

Study of Cultural Transformation Based on the Hatsune Miku–Vocaloid Phenomenon

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Abstract—This paper reports my in-depth literature study and observation on digitarian generation as a dominance culture actors in the present time. The purpose of this study is to describe indications of cultural transformation in the past and the current digital era. This millennial generation has a great dependence on digital technology. In fact, digital technology innovation has a tremendous role in the formation of the pattern of life and mindset in present society. The fact leads us to another fact on the emergence of the Vocaloid phenomenon as the implication of the rapid growth of digital technology, which now becoming a major breakthrough in the creative industry area in almost all countries in the world. This research used a qualitative descriptive study. In this article, Hatsune Miku, the Vocaloid, is an interesting cultural phenomenon to be observed from the tendency of the increasingly solid status of digitarian society as a spectacle society, with the activity of 'seeing and being seen' as its superior character. This condition is interesting to review based on the theory of cultural transformation, especially the problem of body image. The impact of this research is the knowledge of the role of technology in a mass of the character of its society, the spectacle community.

Keywords—Digitarian, Cultural Transformation, Body Image, Spectacle Society

I. INTRODUCTION

In this study of cultural transformation, I tried to present the vocaloid Hatsune Miku phenomenon in the context of body perception, which is an implication of the rapid growth of digital spectacle communities that now dominate in almost all countries in the world. By utilizing the innovation of 3D Hologram technology, the Japanese creative industry succeeds in creating a digital woman figure named Hatsune Miku as the second most popular vocaloid generation in the world.

Previous research on the transformation of digital culture discussed more about the character and significance of media production and consumption processes, whereas previous research on the vocaloid Hatsune Miku phenomenon discussed it as a product of sub-culture and cyberculture. So that research that raises Hatsune Miku's body perceptions from the digital spectacle community has never been done, so it is important to study. The purpose of this study was to find out the tendency of the digitarian community as a spectacle society, with the activity of 'seeing and seeing' as its superior character, and this refers to the interpretation of the digitarian community about body perception. To be able to achieve the research objectives, the method used is a descriptive qualitative method.

This research departs from the dominance and swift role of digital technology as a supplement to daily activities that directly or indirectly contribute to the formation of the current pattern of life of the community. The development of the world of art and performances must be acknowledged as proof of the use of even the world's dependence on the acceleration of digital technology.

Hollywood wide-screen films are only a small part of the world production of art and shows that rely on the sophistication of digital technology to support and realize the idea of film stories, in addition to, of course, to boost its popularity. All films are indeed nothing sterile from special effects roles, but nowadays the increasingly sophisticated special effects of digital technology are becoming elements of a film that is very present, captivating, and especially very convincing when listened to.

II. METHOD

This research used a qualitative descriptive method. The issue of cultural transformation, especially digital culture is a social problem. This research is social research, which according to Salviana (2009) is a type of research that aims to reconstruct the meaning or significance of an event in a particular social context. The approach taken in this study is an interpretive approach. According to Taylor in Saifuddin (1997) an interpretive approach is a social research approach that emphasizes the importance of the particularity of various cultures. The interpretive approach emphasizes understanding, namely activity in finding the meaning of an event. This study uses data collection techniques in the form of literature studies in the form of reference books, journals, and social media

III. RESULTS

Globalization, cannot be denied; it means that for all types of information to come and go all the time as consumption of people in this digital era. Each individual seems to have access that is no longer limited by space and time in getting all types of information. In seconds, all kinds of good information that came from a few days ago, several years passed, or one hour ago even real-time from all over the world, presented with access that is relatively very easy and personal. The truth of the information that has the potential to have many versions is no longer the main thing at this time. But this is the condition of society in this digital era, which I would later refer to as digitarian society. The term digitarian I adapted from issues about design themes that can be an alternative reference to design work. Initiated by the Indonesia Trend Forecasting team, the reference to the theme is the result of team observation of human behavior, socio-cultural background, and sources of inspiration that occurred in the past, present, and tomorrow. According to them, the term Digitarian is taken from the word Digit, and the suffix is closely attached to the term Vegetarian. The emergence of this term comes from the rush of information in the digital world today, especially the millennial generation, so digitarian is a reflection of the courage to break through the grip adopted by that generation.

In digitarian reality, Hatsune Miku (in Japanese means the First Voice of the Future) is known as a vocalist created by four musicians who are members of the Magical Mirai band. Refer to the last sentence in the paragraph above that the presence of the vocaloid Hatsune Miku becomes interesting when it is associated with responses that emerge from digitarian society. It turned out

that they seemed to have an obsession with non-physical things to be mirrored in this world, even when dealing directly with the object it still could not be fully intact. In the vocaloid Hatsune Miku case, in addition to having "curriculum vitae" data he even held concerts where hundreds or even thousands of fans packed the concert hall. It is like a human figure that is alive, can be seen, heard, real-time, live, on stage, putting aside the facts about all that can be done thanks to the innovation of 3D hologram technology. In 2014 in Jakarta Indonesia a Hatsune Miku concert was held at the JCC (for information, Hatsune Miku concerts were also held in various countries such as Japan and America). On the concert stage, accompanied by his accompaniment band, he moved to sway over the stage in front of a sea of humans. In his concert, Miku even brought along background dancers who sang him. And what's unique, Miku seemed to communicate by greeting her fans and responding to her fans' responses by bowing as a sign of appreciation to her digitarian fans. Even at concerts held in Jakarta, Hatsune Miku greeted her fans by using Indonesian and singing in Indonesian. His figure does resemble a human, its scale when present on the concert stage is also a human scale of 1: 1, however the model is not a model of a human figure in general.

