

Manner Poster of Kawakita as Parody of Bad Habit in Japanese Society

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Abstract:- This study specifically discussed and analyzed seven manuscript posters by Hideya Kawakita displayed between 1974 and 1982 in Japan. The theoretical framework used was Saussure's semiotic theory on signifier and signified, and focuses on historical research methods. The analysis of this study was not limited to only understand the meaning of the sign, in form of symbols and icons in the manner poster, but also analyzed the history of these icons in the context of Japanese society in 1970s. The result of the seven manner poster analysis used as a source of data indicating posters as description of the condition, problem and development of Japanese people's behavior as parody of bad habit, after World War II, especially after democratization and high economic growth in 1960s.

Keywords:- Icon; Japan; Manner Poster; Postwar; High Economy Growth.

I. INTRODUCTION

One-way to understand a zeitgeist spirit within a certain period of time is through historical sources: written, posters, paintings, designs, that 'tell stories' about political, ideological, socio-cultural, economic condition and so on.

Zeitgeist ('the spirit of age', or 'jidai no seishin' in Japan, and 'jiwajaman' in Indonesian language, was born from a value, both new values and reduction of old values in a dynamic of space and time, whose existence can be in form of ideas and their implementation can be in form of behavioral patterns, symbols that described the total 'spirit of age'.¹

World War II was a historical and traumatic event for Japanese people. Murakami (2005) in Mary (2012), stated that the event led to peace agreement which positioned Japan in a paralyzed or fragile situation. This vulnerability affected Japan psychologically, economically and physically. In these circumstances, Japan adapted and accepted cultural material from West after war. The World War II and its aftermath were important historical points where Japanese cultural material content became global. The transition period was also a

symbolic gateway for global culture to enter Japan, but Japanese people still respect and maintain their traditional arts.

In the period of 1950s and 1960s there was a tremendous growth in Japan's economy. This gave big effect to Japanese society, especially on daily life behaviors. As urban population increased dramatically, there were problems that were previously unimaginable and occurred in the community². People's dissatisfaction began to mount, not only on housing issues, but also on hygienic facilities and inadequate transportation systems.

In the 1960s, Tokyo and other major cities began to build cities to accommodate city's growing population³. Subway was made and roads were widened to meet transportation needs. In addition, high-rise buildings also continued to grow. City residents, especially those who had just moved to urban areas, were disturbed by noise and disturbances from construction project. This was the result of Japan's economic growth, which continued to grow and surprised the world. In addition, progress made by Japan marked the end of 'dark' years after the war and changed with renewal, which meant 'light' to describe 'life', 'society', and all aspects of Japanese life at that time⁴.

Changes that occurred in society had good and bad impact, such as: the wide distance of the generation, children who were raised under conditions after the war grew with opposite attitudes to their parents. Many parents regretted the relaxed, extravagant, and poor discipline of their children. It all became evidence of bad impact in urban communities due to industrialization⁵. In early 1974, the Japanese society experienced national introspection and self-reflection⁶. One of

2. Eto, Jun. (1974). *A Nation Reborn: A Short History of Postwar Japan*. Tokyo: International Society for Educational Information, Inc., page. 55.

3. Ibid. page 56.

4. Reischauer, Edwin O. (1992). *Japan: The Story of a Nation*, 3rd Edition. Tokyo: Charles E. Tuttle Co, page. 285.

5. Ibid. page. 286.

6. Eto, Jun. (1974). *A Nation Reborn: A Short History of Postwar Japan*. Tokyo: International Society for Educational Information, Inc. page 72-73.

1. Surajaya, I Ketut. (2002). *Karya Sastra Jepang dalam "Zeitgeist" Sejarah*. Depok: Universitas Indonesia

the problems in the field of transportation was that many workers spend hours traveling by train, bus and subway every day. It was considered short if they only took one-hour trip to their working area, but if they took two hours it was considered abnormal. The length of time spent certainly affected their behavior when using public transportation.

