

PROTEKSI ISI LAPORAN AKHIR PENELITIAN

Dilarang menyalin, menyimpan, memperbanyak sebagian atau seluruh isi laporan ini dalam bentuk apapun kecuali oleh peneliti dan pengelola administrasi penelitian

LAPORAN AKHIR PENELITIAN TAHUN TUNGGAL

ID Proposal: e9444e9a-bd5a-4fdd-af3b-be0fb45fc48d
Laporan Akhir Penelitian: tahun ke-1 dari 1 tahun

1. IDENTITAS PENELITIAN

A. JUDUL PENELITIAN

Analisis Komparatif Budaya Minum Teh Chanoyu dan Teh Patehan

B. BIDANG, TEMA, TOPIK, DAN RUMPUN BIDANG ILMU

Bidang Fokus RIRN / Bidang Unggulan Perguruan Tinggi	Tema	Topik (jika ada)	Rumpun Bidang Ilmu
Sosial Humaniora, Seni Budaya, Pendidikan Desk Study Dalam Negeri	Pembangunan dan penguatan sosial budaya	Identitas, mobilitas, diversity, dan multikulturalisme	Kajian Budaya

C. KATEGORI, SKEMA, SBK, TARGET TKT DAN LAMA PENELITIAN

Kategori (Kompetitif Nasional/ Desentralisasi/ Penugasan)	Skema Penelitian	Strata (Dasar/ Terapan/ Pengembangan)	SBK (Dasar, Terapan, Pengembangan)	Target Akhir TKT	Lama Penelitian (Tahun)
Penelitian Kompetitif Nasional	Penelitian Dosen Pemula	SBK Riset Pembinaan/Kapasitas	SBK Riset Pembinaan/Kapasitas	3	1

2. IDENTITAS PENGUSUL

Nama, Peran	Perguruan Tinggi/ Institusi	Program Studi/ Bagian	Bidang Tugas	ID Sinta	H-Index
TETI INDRIATI KASTUTI Ketua Pengusul	Universitas Teknologi Yogyakarta	Bahasa Jepang		6153449	0
CHRISTINE DIAN PERMATA SARI M.Hum Anggota Pengusul 1	Universitas Teknologi Yogyakarta	Bahasa Jepang	Membantu ketua dalam observasi lapangan, mengumpulkan data dari informan, dan menganalisis data	6698474	0

3. MITRA KERJASAMA PENELITIAN (JIKA ADA)

Pelaksanaan penelitian dapat melibatkan mitra kerjasama, yaitu mitra kerjasama dalam melaksanakan penelitian, mitra sebagai calon pengguna hasil penelitian, atau mitra investor

Mitra	Nama Mitra
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4. LUARAN DAN TARGET CAPAIAN

Luaran Wajib

Tahun Luaran	Jenis Luaran	Status target capaian (<i>accepted, published, terdaftar atau granted, atau status lainnya</i>)	Keterangan (<i>url dan nama jurnal, penerbit, url paten, keterangan sejenis lainnya</i>)
1	Artikel di Jurnal Nasional terakreditasi peringkat 1-6	Accepted	Izumi: Jurnal Bahasa, Sastra dan Budaya Jepang

Luaran Tambahan

Tahun Luaran	Jenis Luaran	Status target capaian (<i>accepted, published, terdaftar atau granted, atau status lainnya</i>)	Keterangan (<i>url dan nama jurnal, penerbit, url paten, keterangan sejenis lainnya</i>)
1	Artikel pada Conference/Seminar Internasional di Pengindeks Bereputasi	Terbit dalam Prosiding	International Conference on Japanese Language and Culture

5. ANGGARAN

Rencana anggaran biaya penelitian mengacu pada PMK yang berlaku dengan besaran minimum dan maksimum sebagaimana diatur pada buku Panduan Penelitian dan Pengabdian kepada Masyarakat Edisi 12.

Total RAB 1 Tahun Rp. 19,120,000

Tahun 1 Total Rp. 19,120,000

Jenis Pembelanjaan	Item	Satuan	Vol.	Biaya Satuan	Total
Analisis Data	HR Pengolah Data	P (penelitian)	1	250,000	250,000
Analisis Data	Transport Lokal	OK (kali)	4	50,000	200,000
Bahan	ATK	Paket	1	2,395,000	2,395,000
Bahan	Bahan Penelitian (Habis Pakai)	Unit	1	3,000,000	3,000,000
Bahan	Barang Persediaan	Unit	1	8,125,000	8,125,000
Pelaporan, Luaran Wajib, dan Luaran Tambahan	HR Sekretariat/Administrasi Peneliti	OB	1	100,000	100,000
Pelaporan, Luaran Wajib, dan Luaran Tambahan	Uang harian rapat di dalam kantor	OH	1	100,000	100,000
Pelaporan, Luaran Wajib, dan Luaran Tambahan	Biaya konsumsi rapat	OH	1	100,000	100,000
Pelaporan, Luaran Wajib, dan Luaran Tambahan	Biaya seminar nasional	Paket	1	1,000,000	1,000,000
Pelaporan, Luaran Wajib, dan Luaran Tambahan	Biaya Publikasi artikel di Jurnal Nasional	Paket	1	1,000,000	1,000,000
Pengumpulan Data	FGD persiapan penelitian	Paket	1	250,000	250,000
Pengumpulan Data	HR Pembantu Peneliti	OJ	1	500,000	500,000
Pengumpulan Data	HR Sekretariat/Administrasi	OB	1	500,000	500,000

