ANALYSIS OF THE FORMATION OF AN INTERTEXTUAL UNITY OF TEXTS IN THE INSTRUMENTAL ARTWORK ENTITLED *MATSURI* BY KITARO

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This study seeks to identify the intertextual elements in Matsuri and explore how they contribute to a cohesive understanding of the piece, focusing on its relationship to Japanese culture and spirituality. A descriptive qualitative approach was employed, using textual analysis to examine *Matsuri* as both a verbal and visual text. Data was gathered from library sources, including written texts and media related to *Kojiki*, the ancient Japanese text that inspired the album's themes. *Matsuri* incorporates both verbal and visual texts. Verbal elements include references to *Kojiki* and titles in the album, while visual elements involve traditional Japanese instruments like the Taiko drum, which connect the music to Japanese rituals and festivals. This blend of traditional and modern influences highlights cultural continuity within Japan's modern identity. The intertextuality in *Matsuri* reveals its dual role as a reflection of Japanese cultural heritage and as a medium for personal and communal identity formation. The persistence of traditional practices, even as they evolve with modernization, underscores the enduring significance of rituals like *Matsuri* in Japanese society.

Keywords: intertextuality, instrumental artwork, *Matsuri*

Introduction

Music is a reflection of human culture. The relationship between music and humans has long been studied, as musical culture is a conceptual and behavioural product of society. (Hargreaves & North, 1997). Music has sometimes been referred to as a mental product. Vibration elements (physics and the universe) like as frequency, amplitude, and duration do not become music for humans until they are neurologically processed and experienced by the brain as pitch (tone-harmony), timbre (tone colour), dynamics (loud-soft), and tempo (fast-slow). The transformation into music and human response (behaviour) is unique (cognitive) because the human cerebrum matures rapidly as a result of earlier musical experiences.

When humans interact with one another, they develop mutually expanding knowledge as a culture, which is accompanied by the maturation of perception and cognition. The mind's evolutionary process has a profound influence on the development of musical behaviour. Evolutionary events can be understood as mental acts aimed at strengthening previously undeveloped traits.

To acquire a deeper understanding, this endeavour is known as "searching for intertextuality in music." Intertextuality is one concept utilized to determine meaning when reading a literary work. Because everyone who reads a text must go through a meaning-making process.

In essence, someone reads to gain knowledge or understanding from the book being read. Sound and music can be defined as messages that induce emotional responses based on cultural connotations (Berger, 2010:39). Music has long been part of human life. Every culture in the globe has music that is unique to or based on historical events in the lives of its members. There is music sung to express gratitude at the birth of a child, as well as music dedicated to certain events such as marriage and death. Music also contributes significantly to the formation and refinement of many other types of art across civilizations.

In this case, the author is interested in investigating music from the song Matsuri, which was written by Kitaro, a Japanese musician. The goals of this study are to investigate what texts create the intertextual in Kitaro's instrumental artwork Matsuri and how the texts can form an intertextual unity.

Theoritical Review

2.1 Semiotics

Semiotics' presence in the cultural treasury has the potential to give a more comprehensive analytical framework. Semiotics, as a sign-based science, is claimed by supporters to be applicable in all aspects of life. Initially, two terms were used to describe the science of signs: Semiology (Semiology), proposed by Swiss linguistics expert Ferdinand de Saussure, and Semeiotic (Semeiotic), proposed by pragmatic philosopher Charles Sanders Pierce. However, the name Semiotics was later internationalized, beginning with Thomas Sebeok (Piliang, 2010:21).

Before the development of semiotics, the approach of reading culture was more concerned with the historical, essential, and origin aspects of cultural things. The development of structural semiotics and cultural studies has shifted the trend of cultural analysis toward an approach that pays more attention to structure and system, known as the structural semiotics tendency, which is a way of reading that attempts to describe the structure or relations in language (Piliang, 2010:347). Semiotics can only be utilized to evaluate cultural things when they are viewed as a collection of meaningful signs. This indicates that cultural study necessitates the use of a language metaphor, namely perceiving culture as a linguistic phenomenon.

According to Rosalind Coward and John Ellis in Language and Materialism, all social (and cultural) behaviours must be regarded as meaning, significance, and exchange circuits between subjects, and so must use the language model (linguistics) as a tool to unravel

their structure, system, and meaning. In other words, for culture to be evaluated using a semiotic method, it must be viewed as text, or a collection of meaningful signs organized according to specific codes or principles.