As a form of self-reflection and introspection by Japanese people, since September 1974 Tokyo Metro Company began publishing manner posters, which were installed and changed every month to raise awareness about ethics while riding subway and providing pleasant subway experiences to the passenger⁷. Manner or courtesy was very important in Japanese culture, as well as in other countries. Each country has its own way of expressing manners in daily people activities. According to Dr. Inazo Nitobe, in his book *Bushido* written in 1899, 'modesty must be an external manifestation or a tangible form of sympathy for the feelings of others.'⁸

II. LITERATURE REVIEW

Hideya Kawakita⁹ was the first Tokyo creator of poster who was trusted to deliver persuasive messages to passengers in form of unique posters and full of historical value. The unique manner poster by Hideya Kawakita lied in global icon he used. Not only figures from the West, the poster also promoted famous Japanese icons, which certainly had own philosophical meaning for Japanese people. Until now, manner posters are found on trains, subways and Japan's stations. However, nothing has yet been able to overcome the uniqueness of the manner poster made by Hideya Kawakita with its historical value, which raised various interpretations among passengers who saw it. Manner posters by Hideya Kawakita described situation, enthusiasm, as well as the trends in society in a certain period of time, which could be understood spontaneously by general public.

This research referred to previous interdisciplinary scientific studies that raised topic about manner poster from Tokyo Metro Company. The first study was the first reference for this article, was the study by Mary J. Eberhardingeren titled *A Semiotic Analysis of Iconicity in Japanese Manner posters* in 2012. The purpose of the study was to analyze what semiotic codes found in four manners poster made by Hideya Kawakita, including analyze communication function used in the poster. The theory used was semiotic theory of Roland Barthes and Daniel Chandler. The result of the research

obtained were elements of iconicity, concrete suggestions about public behavior ethics and the poster showed evidence of a unique sense of humor by Hideya Kawakita through portrayals of characters and bold use of color. In term of poster, global themes and icons artistically served to preserve a harmonious social order.

The similarity between this article and previous studies was this study analyzed the manner posters published by Tokyo Metro in 1974-1982 by Hideya Kawakita. The difference between this writing and previous studies is that this study focused on historical approach of community development and the meaning of poster using semiotic basic theory which will be used as a hold of research. Thus the novelty of this study will be found and complete the previous study on the same theme.

III. PROBLEM DEFINITION

The problems that will be discussed in this study are: (a) How could posters made by Hideya Kawakita represented the spirit of Japanese society in the 1970s, (b) How was the dynamic of Japanese people at that time being demonstrated in the poster. In addition, this study aimed to (a) explore and analyze several posters made by Hideya Kawakita and the content of posters for representation of the spirit of the era of 1970s and 1980s, (b) explore, analyze, and reveal the dynamic of Japanese society in the posters made by Hideya Kawakita's.

IV. MATERIAL AND METHODS

The method used in this study, namely the descriptive method of qualitative analysis and literature study. The literature study on related theme was carried out by studying previous studies about Hideya Kawakita. As main data, seven posters were displayed along the subway lines in Tokyo and Kansai. In addition, various public comments were collected on various icons in poster through mass media, social media and writings in journals and books.

In this study, authors also used historical research methods to explore the development of Japanese society in 1970s during Japan's high economic growth. Garraghan (in Daliman 2012: 27) stated that, historical method is a systematic principle and rule that is designed to help effectively gather historical sources, critically assess them, and present a synthesis of the result achieved, which are generally in written form. The historical research method consists of four stages, namely; 1) heuristics, 2) criticism, 3) interpretation, and 4) historiography.

7. Tokyo Metro, *Posters Promoting Subway Etiquette*, accessed on 2 January 2018 from <https://www.tokyo-metro.jp/en/corporate/csr/society/index.html>.

8. *Politeness in Japan*, (Embassy of Japan: 2009) accessed on 2 January 2018 from www.no.embjapan.go.jp/files/Japanese%20politeness.pdf

9. Hideya Kawakita was a honorary retired professor from Tokyo University of the Arts

V. RESULT AND DISCUSSION

Data (1) Humans Are Forgetful



Image 1:- Manner poster Humans are forgetful
(Source: shorturl.at/vyNZ3)



Image 2:- Osamu Tezuka (source: shorturl.at/vyNZ3)
(Source: shorturl.at/pABN8)

Based on data (1), Astro Boy's icon returned a hat and umbrella that a passenger has forgotten. The figure of the passenger here was depicted using the face of Astro Boy creator, Osamu Tezuka. The icon of Osamu Tezuka who acted as a passenger represented human characteristic, which is forgetful. Based on semiotic analysis, the signifier in data (1) figure 1 showed one of bad habits of passengers while riding train. Signified behind this poster was for passengers not to leave their luggage when they get off the train, so that they do not bother themselves or others.