Jenis Pembelanjaan	Item	Satuan	Vol.	Biaya Satuan	Total
	Peneliti				
Pengumpulan Data	Biaya konsumsi	OH	1	300,000	300,000
Sewa Peralatan	Peralatan penelitian	Unit	1	1,000,000	1,000,000
Sewa Peralatan	Transport penelitian	OK (kali)	3	100,000	300,000

6. HASIL PENELITIAN

A. RINGKASAN: Tuliskan secara ringkas latar belakang penelitian, tujuan dan tahapan metode penelitian, luaran yang ditargetkan, serta uraian TKT penelitian.

1. Latar Belakang

Teh menjadi salah satu minuman yang paling disukai oleh masyarakat Indonesia. Meskipun begitu, faktanya masih banyak orang Indonesia yang kurang memahami teh secara keseluruhan. Menyeduh teh tampak seperti sesuatu yang sangat sederhana, cukup menyeduh dengan air panas. Di balik yang terlihat sederhana ini, sebenarnya terdapat hal yang harus diperhatikan. Ada banyak cara minum teh yang khas di berbagai negara, bahkan di Indonesia pun ada teh yang khas dari beberapa daerah. Namun, yang bisa dikatakan sebagai upacara minum teh dengan upacara dan tata cara yang cukup panjang adalah chanoyu dari Jepang. Chanoyu sering juga disebut chado (the way of tea) memiliki arti hot water for tea. Sen Rikyu, yang pertama dan paling terkenal dari semua master teh, menyempurnakan estetika teh yang tenang yang disebut "wabi" berdasarkan ketenangan, harmoni, kesederhanaan, dan rasa hormat terhadap semua hal. Indonesia dikenal dunia sebagai salah satu negara penghasil daun teh untuk industri. Meskipun demikian, bukan berarti Indonesia tidak memiliki budaya minum teh berkelas ala negara Eropa Timur maupun Asia Timur. Bumi Nusantara juga memiliki budaya minum teh patehan, upacara minum teh harian di Keraton Yogyakarta oleh Sri Sultan Hamengku Buwono. Saat ini patehan memang masih berlangsung di lingkup Keraton Yogyakarta dan di hotel Royal Ambarrukmo Yogyakarta. Namun setidaknya itu bisa menjadi salah satu bukti teh Indonesia juga memiliki kekhasan tersendiri. Tidak lagi semata demi keperluan industri. Fenomena ini mendorong peneliti untuk menggali lebih dalam lagi teh patehan berdasarkan pengalaman peneliti selama 1 tahun belajar chanoyu di Urasenke Kyoto.

Dibandingkan dengan studi-studi sebelumnya, studi ini berfokus pada perbandingan porsi teh dalam chanoyu dan keraton Yogyakarta. Peneliti bermaksud untuk mendeskripsikan: (a) perbandingan bahan dan peralatan teh yang digunakan dalam upacara penyajian teh Chanoyu dan teh di Keraton Yogyakarta, (b) perbandingan filosofi yang terkandung dalam teh Chanoyu dan teh di Keraton Yogyakarta, (c) perbandingan prosedur presentasi mereka. Upacara penyajian ini perlu digali dengan tujuan untuk membandingkan nilai-nilai budaya antara Jepang dan Indonesia, khususnya penyajian teh di Keraton Yogyakarta yang hingga saat ini belum ada yang meneliti penyajian teh di Keraton Yogyakarta, sehingga mendapat persilangan. pemahaman budaya antara Indonesia dan Jepang. Secara teoritis, penelitian ini dapat memberikan kontribusi pengembangan budaya pada penyajian teh baik di Cchanoyu maupun keraton Yogyakarta. Hal ini dapat dijadikan acuan untuk melakukan penelitian selanjutnya. Lebih lanjut, hasil penelitian ini dapat memberikan informasi pembelajaran bagi pembaca dan penulis tentang tata cara penyajian teh dalam chanoyu dan keraton Yogyakarta.

2. Metode

Pendekatan penelitian ini adalah deskriptif kualitatif. Karena untuk memahami fenomena secara menyeluruh tentunya harus memahami segenap konteks dan melakukan analisa yang holistik, penjabarannya dengan deskriptif. Teknik pengumpulan data dengan studi pustaka, observasi, wawancara, dokumentasi, dan teknik analisa data menggunakan

triagulasi.