2.2 Text

In its broadest definition, text refers to any output of discourse, specifically the act of employing and exchanging symbols. Text is a sort of social sign that combines a series of signs in a specified order and code to convey a particular meaning. Discourse, in this context, refers to any act of using language. Thus, in a broad sense, text is the outcome of any act of using words. In a narrower sense, text refers to written messages, notably language products in written form such as books, novels, poems, articles, newspapers, magazines, diaries, inscriptions, and sacred texts.

Text is defined broadly as messages conveyed by both verbal and visual cues, such as advertising pictures, television, comics, films, fashion, dance, theatre, architectural sculptures, and city planning (Piliang, 2010:347). Text is a dynamic, rather than a fixed, thing. Because it is dynamic, new texts emerge from exchanges and remain in the midst of them. The author no longer determines meaning and truth. The text is a performative written product that generates something; the reader's behaviour repeats itself without limitation. The text leaves gaps in the sign, allowing for a variety of interpretations. Because the text is not a stable object, the term text does not become a solid topic in metalanguage.

According to Piliang, text can be defined in two ways: narrowly and broadly. In a narrower meaning, text refers to written messages, specifically language products in written form (written text), such as books, novels, poems, essays, newspapers, magazines, diaries, inscriptions, and holy texts. Meanwhile, in its broadest definition, 'text' refers to "every product of discourse," or the act of employing and exchanging signs

and language. In this example, 'discourse' is defined as "every act of using language". Thus, in a broad sense, text is a 'product' of any act of utilizing language.

Piliang defines text as messages conveyed through verbal and visual signs (visual signs), such as advertising images, television, comics, films, fashion, dance, theatre, sculpture, architecture, city planning, and others. 'Verbal text' is further separated between 'oral text' which is narrowly called discourse, and 'written text' which is narrowly called 'text' and includes literary text, poetry, novels, legal text, letters, charters, notes, inscriptions, and others.

'Visual text' (visual text) is 'text' that contains visual components like photographs, graphics, photos, paintings, or computer-generated images. This visual text includes the following: advertising text, text, fashion, television text, art text (statue, painting, dance, theatre, and other art acts), item text (commodity), and architectural text.

Textual studies are a discipline of semiotics with a wide range of research names. Text processing, discourse processing, text analysis, discourse analysis, text linguistics, text semiotics, text theory, discourse theory, science of text, and text grammar are examples of studies that are fundamentally similar to text studies. Text studies are divided into various fields that sometimes appear to overlap: hermeneutics, rhetoric, narrative, mythology, ideology, theology, proxemics (semiotics of space), chronemics (semiotics of time), media semiotics, object semiotics, gesture, and body language.

2.3 Intertextuality

Intertextuality is a way of understanding a text as a combination of other texts. Intertextuality can also be defined as the process of connecting historical writings with contemporary texts. A text is regarded to be a collection of quotations or sources from other texts rather than a single text. Julia Kristeva is credited with developing this method. The intertextual approach assumes that a text cannot stand alone. There are two explanations for this. First, the author of a text is a reader before he is a writer of texts. The author's writing is undoubtedly impacted by previous works he or she has read.

During the writing process, the author incorporates many references or quotations from previously read literature. A text is provided as a result of the search for writing materials. During this process, items contained in the read texts are either opposed or accepted. Texts that influence can be those that existed before the text was written or those that were written during the same time period. Other texts can exert influence through concepts, spoken phrases, language patterns, and so on. The text alluded to here includes both written and unwritten or oral material, such as customs, culture, and religion.

The intertextual approach is built on well-known concepts. First, the intertextual approach states that a text is processed from both external and internal perspectives. External elements are aspects of other texts that lend support to the written material. The internal aspect is the author's understanding, which is also developed via the process of reading various works. Second, a text cannot be separated from the author's motivations. Other texts used as sources for a work are screened based on the author's motives. Third, intertextuality acknowledges that texts are derived from both written and unwritten origins.

2.4 Matsuri

Matsuri (祭) is a Shinto religious term that refers to a ritual offering to *Kami*. *Matsuri* is a secular phrase used to describe a Japanese festival or celebration. In Kyushu, autumn matsuri are known as *kunchi*. Various *matsuri* are held throughout the year in various locations of Japan. Most *matsuri* are celebrated in Shinto shrines or Buddhist temples. However, there are also "*matsuri*" (festivals) that are secular and not associated with religious institutions.

In Japanese, the word matsuri also suggests festival and the *kanji* for *matsuri* (祭) can be read *as'sai'*, hence expressions such as *eiga-sai* (movie festival), *sangyō-sai* (harvest festival), *ongaku-sai* (music festival), *daigaku-sai* (university festival), and other secular events are known. Local governments and community groups also organize *shimin*

matsuri (folk festivals). This festival is organized to promote the local economy and is not linked with any religious institutions.