This manner poster was displayed in February 1976. This poster meant that human is a forgetful being. The icon that appeared on the poster was Osamu Tezuka and Astro Boy who came to Tezuka carrying umbrellas and hat. Osamu Tezuka was an influential figure in the animation industry (anime) and comic books (manga). Anime is a term used to refer to animated films, while manga is a term for mentioning Japanese-made comic. Tezuka was often referred as the

"Godfather of Anime" because of his amazing works¹⁰. Tezuka managed to make Japanese anime popular and successful internationally until today.

One of Tezuka's most famous works is Astro Boy, known in Japan as Tetsuwan Atomu, which he made into an animated television series starting in 1963. Astro Boy told story of a sophisticated male robot created by a 'mad scientist' to replace his deceased son. The male robot had a mission to fight for peace. Peace was an important issue in postwar Japan. Then, Astro Boy also fought with monsters and criminals. Manga and anime of Astro Boy were very successful in Japan and due to innovation from Tezuka, manga and anime became very popular in Japan. In addition, through the success of Astro Boy, Tezuka inspired many Japanese comic artists until they finally began to follow Tezuka drawing techniques.

The mission of Astro Boy as the main character was to protect earth from danger, which also showed Tezuka's moral purpose behind his science fiction. Tezuka was often associated with the term "humanism"¹¹, which in Japanese was often translated as *hyūmanizumu* or *ningenai* 'human love' (Whaley, 2007). The concepts used by Tezuka in making his story was related to the life of the artist, which most of his life occurred in the Shōwa period (1926-1989)¹². Thus, in 60 years of his life, Tezuka experienced major changes that occurred in Japan, namely the change of Japan as a nation and the change of Japan as a society.

Astro Boy first appeared in Shonen magazine, exactly six years after the Hiroshima and Nagasaki atomic bomb tragedy. Tezuka and Astro Boy had bad experiences about how terrible World War II was¹³. Tezuka witnessed the horrific bomb attacks in Osaka and he was dedicated to spreading the vision of peace in science that he had. In Japan, Astro Boy was more than just a cartoon character. He inspired countless young readers to dream big and became robot maker scientists. This was related to the superiority of Japan at this time in the field of robotics¹⁴. After Astro Boy was welcomed and successful in Japan, Osamu Tezuka decided to introduce Astro Boy to America.

Data (2) Umbrellas Left Behind in The Subway

10. History of Osamu Tezuka was accessed from <https://www.tofugu.com/japan/osamu-tezuka-history/> on Accessed on 23 April 2018, at 17:21.
11. Humanism according to Indonesian Great Dictionary was concept to emerge sense of humanity and idea of better living interaction (<https://kbbi.web.id/humanisme>).
12. Whaley, B. E. (2012). *Drawing The Self: Race and Identity in The Manga of Tezuka Osamu*. Vancouver: The University of British Columbia, page 96.
13. Hornyak, Tim. (2007, 19 Agustus). Osamu Tezuka: Fighting for peace with the Mighty Atom. Japan Times.
14. Ibid.,



Image 3:- Manner poster Umbrellas left behind in the subway (Source: shorturl.at/pABN8)



Image 4:- Poster Film “River of No Return” (Source: shorturl.at/JRX18)

Manner poster was displayed in June 1976. Based on semiotic analysis, just like previous data, the signifier on data (2) figure 3 showed one bad habit of passengers while riding the train. Signified behind this poster was a reminder that passengers should not leave their luggage when they get off the train. The symbol that appeared in the manner of the poster is Marilyn Monroe's umbrella and icon. The difference with the poster data (1) was the month of the poster was published. It was known that umbrella was common item brought by Japanese during the summer, not only in rainy and cold seasons as shown in Astro Boy's manner poster on data (1) before. The goal was to avoid UV light. Significant differences were seen in two posters on the data (2), on the film poster Monroe appeared singing on a guitar, while in the manner poster Monroe was seen singing while bringing an umbrella. The manner poster can be said to be a parody of the poster of the Marilyn Monroe movie entitled "River of No Return". It was the 12th best-selling film in its release year¹⁵ and aired in various countries, including Japan.

Years after her death, Marilyn Monroe still remained a person who captivated and inspired many people. Even today, almost everyone knows the figure of Marilyn Monroe, even though they never watched films, people can recognize Marilyn Monroe's face on the poster. Marilyn Monroe and all aspects of her life are always the center of public attention. The relics were sold at fantastic prices. The news about Monroe's sold items also aired on Japanese television. Japan had interest in Western pop culture and many collectors wanted to bid on these relics at high prices.