3. Hasil Analisis

Teh yang digunakan dalam chanoyu, berupa tepung bubuk berwarna hijau asli hanya dari daun teh yang disebut maccha, terbagi dalam dua jenis teh yaitu koicha dan usucha, sedangkan teh yang digunakan dalam penyajian teh di keraton Yogyakarta berupa serbuk teh yang dicampur dengan melati. Peralatan chanoyu, tuan rumah harus memberikan pertimbangan khusus dalam menyatukan peralatan yang akan mencerminkan ide tema tersebut. Bagian dari kesenangan bagi para tamu adalah untuk merenungkan tema apa yang telah dipilih tuan rumah. Misalnya, jika gathering diadakan di musim panas, tuan rumah mungkin ingin menyarankan kesejukan.

Peralatan yang dipakai saat penyajian di keraton Yogyakarta dikenal dengan nama rampadan. Perlengkapan minum teh di keraton Yogyakarta disiapkan sesuai pranata atau aturan sehingga Sultan, kerabat, Abdi Dalem, maupun tamu undangan yang hadir menggunakan peralatan minum yang berbeda-beda.

Empat prinsip chanoyu adalah wa (harmoni), kei (hormat), sei (kemurnian), dan jaku (harmoni). Keharmonisan terlihat dalam interaksi antar peserta, serta antara peralatan dan musim. Rasa hormat antara tuan rumah dan tamu, dan antara tamu itu sendiri, adalah penting. Kemurnian dari hati diperluas ke semua yang hadir dan hingga peralatan. Sifat pengabdian para Abdi Dalem merupakan sebuah pengabdian total, artinya tidak pernah menghitung berapa banyak waktu yang dicurahkan kepada Sultan dan apa yang diminta kepada dia. Abdi Dalem merasa lunas dalam hidupnya apabila salah satu anak mereka bisa menggantikannya. Saat Abdi Dalem menyajikan teh semata-mata bentuk sebuah pengabdian kepada Sultan.

Dalam chanoyu, tuan rumah membuat semangkuk teh menggunakan serangkaian gerakan yang ditentukan yang disebut temae di depan para tamu. Dalam seni pertunjukan Jepang, kata (bentuk yang ditentukan sebelumnya) itu penting. Temae bisa dianggap bentuk seperti dalam seni bela diri. Tuan rumah mulai dengan menenangkan hati dan pikirannya dengan berfokus pada pernapasan. Tuan rumah kemudian melakukan serangkaian gerakan yang mengalir secara alami dan halus dari pembersihan pembukaan ke pelayanan, dan akhirnya penutupan. Tata cara pembuatan teh merupakan salah satu bentuk keramahan. Penyajian teh di keraton Yogyakarta diawali dari menyiapkan perapian dan menimba air dari sumur Nyai Jalatunda. Terdapat sepasang sumur di dalam dapur Patehan yang dimanfaatkan untuk memenuhi kebutuhan membuat minuman. Sumur Nyai Jalatunda di sisi barat yang dimanfaatkan khusus untuk membuat minuman, sedangkan sumur Kiai Jalatunda di sisi timur dimanfaatkan untuk kegiatan mencuci. Disamping membuat teh, Abdi Dalem Patehan menyiapkan pula segala perlengkapannya dan minuman tambahan. Semua ini dibawa oleh para Abdi Dalem Keparak yang bertugas membawa teh yang sudah siap disajikan ke Gedhong Prabayeksa. Begitu pun Abdi Dalem Keparak bertugas membawa teh yang sudah harus diganti dengan yang baru dari Gedhong Prabayeksa ke Gedhong Patehan. Jumlah Abdi Dalem Keparak yaitu 5 orang disesuaikan dengan kebutuhannya.

4. Kesimpulan

Teh yang digunakan pada chanoyu adalah teh berupa tepung bubuk hijau dinamakan maccha, asli dari pucuk daun teh tidak dicampur dengan bahan lain. Sedangkan dalam lingkungan Keraton Yogyakarta menggunakan teh serbuk 2 Tang yang diseduh. Teh 2 Tang bahannya berasal dari daun teh yang dicampur melati. Peralatan yang digunakan pada chanoyu pada saat melakukan prosedur penyajian, tuan rumah bebas memilih peralatan disesuaikan dengan musim dan tamu yang hadir. Peralatan yang digunakan di lingkungan Keraton Yogyakarta, rampadan (perlengkapan teh) sudah ditentukan turun temurun.

Filosofi yang terkandung dalam chanoyu adalah empat prinsip wa (harmoni), kei (hormat), sei (kemurnian), dan jaku (harmoni). Keharmonisan terlihat dalam interaksi antar peserta, serta antara peralatan dan musim. Dalam lingkungan Keraton Yogyakarta penyajian teh semata-mata bentuk pengabdian Abdi Dalem terhadap Raja. Abdi Dalem Reso bertugas menyiapkan minuman yang rutin dilakukan pada pukul 6 pagi dan 11 siang. Sifat pengabdian total, artinya tidak pernah menghitung berapa banyak waktu yang

dicurahkan kepada Raja dan apa yang diminta kepada dia.

