

## Research Summary

A research concerning “**Japanese Cartoon in Indonesia, A Cultural & Historical Study on Relationship Between Japan-Indonesia (1942-1945)**” has resulted in a number of findings:

*First*, the Japanese cartoonists propaganda – in the time of Japanese military occupation – (1942-1945) described the characters who are easily accepted by audience in Indonesia in form of the characters symbolize the local cultural characters. Traditional garments is a cultural symbol which are often exposed by the Japanese cartoonists propaganda. The similarities to localities characters have been made as a means to communicate the cultural and political messages. In order to invite or attract the Indonesian Moslem audience, the Japanese cartoonists propaganda applied the green colour and crescent which is represented side by side with the symbol of the Sun of the Japanese.

*Second*, within the period of 1942-1945 the Japanese cartoonists worked for Japanese military government in Indonesia. This is the reason why their point of view has been in line with the (Japanese) governmental policy. Most of the propagandas created by the cartoonists contains the message of the importance of Indonesian people to cooperate with the Japanese since they both have cultural similarities as well as the common enemy: the Alliance. The cartoons containing the propaganda concerning the *three A-s or the Movement to Develop the Great Asia* often emerged at the beginning of the Japanese military invasion in Indonesia. At the final years (1944-1945), the cartoon propaganda concerning promises of Indonesian independence had been launched in a significant amount in media as well as billboards in the public space

*Third*, Indonesian illiterate situation - at that time - in catching the messages of symbols as well as visuals had been anticipated by the Japanese cartoonists by creating cartoons that could easily be digested or understood by Indonesian people. It is the reason why Japanese cartoon propaganda had become a media or powerful weaponry to create mass emotional factor resulted in the easily acceptance of the *three A-s Movement* created by Saseo Ono. A number of words which are often exposed are as follow; *The Alliance Has defeated, Work hard with the Japanese, Develop the Army, Work for the Great Asia, Asia Wake up!, Beware of the Enemy spies, Independence Has Come*, and other magical word that can wake up the Indonesian emotions.

Fourth, although the propaganda were found in form of slogan, the works or texts in cartoon exposing the spirit inherited from Japanese historical and societal values and traditions such as: hard working, spirit of cooperating, discipline economical, nationalism and love to the country, fairness and prosperity etc. It is caused by the above reasons, up to present time, that the spirit and values which are concluded from them, and taken from as a resource of historical lesson in Indonesian schools concerning the political and cultural relationship in both countries: Indonesia an Japan. Both in the time of WW II as well as at the present time.

### **Publication of the Results of Research Project:**

Verbal Presentation (Date, Venue, Name of Conference, Title of Presentation, Presenter, etc.)

Department of Historical Education, Indonesia University of Education, (September, 2007) History Regular Course, Title of Presentation: **“Collaboration between Historical Education and Visual Communication”**, Presenter: Nana Supriatna & Tendy Y. Ramadin

Thesis (Name of Journal and its Date, Title and Author of Thesis, etc.)

Historia, Journal of Historical Studies, ISBN: 1907-7939 (December 2007 or June 2008), Title: **Historical Communication on Japanese Cartoon in Indonesia, Approaches Study on relationship Between Japan-Indonesia (1942-1945)** Author of the Article: Nana Supriatna & Tendy Y. Ramadin

Book (Publisher and Date of the Book, Title and Author of the Book, etc.)

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