In Japan, Monroe's popularity was proven when she and her husband, Joe DiMaggio went to Japan. In 1954, they landed at Tokyo's Haneda airport for their honeymoon. Beyond their expectations, when they left out of the aircraft door, 3,000 Japanese fans broke through police security and tried to approach the plane. Crowds of Monroe fans tried to enter her hotel where the newly married couple stayed. To overcome the chaos caused by her fans, hotel management advised Monroe to appear on the balcony and greet fans. Then, after Marilyn Monroe finished greeting her fans, the crowd calmed down and returned to their places¹⁶.

The unique thing about Marilyn Monroe incident in Japan was the popularity, which could even be said in America she was not yet fully considered as a superstar. However, her appearance at that time could provoke Japanese society's hysteria. There was widespread debate in Japanese media about Marilyn Monroe phenomenon that spread throughout the country. The writers of articles or newspapers were concerned that the next fashion trend for Japanese women was to follow what was on Marilyn Monroe's body, like a woman wearing a kimono will enlarge the parts of her body. In that year, Marilyn Monroe was undoubtedly the most talked about topic in national media.

Data (3) The Seat Monopolizer



Image 5:- Manner poster The Seat Monopolizer (Sources: shorturl.at/pABN8)

15. Vogel, Michelle, Marilyn Monroe: her films, her life, (1954), page. 105.

16. Corbett, Mary. (2015, February 02). Mr. and Mrs. DiMaggio's Tokyo "Honeymoon". Number 1 Shimbun.

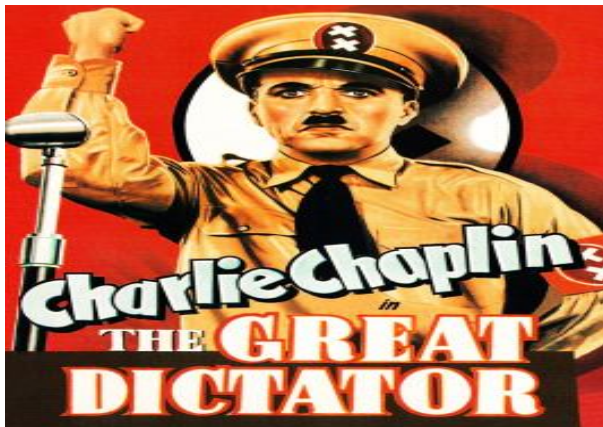


Image 6:- Poster Film *The Great Dictator*
 (Source: shorturl.at/FUWZ9)

This manner poster was displayed in July 1976. The poster reminded the passengers not to take seats as they wished while on the train. The manner poster "The Seat Monopolizer" was inspired by Charlie Chaplin's film entitled "The Great Dictator" aired in 1940. The signifier on the data (3) showed "bad behavior" carried out by passengers while riding the train. Then, the signified behind this poster was an appeal to passengers not to take more sitting space than needed when riding public vehicle. The red color was used as danger sign and prohibition. The red poster backdrop attracted attention of passing public, similar to vintage movie posters in 1940s dominantly in red color.

The icon showed in manner the poster was Jewish barber played by Charlie Chaplin and the parody of Adolf Hitler. The icon that appeared in manner poster was a representation of daily life of Japanese people. The characters of the two icons, Adenoid Hynkel or "Hitler" had a thirst for power, selfishness, and invasion to monopolize. These qualities were personified in the face of Adolf Hitler in manner poster as a representation of selfish passenger with his seat. Then, on the right and left side of Hitler's figure, there was a Jewish barber descent who represented the innocent faces of ordinary people. The ordinary people sat with their legs crossed, full of limitations and cut off because most space was taken by "Hitler" figure. The sitting position and facial expression of characters in the poster gave impression of confrontational feeling of disruption, domination, and impoliteness in train.

The reason for the selection or appearance of "The Great Dictator" was the movie was an important film and carried issue of peace during a war situation. There was an assessment that average Japanese people watched the movie and understood its historical relationship. Hitler's figure reminded Japanese people of how terrible war and losses caused by the nature of Hitler. Hideya Kawakita wanted to emphasize selfishness and monopoly, shown by icon of Hitler, was still found on the train. Of course, this attitude was detrimental to the people around him and it was not in accordance with

Japanese culture which should not be a hassle or make others difficult.