Prosedur penyajian memiliki kesamaan baik dari prosedur chanoyu maupun penyajian di lingkungan Keraton Yogyakarta. Dalam prosedur penyajian masing-masing memiliki gerakan yang teratur, urutan dan budaya hormat.

B. KATA KUNCI: Tuliskan maksimal 5 kata kunci.

budaya, chanoyu, patehan, keraton

Pengisian poin C sampai dengan poin H mengikuti template berikut dan tidak dibatasi jumlah kata atau halaman namun disarankan ringkas mungkin. Dilarang menghapus/modifikasi template ataupun menghapus penjelasan di setiap poin.

C. HASIL PELAKSANAAN PENELITIAN: Tuliskan secara ringkas hasil pelaksanaan penelitian yang telah dicapai sesuai tahun pelaksanaan penelitian. Penyajian dapat berupa data, hasil analisis, dan capaian luaran (wajib dan atau tambahan). Seluruh hasil atau capaian yang dilaporkan harus berkaitan dengan tahapan pelaksanaan penelitian sebagaimana direncanakan pada proposal. Penyajian data dapat berupa gambar, tabel, grafik, dan sejenisnya, serta analisis didukung dengan sumber pustaka primer yang relevan dan terkini.

Pengisian poin C sampai dengan poin H mengikuti template berikut dan tidak dibatasi jumlah kata atau halaman namun disarankan ringkas mungkin. Dilarang menghapus/memodifikasi template ataupun menghapus penjelasan di setiap poin.

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Studi Komparatif Chanoyu dan Penyajian Teh di Lingkungan Keraton Yogyakarta

3. Hasil Analisis

Upacara, adat istiadat, dan ritual yang berkembang seputar praktik minum teh merupakan bagian integral dari kehidupan dan budaya masyarakat. Dalam cara minum teh, diharapkan menjadi alami dan santai, secara mental, dan fisik; artinya, bertujuan memiliki penampilan yang alami. Mulailah dengan mencoba cara duduk seperti yang biasa Anda lakukan. Anda seharusnya tidak memaksakan diri untuk duduk dengan kaku, atau terlihat malas. Ini bisa digambarkan sebagai 'duduk santai'. Pelatihan Chanoyu dimulai dengan warigeiko, atau "latihan yang dibagi" dari elemen dasar (Soshitsu Sen XVI, 2010).

3.1 *Matcha* sebagai teh yang digunakan dalam *chanoyu*

Matcha awalnya dibawa dari Tiongkok oleh para biksu sekitar abad ke-12 dan diminum untuk membantu mereka tetap terjaga selama meditasi. Selain minuman yang sebenarnya, rasa *matcha* sangat populer di Jepang, dan reputasinya telah menyebar secara internasional sebagai produk kesehatan (Britain, 2010). Warna hijau segar dan rasa unik berasal dari daun teh yang belum difermentasi, dioksidasi, dibumbui, atau dihisap. Ini adalah bentuk teh paling murni yang bisa Anda minum. Hanya 100% daun teh murni. Dalam *chanoyu*, *matcha* tersedia dalam dua jenis: *koicha* (teh kental), dan *usucha* (teh encer). Setiap tamu akan menerima mangkuk mereka sendiri ketika disajikan *usucha*, tetapi mangkuk tersebut dibagi antara tamu dalam kasus *koicha*. Berbagi teh kental adalah inti dari pertemuan teh formal.

- a. *Koicha* - Teh kental: Teh kental disajikan pada pertemuan teh formal. Lebih mirip pasta atau ramuan krim. Inilah inti dari *chanoyu*.
- b. *Usucha* - Teh encer: Ini adalah cara minum *matcha* yang paling umum. Ini adalah teh utama yang disajikan di sebagian besar pertemuan informal.



Gambar 1. Maccha

3.2 Tang, teh yang digunakan dalam penyajian teh di keraton Yogyakarta

Pabrik teh "2 Tang" atau CV. Industri Teh Duta Jawa yang dahulu bernama Teh Tunggal Naga berdiri pada tahun 1952 dalam bentuk perseorangan. Pemiliknya adalah Sis Pramono yang bertindak sebagai direktur utama dan sebagai direktornya adalah bapak Handoko. Pada saat berdiri, lokasi pabrik berada di Jalan Raya Barat 5 Adiwerna Tegal Jawa Tengah Indonesia. Kemudian lokasinya dipindahkan ke jalan tol Tembok Banjaran Selatan, Adiwerna Tegal. Nama berubah dari PT. Dragon Stump ke CV. Industri Teh Duta Jawa pada tahun 2010. Jenis produk yang diproduksi oleh CV. Industri Teh Duta Jawa adalah teh aromatik. Awalnya diproduksi dua macam, yaitu merek Tang dan merek Djumput. Proses produksi tersebut belum pernah digunakan oleh mesin tersebut pada saat itu. Itu menggunakan dapur yang disebut Cubung. Cubung digunakan sebagai pengering dengan bahan bakar arang. Bahan yang digunakan oleh pabrik 2 Tang dalam proses produksinya adalah teh hijau, bunga Melati dan bunga Gambir.