2.5 Kitaro

Kitaro (喜多郎) was born on February 4, 1953, in Toyohashi, Aichi Prefecture, Japan as Masanori Takahashi (高橋正則 Takahashi Masanori, son of a Shinto farmer). He's a 64-year-old Japanese musician. His friends named him 'Kitaro' after a Japanese cartoon character.

Kitaro is a Japanese musician, composer, record producer, and arranger noted for his electronic-instrumental music, and is often associated with and regarded as one of the most prominent musical acts of new-age music.(Kitaro, 2012). He won the Grammy Award for Best New Age Album for Thinking of You (1999), with a record 16 nominations in the same category. He received a Golden Globe Award for the original score to Heaven & Earth (1993).

Research Method

A descriptive qualitative research approach was utilized to examine intertextuality in Kitaro's instrumental music. This study seeks to reveal various qualitative information through researched and nuanced descriptions that accurately describe the characteristics of something (individual or group), the state of the phenomenon, and are not limited to data collection but also include analysis and interpretation (Sutopo, 2006:8-10). This study focuses on the intertextuality of Kitaro's instrumental work Matsuri. Matsuri is one of Kitaro's instrumental works from the Kojiki Album, which was released in 1990 and includes seven instrumental compositions, one of which is titled Matsuri.

The data in this study are qualitative. The data collected are in the form of words, photographs, and videos rather than numbers (Moleong, 2002:11). Data is a collection of facts that will be used as analytical material. The data for this study comes from Kitaro's instrumental work Matsuri, which has intertextuality and similarities to the text in the

ancient Japanese mythology book Kojiki. This study's data sources are library data sources, which include both electronic library sources such as videos and printed libraries such as books, transcripts, magazines, and others.

Results and Discussion

Although the primary focus of visual communication is on visual communication elements such as lines, planes, space, colour, shape, and texture, the development of visual communication design also includes non-visual aspects such as writing, sound, or vocal language. The elements that play a role in many types of modern visual communication, particularly electronic communication media, are a combination of visual elements, sound, and language.

Matsuri, an instrumental music work, contains two types of text: verbal text and visual text. In the verbal text that appears in the musical work Matsuri, it can be described in the form of written text from the album title entitled 'Kojiki' and the title of the musical work itself, namely Matsuri. Meanwhile, in the visual text it is described in the form of (1) object text including characters, (2) art text including musical instruments, expressions, body language and (3) architectural text in the form of decorations on the performance stage.

Verbal Text

Matsuri is an instrumental musical piece by Kitaro that appears on the album Kojiki. Kitaro, a new age performer, received a Grammy nomination for his album Kojiki in 1990.

(Picture 1. Music Album: *Kojiki*)

The album includes Skywalker Symphony's string section, as well as Kitaro's characteristic keyboard and flute sounds. The flute music and opening of the song "*Duniya Haseenon ka mela*" from the Bollywood blockbuster Gupt (released in 1997) were directly taken from composer Viju Shah's tune Matsuri (among other Kitaro songs). The various song titles in the Kojiki album written by Kitaro are:

No	Title	Duration
1	*Hajimari*	3:35
2	*Sozo*	5:34
3	*Koi*	6:29
4	*Matsuri*	7:10
5	*Nageki*	5:44
6	*Matsuri*	8:59
7	*Reimei*	8:36

(Table 1. *Kojiki* Album)

Some Japanese people associate the term Kojiki with their Shinto religious beliefs. The Kojiki Book was completed in 712, although the compiler is unknown for certain. Its contents cover myths, folklore, and the palace setting from the gods' time to Emperor Suiko's reign in Nara, Japan, in 628 AD.

Matsuri is defined as a religious rite that invites or brings gods, or an event where people and gods gather to seek guidance and benefits. Yanagita further said that matsuri is a religious practice of the Japanese people, namely a religious ceremonial to thank the gods, and it is an expression of Japanese beliefs that cannot be separated from their daily lives. There is no other way to reach the road of the gods than to walk the lone path, matsuri. Matsuri allows Japanese people to experience the presence of gods in their life, and it is regarded a Japanese cultural belief.

Matsuri is a manifestation of Japanese religious behaviour for Japanese people, but it is not a form of Japanese religion because it lacks a holy book that teaches its teachings, which is one of the factors that a religion must have, as well as a religious leader or prophet, a mission to spread, and an official group or community. Matsuri adherents are not formally included on a religious organization's membership roster. Yanagita describes matsuri as an opportunity to educate or teach religious ethics.