Data (4) Clearly Show Your Train Pass



Image 7:- Manner poster *Clearly show your train pass*
 (Source: shorturl.at/ImpDO)



Image 8:- Napoleon Bonaparte
 (Source: shorturl.at/pABN8)

This manner poster was displayed in September 1978. The signifier on the data (4) showed an example of behavior or attitude that passenger should do when riding train. Signified on the poster showed passengers always be ready to show their train tickets clearly and quickly to the train station officer. The reason was to avoid long lines waiting just because of someone else's carelessness. Hideya Kawakita was able to show that the nature of being difficult or detrimental to others was a problem or source of daily conflict that needed attention. Showing train tickets clearly to train station officers was considered as simple compliance. However, the emergence of these portrayals in a manner poster indicated that there were still passengers who did not follow the rules so that warning or appeal in the manner poster was considered necessary in the 1970s to 1980s.

The icon raised was the figure of Napoleon Bonaparte as figure of French Revolution who managed to bring big changes in France and conquered most of European land. Even though he ruled for a short time, he managed to control many areas of Europe. Napoleon was a very ambitious figure in his desire to dominate Europe. He had strategy intelligence and great soldiers, although in several battles he suffered defeat, especially when the invasion of Russia. The painting was made to depict Napoleon Bonaparte who was awake all night while writing Napoleon Code, the legal rules made by him. By compiling Napoleon Code, he succeeded in abolishing slavery, privileges, recognizing the existence of property rights and recognizing the existence of equality in the eyes of the law¹⁷. Furthermore, the rule of law was widely adopted by various countries in the world and adapted to the conditions of the country, including in Japan¹⁸. In Japan the rule of law applied in the Meiji era, known as Six Codes or *Roppo* (六法) in Japan.



Image 10:- Manner poster Isami-ashi: Wait behind the white line

Image 10 Sumo Games
(Sources: shorturl.at/pABN8)

Data (5) Isami-ashi: Wait Behind The White Line

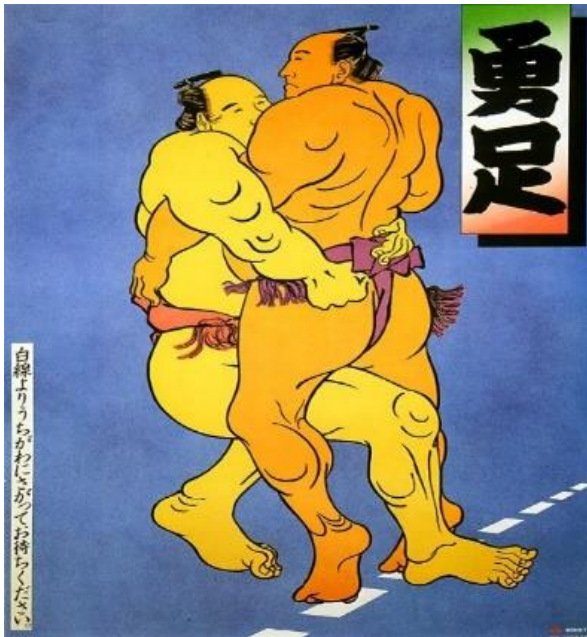


Image 9:- Manner poster Isami-ashi: Wait behind the white line Image
(Sources: shorturl.at/cxIRV)

This Manner poster was displayed in May 1979. The signifier on the data (5) showed the "bad behavior" of passengers while waiting for train on the station platform. Signified behind the poster manner was that passengers should not cross the line that has been determined, which was marked in white. The aim was for safety of passengers. The symbol that appeared in the manner poster was the dotted line and the icon of the wrestler who looked like in a game. *Isami-ashi's* meaning in the poster title was the situation of victory because the opponent accidentally stepped out of the ring while attacking¹⁹. The line in the manner poster had similar function to boundary lines in the actual sumo game. A wrestler would be declared lost when the sole of his foot came out of the line or touches the sand outside the line. As with losers when their feet came out of the boundary line, train passengers were also considered to lose or rather broke the rules when standing across the line. Then, the icon of the wrestler symbolized passenger of the train waiting every day on the station platform. Sumo icon was used to mark the increasing global recognition of sumo in that year, that traditional Japanese sport was no less competitive with outside sports that entered the country.