Gambar. 2 teh 2 Tang

3.3 Peralatan (chadogu)

Pertemuan teh didasarkan pada tema tertentu. Tuan rumah harus memberikan pertimbangan khusus dalam menyatukan peralatan yang akan mencerminkan ide tema tersebut. Bagian dari kesenangan bagi para tamu adalah untuk merenungkan tema apa yang telah dipilih tuan rumah. Misalnya, jika gathering diadakan di musim panas, tuan rumah mungkin ingin menyarankan kesejukan. Memilih mangkuk teh yang dangkal dan sendok teh dengan nama seperti "embun" dapat membantu para tamu merasa sejuk. Pertemuan formal cenderung lebih tenang di alam, sehingga temanya mungkin lebih kompleks untuk memungkinkan para tamu meluangkan waktu mereka merenungkan maknanya sepanjang hari. Pertemuan informal lebih langsung dan menunjukkan hati yang puitis dan ceria. Penyelenggara menyatukan berbagai peralatan yang berbeda dalam bentuk, ukuran, warna, dan bahan untuk mencoba dan menciptakan harmoni yang sempurna. Kebanyakan dari mereka adalah teh yang dibuat dengan peralatan tradisional.. Peralatan yang digunakan untuk pertemuan musim panas (Soei, 2016).



Gambar 3. Chadogu (Peralatan *chanoyu*)

Tabel1. Keterangan alat yang digunakan dalam *chanoyu*

No	Japanese	English
1	Kama	Kettle
2	Furo	Brazier
3	Mizusashi	Water container
4	Natsume	Tea container
5	Chawan	Tea bowl
6	Chashaku	Tea scoop
7	Chasen	Whisk
8	Hishaku	Ladle
9	Futaoki	Lid rest
10	Kensui	Rinse water receptacle

Gambar 3. Chadogu (Peralatan *chanoyu*)

3.4 Perlengkapan (Rampadan/perlengkapan minum teh Keraton Yogyakarta)

Pada hari-hari tertentu misalnya upacara siraman pusaka, upacara ngabekten, peralatan minum teh dikeluarkan. Beberapa peralatan seperti nampan, teko, cangkir, cawan, sendok mulai dikeluarkan dari tempat penyimpanan. Termasuk juga satu set rampadan (perlengkapan minum) teh khusus untuk Sultan. Sebelum digunakan, peralatan ini dibersihkan terlebih dahulu, Saat membersihkan peralatan untuk Sultan harus menggunakan air hangat. Semua peralatan dikeringkan terlebih dahulu kemudian di lap. Setelah upacara selesai, peralatan harus dikembalikan ke gedhong Purayakara.

Perlengkapan minum teh Ngabekten di keraton Yogyakarta disiapkan sesuai pranatan atau aturan sehingga Sultan, kerabat, Abdi Dalaem, maupun tamu undangan yang hadir menggunakan peralatan minum yang berbeda-beda.

Sultan (a)

Satu set rampadan khusus untuk Sultan terdiri atas nampan emas, satu set teko dengan motif bunga, set cangkir keramik warna merah muda dengan gambar wajah Sri Sultan Hamengku Buwono VII, dan sendok emas.

Ratu (a)

Nampan emas, teko keramik motif bunga, set cangkir berwarna merah muda dengan gambar wajah ratu Sri Sultan Hamengku Buwono VII, dan sendok emas.

Putra-putri Sultan (b)

Sebelum dan sesudah menikah, perlengkapan minum putra dalem memiliki perbedaan. Saat belum menikah dan masih bergelar Gusti, perlengkapan minumannya terdiri atas nampan perak, teko keramik motif bunga dengan gagang perak, set cangkir berwarna merah muda, dan sendok perak. Ketika sudah menikah dan bergelar Kanjeng Gusti, maka perlengkapan minumannya menjadi nampan emas, teko motif bunga dengan gagang emas, set cangkir warna merah muda tanpa gambar, dan sendok emas.

Saudara Sultan (c)

Set cangkir warna kuning dan sendok perak tanpa rampadan.

Putra mantu Sultan (d)

Set cangkir warna putih dan sendok perak tanpa rampadan.

Wayah Dalem/cucu Sultan (e)

Set cangkir warna biru dan sendok perak, tanpa rampadan.

Abdi dalem berpangkat bupati, wedana, pengulon, dan juru kunci (f)

Gambar rampadan ditunjukkan pada gambar 4.



