located in Central Java known as a city with the largest beach in Java. Many foreign tourists who visit the beaches in Jepara one beach is located in Karimun Java. The traditions of sea sedekah or lomban come from the word "races" or "lelumban" which both have the same meaning, that is, fun. They had fun after fasting for a full month in the month of Ramadan.[1] The ceremony of the sea sedekah has other rituals, especially when they go to the sea which begins with dances and continues with prayer by local people. Initially, the festival was held only by the fishermen, but in the development of the Jepara community in general also followed

the tradition, it was the culmination of the events of the week of Shawalan which is held on the eighth day of Shawal or a week after the idol of the feast. [2]

Therefore, the regional government of Jepara district endeavours to preserve the traditions of seafood through the international tourism sector to be known by the world community. Thus, this article focuses on the comparison of tourism models that have been carried out by the Japanese Government and the Chigasaki Government of Japan, with the aim of providing important findings for the development of Japanese tourism. A variety of tours can be found in the country is one of the traditional cultural tours of the sea festival "Hamaori" which is held once a year in the summer of the city of Chigasaki. Hamaori, or may be referred to as the "Festival of the Dawn" because the festival is held in the morning or morning is a tradition carried out by the Japanese people to honor the gods on the beach and the momentum of the well-being of the community and the gifts of the sea water in Japan as a maritime state, and at the same time commemorated the sea day in the State of Japan. Through this research it is possible to know the procession and meaning of the Hamaori festival conducted by the Japanese government to inspire the Government of the Jepara Region in the development of the tourism tradition of *sedekah laut* to be known by the international community.

2 Methods

The research method used in compiling this article uses historical methods. The historical method is a method used to research, reconstruct and analyze events in the past. The historical method includes four steps, namely heuristics (collecting sources), criticism (testing sources), interpretation, and historiography (writing history). [3]

3 Result and Discussion

3.1 The concept of the Hamaori Festival and the Lompan tradition

The *Sedekah Laut* is a cultural system of life view or word view for human beings who adhere to it. The seashells are found in some areas, one of them around Pantura (northern shore) is Jepara. The people of Jepara refer to the tradition of *lompan* as the ceremony of sea sedekah that is performed in the month of Shawal with the name of the *Lomban* Tradition which is carried out once a year at the time of the month. The meaning of this ceremony is to express thanksgiving to God who has provided the people of the fishing community with riches and peace for a year and hopes for his blessings and guidance for the future.

Generally speaking, the traditional process of leafing in Jepara is a joyful moment for the fishermen of Jepara. The party began in the morning at sunrise, the *Lomban* participants had woke up and headed to their own boats to prepare "ammunitions" for use in the "Gulf War" both logistical ammunition of beverages

and food as well as war ammunitions of squirrels, leps and collars. It's typically a spark lit up to make the atmosphere more lively.[4] The sound of the sparking of the ears and the launching of bullets and leptons from one boat to the other. The head of the buffalo to be fought is well arranged with other customary equipment in the container, in the shape of a miniature ship. With the accompaniment of Tarian Sernemi, the miniature of the ship is sailed towards the main ship of the conveyor. Then depart with another ship from the port of the Ujungbatu fish auction, to the sea south of Long Island Jepara.[5]

The Hamaori matsuri concept is one of the most lively sights in Japan and is located in the bustling city of Chigasaki with morning activity. The festival is held to expect a good harvest and to mark the arrival of summer. The behavior in carrying the *mikoshi* (Tandu temple) is different from one temple to another. Around forty mikoshi gathered on the shore of Nishihama located in the beautiful town of Chigasaki to celebrate the Hamaori festival in Chicasaki. Or often called the dawn festival because the ritual begins with the mikoshi procession brought by the locals in the Chigakasi area. After the cleansing ritual on the beach, forty mikoshi depart one by one towards the sea. Together, the carrier and the crowd shouted *dokkoi dokkoi* which means "where is where" in Japanese. All the mikoshi entering the ocean are believed to welcome the coming of the divine with the help of the power, the spiritual power of the water. More than 100,000 people come to the beach every year to see the beautiful *mikoshi* (tandu) brought to the shore in the morning sunshine. The site is full of people but still quiet with a beautiful atmosphere. It's almost impossible to get rid of the positive aura spread by the silence of the whole ceremony.[6]

Every summer a new peasantry on the South Coast of Chigasaki, celebrating this festival, brings large items decorated with full temple ornaments in the sand and directly into the water. If you haven't heard of the Hamaori festival, it may be a little surprising, but for the Chigasaki people, it's a long-standing tradition that marks the summit of summer. When a portable "Mikoshi" temple from the Samukawa Temple disappeared in the Banyu River, a few days later, a local fisherman discovered the *mikoshi*. *Mikoshi* was returned to Samukawa and a festival has been held on the Chigasaki coast since then Gasaki's Chitsurumine-Hachimangu held a similar festival nearby, which was held commercially.merged with Samukawa in 1923. Now, the festival is held every year on the third Monday in July.[7]