Visual Text

Kitaro's love of music began in high school, with the collapse of his defensive wall as a result of his refusal to accept his friends' invitation to simply watch a musical instrument being played, until he wanted to watch one of the groups practicing music, at which point he first played the guitar.

(Picture 2. Object Text: Kitaro)

Long story short, he joined Albatross and began performing at parties and clubs, influenced heavily by Otis Redding, an American R&B performer. During high school, he listened to Soul and Rhythm and Blues music. He learned to play electric guitar and performed with his band "Albatross" at parties and clubs.

At the time, he was heavily influenced by Otis Redding, an American R&B musician. "Rhythm and blues have a depth, a feeling, how should I say it? My music evokes similar emotions in the audience. My music isn't rhythm and blues, but it does seem like soul." Kitaro is a star, although he is really modest. "Nature inspires me." "I'm just a messenger," he says. "For me, some songs are like clouds, some are like water." Since 1983, Kitaro has held a unique "concert" on Mount Fuji or near his house in Colorado to express his gratitude to Mother Earth. On the full moon of August, he bangs Taiko drums from dusk till daybreak. Even when his hands are bloody, he continues to pound.

Between 1983 to 1990, he resided with his first wife, Yuki Taoka. Yuki is the daughter of Kazuo Taoka, the godfather of the Yamaguchi-gumi, the Yakuza's greatest syndicate. Kitaro and Yuki have a son named Ryunosuke, who resides in Japan. They split up because Kitaro worked primarily in the United States, but Yuki lived and worked in Japan. In the mid-1990s, Kitaro married Keiko Matsubara, a musician who had appeared on numerous of his albums. Kitaro and his son live on a 730,000 m^2 tract of property in Ward, on the outskirts of Boulder, Colorado (USA) and write his music in his home studio "Mochi House" which is 230 m^2 (big enough to accommodate an orchestra).

Art Text

The following text is an art text that incorporates a well-known musical instrument, *Taiko*, which Kitaro always utilizes when touring other nations.

(Picture 3. *Taiko*)

What should be noted is that Japanese society continues to instil traditional values in their life. Traditional values that are still deeply established in Japanese society play an important role in sustaining each individual's self-esteem. Similarly, to ancient musical arts, traditional Japanese arts are also practiced today. Traditional Japanese musical instruments include *taiko*, *shakuhachi*, *shinobue*, *kane*, and *tsuzumi*. Musical instruments that cannot be used in random performances and are only suitable for specific occasions. Musical instruments are not always played together. In general, Asian society believes in latent abilities underlying objects. This is also evident in Japanese musical traditions.

The drum, like the *taiko* drum, was traditionally used only at religious ceremonies. Buddhism and Shinto are the most widely practiced religions in Japan. Taiko drums from Buddhist and Shinto traditions are frequently used. Another role of the *taiko* musical instrument is to terrify the enemy and provide instructions on combat tactics. *Taiko* musical instruments can be played by either men or women in religious settings. *Taiko* can be played in groups. According to one account, Daihachi Oguchi modernized *taiko* circa 1951. Oguchi is a jazz musician who is credited with establishing modern *taiko* as a genre.

Certainly, the area where Oguchi lived in Hokuriku became a centre for taiko music. The Oguchi music group benefited from this popularity as well. There are still some other traditional musical instruments in Japan that have their own distinct identity and are combined with modern musical instruments. Taiko is one of several traditional musical instruments used around the world, demonstrating that old values do not have to be fully erased from the modern era, as they are now.

Kitaro's musical instruments are unique in that he combines several traditional Japanese instruments such as *Taiko* (traditional Japanese percussion instrument) and Japanese flute with modern musical instruments such as synthesizers, violins, guitars, and various other musical instruments to produce a quality blend of tones while retaining the characteristics of traditional Japanese rhythms. Kitaro has also imported Guzheng, a traditional Chinese instrument played at concerts, to Indonesia.

(Picture 4. *Gusheng*)

The *guzheng*, sometimes known as the Chinese lute, is a prominent traditional Chinese musical instrument. *Guzheng* is a convex box-shaped instrument with a wooden sound box and 21 strings above it. A spacer is positioned in the middle of the strings and can be slid to adjust the tone frequency. The strings are set to the Chinese pentatonic scale, which includes the notes do, re, mi, sol, and la. According to Si Maqian, a Han dynasty historian, the *Guzheng* was a popular musical instrument used to accompany songs prior to the Qin dynasty.