Gambar 4. Rampadan keraton Yogyakarta

3.5 Chanoyu dan Jiwa Jepang

Empat prinsip *chanoyu* adalah *wa* (harmoni), *kei* (hormat), *sei* (kemurnian), dan *jaku* (harmoni). Keharmonisan terlihat dalam interaksi antar peserta, serta antara peralatan dan musim. Rasa hormat antara tuan rumah dan tamu, dan antara tamu itu sendiri, adalah penting. Kemurnian dari hati diperluas ke semua yang hadir dan hingga peralatan. Ini bersifat spiritual dan fisik. Ketenangan seperti yang saya sebutkan sebelumnya dapat dicapai ketika Anda memahami esensi dari tiga lainnya (Kastuti, 2018).

3.6 Pengabdian para Abdi Dalem sebagai salah satu spirit aktivitas di keraton Yogyakarta.

Upacara penyajian teh itu berawal dari tradisi minum teh harian raja-raja Keraton Yogyakarta di masa lalu. Namun, tradisi minum teh itu mulai berubah sejak masa kepemimpinan Sultan Hamengku Buwono (HB) IX. Sebab, selain menjadi Raja Keraton Yogyakarta, Sultan HB IX juga pernah menduduki sejumlah jabatan di pemerintah pusat sehingga ia lebih sering berada di Jakarta.

Sejak masa itu, tradisi minum teh di Keraton Yogyakarta mengalami perubahan. Pembuatan teh oleh para abdi dalem Patehan tetap dilakukan dua kali dalam sehari, tetapi teh yang telah jadi itu tidak lagi disajikan kepada raja. Oleh para abdi dalem Keparak, teh dan minuman lain itu dibawa ke Gedhong Prabayeksa, lalu ditinggalkan hingga tiba waktunya diganti dengan yang baru. Hingga sekarang, tradisi penyajian teh ke Gedhong Prabayeksa itu masih dipertahankan. Reso adalah sebutan Abdi Dalem yang bertugas di dapur Patehan dan dibantu oleh asisten yang dinamakan bekel. Reso Agus menceritakan bahwa beliau sudah mengabdikan selama 30 tahun lebih di dapur Patehan dimana dapur Patehan adalah dapur yang khusus membuat minuman teh. Teh yang digunakan adalah teh Tang. Berdasarkan keterangan Reso, mereka menjadi Abdi Dalem keraton Yogyakarta semata mata hanya untuk mengabdikan. Orang Jawa dalam hidupnya percaya kepada 2 dunia yaitu dunia jagad gede (besar) dan jagad cilik (kecil). Jagad cilik yang tertinggi adalah raja/Sultan, yang terendah adalah kawulo (rakyat). Antara rakyat dengan Sultan tidak terikat dengan bayar membayar akan tetapi terikat dengan perasaan dan pengabdian. Sultan mengayomi rajanya, kemudian rakyat yang merasa diayomi lalu mengabdikan. Sifat pengabdian total, artinya tidak pernah menghitung berapa banyak waktu yang dicurahkan kepada Sultan dan apa yang diminta kepada dia. Abdi Dalem merasa lunas dalam hidupnya apabila salah satu anak mereka bisa menggantikannya.

3.7 Prosedur/*temae* dalam *chanoyu*

Membuat teh dengan hormat.

Dalam *chanoyu*, tuan rumah membuat semangkuk teh menggunakan serangkaian gerakan yang ditentukan yang disebut *temae* di depan para tamu. Dalam seni pertunjukan Jepang, kata (bentuk yang ditentukan sebelumnya) itu penting. *Temae* bisa dianggap bentuk seperti dalam seni bela diri. Tuan rumah mulai dengan menenangkan hati dan pikirannya dengan berfokus pada pernapasan. Tuan rumah kemudian melakukan serangkaian gerakan yang mengalir secara alami dan halus dari pembersihan pembukaan ke pelayanan, dan akhirnya penutupan. Tata cara pembuatan teh merupakan salah satu bentuk keramahan.

Bagian tuan rumah

3.7.1 *Kiyomeru* - memurnikan

Tuan rumah membersihkan peralatan di depan para tamu. Simbolisme kemurnian adalah sangat diperlukan di *chanoyu*.

3.7.2 Pembuatan *tateru*

Untuk mangkuk *usucha*, tuan rumah menambahkan teh dalam jumlah yang tepat (sekitar 1,5–2g) dan sekitar 50–60ml air yang dipanaskan hingga suhu 90 ° C untuk membuat teh terbaik bagi para tamu.

3.7.3 Penyajian

Tuan rumah membalik mangkuk teh dua kali sehingga bagian depan mangkuk menghadap ke arah tamu.

Tuan rumah membuat teh dengan bagian depan mangkuk - terkadang diwakili oleh fitur atau pola yang menonjol - menghadapnya. Saat membuat teh, mangkuk dibalik sehingga bagian depan menghadap para tamu. Para tamu, karena kerendahan hati dan rasa hormat, berpaling dari depan untuk menghindari minum langsung dari tempat itu (Genshitsu Sen, 2004).