3.2 Ritual process of the Hamaori Festival and the Lompan tradition

The Hamaori festival was declared a folk cultural property of the Kanagawa Prefecture and in 1982 it was selected as one of the top 50 festivals in the prefecture. This year the festival was followed by 32 *mikoshi* (template symbols) including the Yasaka temple, Jukkensaka Temple, Dairokuten Temple and Itsukushima Shinmachi Temple. About 2:00 to 3:00 p.m. in the morning, the three mikoshi entered the coastal area to follow the other *mikoshi* from *Nanko, Tamagishima, Tsurumine*, and *Nanako*. After all the *mikoshi* (template signs) are aligned, the prayer procession in the title

continues with the surrender of earthen fruits, rice, vegetables, and drinks placed on the front of each pile.[8]The next procession is to hang omikoshi to the mouth of the shore, but not be fought into the sea and returned to the original temple. This process is commonly called o-dachi (traditional sword/samurai). [9]

As a comparison, the *Lompan* tradition also has its own process that has begun since 6:00 PM beginning with the ceremony of the release of Sesaji from. The ceremony was led by the village religious leaders. It is the head of a black goat, or a head of the bull, the legs, and the skins, and its grain wrapped in white myrrh. The rest of them were of a pair of butter, and of leaves, of white flour, of market meal, of goat's coals, of rice covered with fish, of meal of the market, of chicken, (ingkung).[10] All carried by using a big boat accompanied by a group of people using different boats. After the boat is in the middle of the sea, but the boats containing the seagulls are fought with a prayer for salvation, the seager is carried by a number of groups appointed by a local fisherman and followed by the family of the fishermen, all the owners of the ship. During this battle, it is also characterized by the tradition of the battle of the squirrels, where battle boats throw each other with the squirrel. Next, witnessed by thousands of visitors to the banquet party, at the event of the Gulf War, thousands, leaves, chopsticks, rotten eggs flattered against targets from boat to boat.[11]

3.3 The meaning of Mikoshi at the Hamaori Festival and the comparison of boats in the Jumping Tradition

The meaning of this Hamaori festival has many of its icons is this mikoshi or temple tandu which is characteristic of the Hamauri festival. At the time of hunting and harvesting, the congregations were still non-resident or nomadic, after they settled in one place where the communities were forced to build a temple for the gods as a place of residence by forming a portable temple.

Mikoshi makers intend to make the *mikoshi* look magnificent, especially the part of the roof that most people see. They don't use a single nail, but they unite the beams and make them strong enough to support the roof and flexible enough against the hard swings during the festival. The *mikoshi* makers put their heart on the *mikoshi*, they made complicated wooden carvings even this part is not visible when the carrier carries it. To make hamaori *mikoshi* festivals this usually involves young people carrying mikoshi on their shoulders using two, four (or sometimes, rarely, six) pillars.They took the mikoshi from the temple, took him around the neighborhood and in many cases left him in a designated place, focused on a branch called the umah (horse), for some time before returning him to the tempel. Some temples have the custom of submerging the *mikoshi* (template seals) into the water of nearby lakes, rivers, or seas or often called hamaori.[12]

While the boat in the tradition of the leopard has its own meaning on a fixed day of feast, every Japanese performs a ritual of bathing in the morning and dressed

neatly. By eight o'clock in the morning, the bunkers boarded the boat. Bupati and the other wealthy people brought with them gamelan on a boat and accompanied by a game of Java party escort, a tube giro. The participants of this bowl rushed along the Jepara river toward the sea. Dozens of boats fill the sea so that the sea water is covered by boats. All the participants sailed their boat to reach the Long Island screaming. With boats on the screen, they chase each other, racing each other to get the squirrels. The panes that have been prepared are burned and placed on the skin as well as the eggs. With an eruption of Chinese cover and an empty bullet gun, the game entertainment was held.[13]

3.4 The Preservation Role of the Hamaori Festival and the Jumping Tradition

The preservation of the Hamaori festival as an international tourism by the Kanagawa City government is different from the development of other tourist attractions. It is influenced by the type of tourism developed. The Hamaori Festival is one of the most preserved festivals in Japan, and there are several festivals throughout Japan such as the Nachi Fire Festival, the Morioka Autumn Festival, and the Kunchi Karatsu Festival. They went into religious festivals because they were related to religious culture.[14]

The Japanese government is specifically through the Kanagawa District Government which is one that has many cultural heritage such as:the sanukawa temple located in Kanagawa City. the Shinto temple in Samukawa City in southern Kanagawa. Located on the Sagami River, the journey to a temple full of bridges over the river and the nearby river. You can go any time of day or night to explore and/or pray.[15]

The Hamaori Festival is also developed through promotions and marketing of either manual or even digital nature that are model and creative and unique so that when this tradition will be implemented tourists can receive information about the procession implementation of this tradition a few days before the scheduled day of implementation. Manual promotions are generally done orally from various people as well as through pamphlets, whereas digital promotions can be known through media news websites, youtube, and other social media. Here's a picture of the promotion of the Hamaori festival

4 Conclusion

The Lomban tradition is a cultural heritage that must be preserved as a mandatory destination of cultural tourism known to the world. In order to be able to demonstrate this, it is necessary to take steps from local governments, tourism agencies, communities, organizations, foundations, and so on to participate in the procession of the tradition of the seashore of Jepara.