Below is Miku's figure and biodata. He is presented as a teenage girl figure which can be seen in Japanese anime films, long legs, green long hair, and of course his anatomical proportions are not at all close to any human anatomical proportions in the world.

BIODATA HATSUNE MIKU		
	Birthday	August 31
	Gender	Female
	Age	16
	Height	158cm
	Weight	42Kg
	Song Genre	Pop idol, pop dance

Fig 1. Hatsune Miku Song

IV. DISCUSSION

Hatsune Miku is the second most popular vocaloid in the world. The song sung is easy listening, and the vocal quality is "very Japanese". Even though at first I did not know that this Miku is a vocaloid, but from various media, I finally got information that Miku's voice was the sound that came from the voice of Saki Fujita who was a voice actor from Japan. Many media also review that Miku's popularity is inseparable from the sound model she has that is soft (soft), sweet (childish), dark (adult), vivid (excited), solid (high), and light (plain). Below is a documentation of the Hatsune Miku concert gathered from several sources.



Fig 2. Hatsune Miku Song

Hatsune Miku song, Rolling Girl, is a song that has been eagerly awaited by fans at every concert held. The Hatsune Miku concert atmosphere can be seen from the video footage, which can be accessed on <https://www.youtube.com/watch?v=XyTmXLWCazw>.



Fig 3. Hatsune Miku Concert

The vocaloid Hatsune Miku concert is an interesting cultural phenomenon to be observed from the tendency of the status of digitarians to be stronger as a spectacle society, with activities 'seeing and being seen' as their superior characters. When the concert took place, the audience directly witnessed Hatsune Miku, who was standing on the stage, seemed to interact with greetings and even begged her audience to faithfully attend the concert to completion. And the audience responds like Miku is a real human. Nevertheless the fact that the process referred to above never happened, because all of Miku's conversations and responses were purely based on computer programs. This condition is interesting to review based on body image issues, which according to Gardner in Faucher (2003) have two components, namely the perceptual component and the attitude component. Body image is also described as a psychological area where the body, mind, and culture merge into one. This area includes thoughts, feelings, perceptions, behavior, values, and one's assumptions about the body (Hutchinson, 1994 in Juntunen & Atkinson, 2002). In the context of the Hatsune Miku phenomenon, the relevant component is a component of attitude, because this component is described as the way one feels about the appearance or body that is perceived. This means that with the vocaloid's anatomical proportions being different from ordinary humans, with the audience's knowledge of vocaloid as a form of digital technological innovation, they should have an understanding of Miku's figure as something real or unreal. But in the society of the spectacle, something real can at the same time become unreal, and vice versa, something unreal can at once become real. The more out of normality, the more interesting. So that the 'see and be seen' activity might require redefinition and be wide open to be interpreted.

Hatsune Miku is indeed inseparable from the vocaloid context. Miku can only be presented as 'as if' a singer from the Magical Mirai

band. Activities before and after running the 'profession' as a singer, are not important things to look at or find information. Miku's biographical data that can be easily found on the internet is a piece of information that doesn't allow anyone to link events behind and in front of them. What is here is just now, when Miku is 16 years old. From that perspective, Miku became an artificial time-based product, where there was a time-out that was supposed to happen, nothing in the past, a 16-year label in Miku's biodata did not contain real space and time. The elements of space and time can be likened to seeing pieces of cake that stand-alone without connecting them as part of something bigger. And in digital societies, this is commonplace. When artificially the character of the digital community. Time is no longer used as an element that has the potential to interpret the journey of life as long as in the world, but tends to be consumed for the sake of quantity of experience. Often someone has a lot of experience but the understanding of it is very superficial and it is related to the consumption pattern per slice.

V. CONCLUSION

The vocaloid Hatsune Miku phenomenon can be an indication that culture is a projection of human thinking and acting as cultural actors. In the past, the linear mindset of traditional societies caused the culture to become the dominant system in life and became a way of life. These days, it seems to be parallel to other systems, such as the education system, economic system, and other systems. So that it triggers the behavior of the people who are open to all things without exception. The cultural system which in its time was the dominant system in life, these days seems to be parallel to other systems, such as the education system, economic system, and other systems. So that it triggers the behavior of the people who are open to all things without exception, even looking for, finding and enjoying something new, different, which is out of the ordinary that is becoming the current lifestyle. The overlapping of various systems now causes the culture used to be the way of life to turn into a lifestyle. In the past, it identified differently with something that must be avoided, but the digital community hunt for diversity in order to explore new possibilities. At present days, we are indeed part of the digital community and live in the confines of the energy of creation that continues to create without satisfaction. As a result, various parties competed to offer differences and novelty. On the other hand, the demand to create quickly and continuously raises the potential for the occurrence of cultural graft practices. The natural process is not important and is avoided because the duration of a natural process becomes an obstacle in the life of a fast-paced digital society. And the practice of *cangkok* has become a new standard in the life of the digital community.

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