The Guzheng originally had only five strings. During the Qin and Han eras, the number of strings expanded to twelve. During the Ming and Qing periods, the number of strings climbed to 14-16. The conventional Guzheng used from 1970 to the present consists of 21 strings. Guzheng is played by plucking. The fingers are plucking using a tool in the form of false nails made of turtle shell or plastic. In most cases, the melody is played with the right hand, while the chords are played with the left.

Intertextuality of Matsuri Instrumental Performances in Japanese Culture and Society

The construction of meaning in intertext, specifically through opposition, permutation, and transformation. Of the three intertextual processes stated above, Kitaro's instrumental musical composition Matsuri is generated through the transformation process.

Matsuri is regarded by the Japanese as a representation of human activities aimed at communicating with and serving the gods. In other words, Matsuri is viewed by the Japanese as a chance to meet the gods.

Today, the Japanese hold matsuri for two reasons: the first, as stated by Kunio Yanagita, is that *matsuri* symbolizes *Nihon Jin Rashisa*, or the uniqueness of the Japanese people, and the second, *kokoro zuku koto*, or the awareness that is always present in the Japanese people's souls. The meaning of this uniqueness and awareness is in the Japanese people because of the various matsuri activities that always accompany the lives of the Japanese people, which are seen in the holding of matsuri, which are ritualistic and periodic in nature and contain religious elements, because they are carried out with the aim of worshiping the gods and also to ask the gods for welfare. goodness and being protected from harm.

One of the first meanings of holding this matsuri is that it is still carried out in accordance with the rules that are the requirements for holding it, which include *sao* and *mono imi* as two main requirements, as well as factors that must be present in holding a *matsuri*: *shinchi, shinya, kamiwaza, sekku,* and *saijitsu*. Typically, the ceremony performed in accordance with the first meaning is solemn and simple, with family members gathering in the village at one of the family's matsuri, such as the *Mune-Age matsuri*, *hoji* or *O-Bon matsuri*, and *Ido no Kami Sama*, which is a ceremony to invite the well god and is held because the family is experiencing difficulties due to the declining family business. The above-mentioned matsuri are typically held in the village by members of the community a particular topic.

However, with the tiny family form and scattered living, the execution of *matsuri* with the first meaning is becoming increasingly rare in Japanese families, particularly among those living in large cities. The second purpose of holding matsuri today is for entertainment. This sort of *matsuri* is gaining popularity in large cities and villages, and it is attended by Japanese residents as well as specific groups that live near temples. However, Kunio Yanagita stated that *matsuri*, which means "entertainment," still has a

ceremonial component because pennants are still raised as a replacement, which means "a ladder where the gods go up and down during the *matsuri*."

The presence of a group of spectators who enliven the matsuri is what distinguishes it from other forms of entertainment. According to Kunio Yanagita, the group of spectators who come to enliven the matsuri do not pray, but rather participate as spectators. They only perceive the beauty of the decorations and matsuri equipment on display in the *matsuri* holding area.

Matsuri is no longer held by blood relatives and is not held at night; instead, *matsuri* is conducted during the day by specific groups that are not linked by blood or have no connection. One of the *matsuri* events with the connotation of amusement is the execution of the Gion *matsuri*, which is the largest summer *matsuri* in Gion, a part of Kyoto, and was traditionally held only by the imperial family or noble families. With the shift in society's structure from one based on agricultural products to one based on diverse sorts of work, the upper class of Japanese society is no longer responsible for the implementation of the Gion *matsuri*. The Gion *matsuri* has evolved into an urban *matsuri*, organized by a group of traders.

Conclusion

Based on the findings of the intertextuality debate in Kitaro's instrumental music piece *Matsuri*, it is possible to conclude that the text included in Matsuri is separated into two parts: (1) verbal text and (2) visual text. The vocal text of the musical piece Matsuri can be described as written text from the album title *Kojiki*, which was inspired by an ancient myth book in Japan's Shinto religion. In the visual text, it is described as (1) object text, which includes the character, Kitaro himself, and (2) art text, which includes musical instruments and Kitaro's expression when performing music.

The verbal and visual text contained in the instrumental music piece titled *Matsuri* are the product of a transformation process from many texts, and matsuri has a very important meaning in the lives of Japanese society and culture. *Matsuri* is held as a human

desire to seek protection and blessings from the gods, but it is also used as a forum for people of the community to come to know and converse with one another. *Matsuri*, particularly for young people, is used as an opportunity to prepare them to enter society. This means that by participating in the activity, young people can build their own identities within a group setting. *Matsuri* implementation modifications are the result of changes in societal structure and the influence of modernization in Japanese society. However, the adoption of matsuri, which is still held by the Japanese people, demonstrates that the Japanese people place a high value on religious traditions. This matsuri is yet another face concealed in modern Japan.

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