Japan has many tourist assets that are of high cultural value, one of them is the fuji mountain that is an icon of Japan, besides Mount Fuji that attracts tourists there is one of the festivals held by the State of Japan exactly in the City of Kanagawa is the Hamaori Festival which is held once a year in the middle of the summer. This tradition is also the main attraction of tourists when visiting the Kanagawa City that is rich in elements of history and culture, so that when tourists visit the city if lucky can witness this tradition because only certain times of its use. This is also what makes the Hamaori Festival an international tourist destination that must be visited by tourists when visiting Japan especially during the summer with attractive promotions. Thus, the Government of Jepara Region can increase the promotion so that the sea can become an international tourism by empowering the local culture.

References

1. Tim Peneliti Fakultas Ilmu Budaya Universitas Diponegoro Menggali Tradisi Sedekah Laut Desa Ujung Batu, Jepara, (https://www.undip.ac.id/post/18931/tim-peneliti-fakultas-ilmu-budayauniversitas-diponegoro-menggali-tradisi-sedekah-laut-desa-ujung-batu_jepara.html , last accessed 2024/6/25).
2. Dewi Puspita Ningsih, "Nilai Kearifan Lokal Dalam Tradisi Lombaan Masyarakat Jepara" Jurnal Ilmiah Mandala Education 03 (2), 177 (2017).
3. Louis Gottschalk, Mengerti Sejarah, terjemahan Nugroho Notosusanto. Universitas Indonesia Press, Jakarta (2008),
4. Novi Andriani,"Ternyata Begini Sejarah dan Makna Pesta Lomban di Jepara", (https://berita.murianews.com/novi-andriani/144175/ternyata-begini-sejarah-dan-makna-pesta-lomban-di-jepara , last accessed 2024/6/25).
5. Adhik Kurniawan, "Menelisik Asal Usul Pesta Lomban, Tradisi Syawalan di Jepara", (https://jateng.solopos.com/menelisik-asal-usul-pesta-lomban-tradisi-syawalan-di-jepara-1611286 last accessed 2024/6/25).
6. Admin, "Festival Hamaori, Festival Hari Laut di Kanagawa", (https://www.halojapin.com/budaya/festival-hamaori-festival-hari-laut-di-kanagawa/ , last accessed 2024/6/25).
7. Admin, "Hamori Festival", (https://ohmatsuri.com/en/articles/kanagawa_hamaori_festival, last accessed 2024/6/25).
8. Nora Azizah, "Lautan Manusia Padati Festiavl Hamaori Perigati Hari Laut Jepang" (https://internasional.republika.co.id/berita/rxxm4s463/lautan-manusia-padati-festival-hamaori-peringati-hari-laut-jepang last accessed 2024/6/25).
9. Alfianne Lumantow, "Festival Hari Laut Jepang di Jepang disambut dengan Lautan Manusia, (https://www.jagosatu.com/global/301781917/festival-hari-laut-jepang-di-jepang-disambut-dengan-lautan-manusia?page=2 , last accessed 2024/6/29).
10. Akhmad Nazaruddin, "Ratusan perahu nelayan iringi tradisi lomban kupatan Jepara", (https://jateng.antaranews.com/berita/491433/ratusan-perahu-nelayan-iringi-tradisi-lomban-kupatan-jepara,last accessed 2024/6/29).
11. Admin, " Pesta Lomban",

(https://warisanbudaya.kemdikbud.go.id/?newdetail&detailTetap=1575, last accessed 2024/6/25).

12. Hiroko Matsuyama, "Mikoshi:Asal Usul dan Sejarah Kuil Portabel Ilahi", (https://www-patternz-jp.translate.goog/mikoshi-origin-history-shrine/?_x_tr_sl=en&_x_tr_tl=id&_x_tr_hl=id&_x_tr_pto=tc , last accessed 2024/6/25).

13. Maya Widiyaningsih,dkk, "Eksistensi Tradisi Lomban di Desa Ujung Batu Kecamatan Jepara Provinsi Jawa Tengah" Jurnal Sosial dan Humaniora 02 (2), 221 (2023).

14. Admin,"Hamaori Mtsuri di Chigasaki , Kanagawa-Kunjungi FestivaL Fajar yang Terkenal(https://matcha--jpcom.translate.goog/en/6252?_x_tr_sl=en&_x_tr_tl=id&_x_tr_hl=id&_x_tr_pto=tc , last accessed 2024/6/25).

15. Andrea Kahlow, "Kuil Sanukawa", (https://id.japantravel.com/kanagawa/kuil-samukawa/26161, last accessed 2024/6/25).