In 1964, in connection with the XVIII Summer Olympic in Tokyo, Japan took massive development and focused on the field of sports. The Olympic was the first event to be held in Japan and even in Asia. The Olympic was also a chance for Japan to show and boast of a new Japan to the world²⁰. In field of sport, Japan imported more outdoor sports than exported its property. It can be said that only Judo and Karate were origin Japan's sports that had been successfully exported in the last

17. Barnes, Gregory Fremont. Napoleon Bonaparte. Oxford: Osprey Pub., page. 57.

18. Japan's modernization and France: Politics and Law accessed from <http://www.ndl.go.jp/france/en/part1/s1.html> on 2 May 2018 at 14:29.

19. The meaning of isami-ashi diakses was from <http://www.sumotalk.com/rules.htm>.

20. Andressen, Curtis. (2002). A Short History of Japan: From Samurai to Sony. Australia: Allen & Unwin, page. 143.

100 years²¹. In the 1960s, sumo was one of Japan’s sports that had not been so popular abroad. Sumo was traditional Japanese wrestling. Professional Sumo was still held traditionally which had not changed in essence for several hundred years.

In mid-1974s, USA President Gerald Ford visited Japan as a form of Japan-USA diplomatic relations. As a result, it opened up many opportunities, which one of them was opportunity for Osaka sumo wrestler to held USA tour, Europe tour and also to surrounding areas. The tour attracted interest from outside Japan on sumo and provided greater opportunities for people outside Japan to participate in sumo. In late 1970s many foreign wrestlers joined and topped the sumo rank. Since then, Sumo has become increasingly famous internationally.

Data (6) Space Invaders



Image 11:- Manner Poster Space Invaders
(Source: shorturl.at/pABN8)



Image 12:- Arcade Game *Space Invaders*
(Source: shorturl.at/gtw49)

This manner poster was displayed in March 1979. The signifier in the data (6) showed "bad behavior" of passenger while sitting on the train. Signified behind the poster's manner was passengers should not take seat without thinking of others. The goals were mutual comfort and not disturb other passengers. In addition, the poster was inspired by famous arcade game in the 1970s. Arcade game was game machine

21. Jepang Sebuah Pedoman Saku. (1989). Jakarta: Kedutaan Besar Jepang, page. 138.

that can usually be found in public places such as malls, restaurants and other public areas. The machine was usually coin-operated. The 1970s to mid-1980s were golden age of arcade games, both in Japan and throughout the world.

At the end of World War II, USA permanently established military base in Japan and entrepreneurs from all over the world moved to Japan to find new markets. As a result, Japanese people saw various models of behavior, attitudes, habits, and recreational patterns. One developing industry at that time was the gaming industry. The development of game industry in Japan began in 1970s when arcade games and computer games were first released. The Magnavox Odyssey and Atari Pong were pioneer of first home game maker until there was a "video game crash in 1983", otherwise known as "Atari shock"²². One of the famous arcade games was "Space Invaders" by Tomohiro Nishikado which was produced and sold by Taito Company. Space Invaders was an example of success Japanese game industry at that time. In addition, Space Invaders could also be said to be pioneer for the raise of console games in Japan²³. In the year when Space Invaders were popular with Japanese society, there was a situation where Japan lacked 100 yen coins²⁴. Stories circulating in the community were often used to illustrate the magnitude of the success of Space Invaders and spread of coin-operated game machines. In addition, Space Invaders could revive Japan’s game industry as a whole. Many games were released afterwards after being inspired by Space Invaders. Games like Space Fever (1978, Nintendo), Space Attack (1979, Sega), IT Invaders (1981, Texas Instruments) and others all had similar game patterns to Space Invaders.

Data (7) Non-smoking Time



Image 13:- Manner poster No-smoking
Image (Source: shorturl.at/pABN8)

22. Hasegawa, T., & Ito, Takeru. (2012). The Japanese Gaming Cluster. Harvard Business School, page....
23. Console game was game connected to TV, resulting imaged and sounds, played using controller or known as joystick.
24. Williams, Andrew. (2017). *History of Digital Games: Developments in Art, Design and Interaction*. Mar 16, 2017. CRC Press.