3.8 Persiapan penyajian teh di dapur Patehan

Proses ini diawali dengan menyiapkan perapian dan menimba air dari sumur Nyai Jalatunda. Terdapat sepasang sumur di dalam dapur Patehan yang dimanfaatkan untuk memenuhi kebutuhan membuat minuman. Sumur Nyai Jalatunda di sisi barat yang dimanfaatkan khusus untuk membuat minuman, sedangkan sumur Kiai Jalatunda di sisi timur dimanfaatkan untuk kegiatan mencuci.



Gambar 5. Sumur Kiai Jalatunda



Gambar 6. Sumur Nyai Jalatunda

Air sumur dari Nyai Jalatunda dimasak dalam ceret khusus yang terbuat dari tembaga. Ceretnya dinamakan kiai Wiji. Bahan tembaga dipilih karena dipercaya bisa menjadi penetral air sekaligus penolak bala.



Gambar 7. Ceret kiai Wiji

Setelah matang, air tersebut dipakai sebagai penyeduh teh untuk dibuat dedokan. Dedokan teh adalah seduhan teh sangat kental yang nantinya diencerkan dengan air putih saat dihidangkan. Dedokan didiamkan selama setengah jam tanpa diaduk. Setelah siap, setengah dari dedokan dipindahkan ke sebuah teko khusus untuk raja/Sultan. Separuh sisanya akan diberikan kepada Abdi Dalem Keparak yang bertugas sebagai icip-icip atau pencicip. Jika masih tinggalan dari Keparak, kelebihan itu akan diminum oleh Abdi Dalem Patehan. Tujuan dari icip-icip untuk memastikan bahwa minuman teh aman dihidangkan kepada raja/Sultan. Ini sebagai bukti pengabdian dari seorang Abdi Dalem kepada Sultan. Selama proses meracik minuman untuk Sultan, Abdi Dalem yang bertugas diharuskan mengenakan samir. Samir menandakan Abdi Dalem yang sedang bertugas. Samir merupakan kelengkapan busana Abdi Dalem Keraton Yogyakarta. Berbentuk menyerupai pita atau selempang kecil dengan hiasan gombyok di kedua sisi. Sekilas samir hanya berfungsi sebagai aksesoris semata, namun samir merupakan kelengkapan yang sangat penting dan tidak sembarang orang boleh memakainya. Di Keraton Yogyakarta, samir adalah tanda, bahwa Abdi Dalem yang memakainya sedang menjalankan tugas, atau disebut ayahan. Tugas itu dapat berupa tugas di dalam lingkungan keraton seperti membawa pusaka, membawa makanan untuk Sultan, memberi sesaji, menabuh gamelan, ataupun ketika mengajar dalam forum resmi keraton. Juga ketika menjalankan tugas di luar lingkungan keraton, seperti menjadi utusan dalam upacara Labuhan atau Garebeg. Selain sebagai tanda tugas, samir juga menunjukkan perbedaan dalam jenjang kepangkatan Abdi Dalem. Samir dibedakan berdasar pangkat yang dimiliki Abdi Dalem yang mengenakannya. Bahan dasar samir adalah kain cindhe motif putih hitam dengan dasar warna merah, atau sering disebut cindhe bang-bangan. Kain cindhe, disebut juga cindai atau patola, merupakan nama kain sutra dibuat menggunakan teknik tenun ikat ganda.

Disamping membuat teh, Abdi Dalem Patehan menyiapkan pula segala perlengkapann dan minuman tambahan. Semua ini dibawa oleh para Abdi Dalem Keparak yang bertugas membawa teh yang sudah siap disajikan ke Gedhong Prabayeksa. Begitu pun Abdi Dalem Keparak bertugas membawa teh yang sudah harus diganti dengan yang baru dari Gedhong Prabayeksa ke Gedhong Patehan. Jumlah Abdi Dalem Keparak yaitu 5 orang disesuaikan dengan kebutuhannya.

Prosesi penyajian teh di dapur Patehan oleh Abdi Dalem Reso



Gambar 8 (a-i) Proses penyajian

Penjelasan prosesi penyajian teh di dapur Patehan oleh Abdi Dalem Reso

- a. Nampan pertama: masukkan teh cap Tang ke guchi dan teko dengan takaran sendok. Teh yang di teko untuk teh yang disaring sedangkan di guchi untuk teh tubruk.
- b. Masukkan air panas ke teko dan guchi biarkan beberapa saat sampai jadi.
- c. Nampan kedua, masukkan gula ke poci kecil dan kopi ke poci besar. Masukkan air panas ke poci yang terisi kopi. Persediaan gula dengan tujuan memudahkan bagi yang minum apabila ingin menambah rasa manis baik teh maupun kopi.
- d. Nampan satu dipindahkan ke meja hidangan untuk disaring setelah teh jadi.
- e. Hormat sebelum melakukan penyaringan teh.
- f. Reso menyaring teh.
- g. Reso memindahkan kopi dan gula ke meja hidangan.
- h. Nampan satu berisi guchi dan poci kecil yang berisi teh sudah disaring
- i. Nampan satu dan nampan dua ditutup dengan kain. Untuk warna kain penutup tidak ada aturan. Hidangan teh di meja sudah siap diambil para Abdi Dalem Keparak.