14 John Wayne in LIFE magazine

(Source: shorturl.at/jsKMQ)

This manner poster was displayed in November 1982. The signifier on the data (7) showed "bad behavior" of passengers while waiting for train on the station platform: smoking. Signified behind the poster's manner was passengers should not smoke during the designated hours. The aim was for mutual comfort inside the station, especially at the time of leaving and going home from work or rush hour. The poster reminded passengers not to smoke at the designated hours, i.e. in the morning from 7:00 to 9:30, and in the afternoon from 17:00 to 19:00. These hours were crowded or rush hour at train station. Even if there was no picture of John Wayne, the reader would have been able to understand the call not to smoke during these hours because the text was written. However, John Wayne's icon appeared in the poster to add the meaning about the cigarette, the danger of smoking to health and issues around them. After World War II, Japanese society gained a lot of influence from the United States such as home appliances and lifestyles that turned people wanting to look great like the Western people. Many Japanese people from the older groups thought that younger generation seemed to have lost their identity and virtue in themselves, as if they were pseudo-Westerners who were not in accordance with Japanese tradition²⁵. It was considered great and look masculine when man smoke.

Smoking has become a major problem throughout the world, especially after the health effect that was not only negative for smokers, but also for non-smokers nearby. In 1980s, compared to previous year, mass media reported more about issue of cigarettes and their impact on health. The number of anti-tobacco newspaper articles rose sharply around the end of 1980s. Newspapers often include scientific information about health effects of smoking and control of smoking in other countries, such as in United Kingdom and United States. Many newspapers also conducted surveys on smoking behavior²⁶. Starting in 1974, JTS conducted a "Clean

Smoking" campaign which aimed to encourage smokers to pay more attention to surrounding area to prevent garbage from cigarette butts and fires. In addition, the campaign collaborated with Japan National Railways to carry out activities such as building and maintaining smoking areas at the station and setting a smoking-free month.

The poster on the data (7) was inspired by LIFE magazine published on May 7, 1965. In the magazine, John Wayne told his struggle against lung cancer. In addition, it also motivated people to start caring for health, doing early detection of cancer and calling them to stop smoking. John Wayne was one of top Hollywood movie stars and was remembered for all time. John Wayne was not only a successful film star, he has become a folk hero, an American symbol and as a reminder at times when his country has a mission to maintain peace. In 1979, the day after his death, the news of his death became headlines in most newspapers around the world. A newspaper in Tokyo also wrote the news with the title "The Departure of Mr. America."²⁷

Indirectly, Hideya Kawakita wanted to remind passengers, especially those who smoke to care more about their health. John Wayne, who was a role model for men at that time died of lung cancer, was described as holding a water gun to turn off a burning cigarette. The meaning was that the act of the big American icon shall inspired smokers in Japan, which purpose was not to end in death as experienced by John Wayne. Based on the stipulation of hours not to smoke, passengers who smoke was also expected to appreciate passengers who did not smoke in order to create harmony and not disturb the atmosphere during rush hour.

VI. CONCLUSION

Based on author analysis process of the seven manner poster by Hideya Kawakita in the previous section, the entire posters could describe the condition of Japanese society during the 1970s and 1980s which were the years of national reflection and self-reflection. In addition, world icons used by Hideya Kawakita made it easier for passengers to remember messages or appeals for good behavior while in the public space. In addition to describing the problem, the manner poster successfully illustrated developments in Japanese society. Figures such as Astro Boy or Space Invaders arcade game were pioneers and inspiration for Japanese animation and game development to become great as they are today.

The poster also showed influence of the West in Japan, the number of Western films aired in post-World War II Japan signified Japan as open country and accepted Western influences. Of course, the influences had to be addressed wisely by the community and Japan had to maintain good manners and care for the surrounding environment in public spaces. In addition, even though many foreign sports entered

25. Reischauer, Edwin O. 1992. *Japan: The Story of a Nation*, 3rd Edition. Tokyo: Charles E. Tuttle Co, page. 372.

26. Op.cit., page 198.

27. *Ibid.*, page 323.

Japan, Japanese people were still enthusiastic about watching sumo sports, until sumo finally became popular and global.

The characteristic of each icon represented nature of the passengers as parody of bad habit, which used public transportation everyday such as train. Some were in accordance with the rules, but there were also those that still need to be reminded through innuendo or appeals in the manner poster. The icon also helped passengers to remember more about the messages on the poster. Just as these icons are still remembered today, it is hoped that the karmic order that is embedded alongside the icon can always be remembered and carried out by the Japanese community.

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