Prosesi pengambilan hidangan teh dan pergantian teh dari gedhong Prabayeksa



a



b



c



d



e



f



g



h



i



t



l



l



m



n



o



p



q



r



s



t



u

Figure 9. (a – u) Procession of tea delivery from Patehan kitchen.

Penjelasan prosesi pengambilan hidangan teh dan pergantian teh dari gedhong Prabayeksa

- a. Abdi Dalem Keparak membawa perlengkapan sajian teh dari gedhong Prabayeka ke gedhong Patehan untuk ditukar dengan yang baru.
- b. Salah Abdi Dalem Keparak yang bertugas membayu payung dengan tujuan agar sajian teh untuk Sultan sampai dengan selamat.
- c. Abdi Dalem Keparak menghormat sebagai bentuk penghormatan.
- d. Menunggu para Abdi Dalem Reso dan Bekel yang akan mengganti sajian teh yang baru. Abdi Dalem Keparak icip-icip teh yang akan mereka bawa ke gedhong Prabayeksa untuk dipastikan bahwa teh aman diminum. Ini sebagai tanda bentuk pengabdian Abdi Dalem terhadap Sultan. Apabila teh tidak aman diminum maka yang merasakannya adalah para Abdi Dalem.
- e. Reso dan Bekel menukar perlengkapan diawali dari membuka penutup sajian teh.
- f. Melakukan penghormatan.
- g. Menukar air dari poci tembikar ke Kiai Lemuk.
- h. Mengganti nampan 1 yang berisi teh tubruk dan teh saring dengan yang baru. Teh tubruk disediakan apabila teh saring dirasa kurang kental.
- i. Melakukan penghormatan
- j. Mengganti nampan 2 dengan yang baru
- k. Menutup nampan dengan kain yang baru
- l. Memeriksa kelengkapan dan urutan perlengkapan
- m. Urutan pertama adalah Kiai Klemuk yang berisi air mentah.
- n. Urutan kedua adalah Nampan 1 yang berisi teh tubruk dan teh saring
- o. Urutan ketiga adalah nampan 2 yang berisi gula dan kopi, dan yang terakhir ceret yang berisi air matang.
- p. Abdi Dalem Keparak siap membawa perlengkapan ke gedhong Prabayeksa diawali dengan penghormatan.
- q. Urutan pertama dari Kiai Klemuk
- r. Terakhir ceret
- s. Keluar dari gedhong
- t. t. - u Menuju gedhong Prabayeksa

4. Kesimpulan

4.1 Teh yang digunakan pada chanoyu adalah teh bubuk hijau dinamakan maccha, asli dari pucuk daun teh tidak dicampur dengan bahan lain. Sedangkan dalam lingkungan Keraton Yogyakarta menggunakan teh serbuk 2 Tang yang diseduh. Teh 2 Tang bahannya berasal dari daun teh yang dicampur melati. Peralatan yang digunakan pada chanoyu pada saat melakukan prosedur penyajian, tuan rumah bebas memilih peralatan disesuaikan dengan musim dan tamu yang hadir. Peralatan yang digunakan di lingkungan Keraton Yogyakarta, rampadan (perlengkapan teh) sudah ditentukan turun temurun.

4.2 Filosofi yang terkandung dalam chanoyu adalah empat prinsip wa (harmoni), kei (hormat), sei (kemurnian), dan jaku (harmoni). Keharmonisan terlihat dalam interaksi antar peserta, serta antara peralatan dan musim. Dalam lingkungan Keraton Yogyakarta penyajian teh semata-mata bentuk pengabdian Abdi Dalem terhadap Raja. Abdi Dalem Reso bertugas menyiapkan minuman yang rutin dilakukan pada pukul 6 pagi dan 11 siang. Sifat pengabdiannya total, artinya tidak pernah menghitung berapa banyak waktu yang dicurahkan kepada Raja dan apa yang diminta kepada dia

4.3 Prosedur penyajian memiliki kesamaan baik dari prosedur chanoyu maupun penyajian di lingkungan Keraton Yogyakarta. Dalam prosedur penyajian masing-masing memiliki gerakan yang teratur, urutan dan budaya hormat.

Analisis Pembentukan Identitas Diri pada Mahasiswa Diploma 3 Bahasa Jepang Universitas Teknologi Yogyakarta Melalui Pembelajaran Chanoyu

4. Hasil Analisis

4.1 Semua untuk Wa / Harmoni

Empat prinsip chanoyu adalah wa (harmoni), kei (hormat), sei (kemurnian) dan jaku (ketenangan). "Harmoni" menjadi yang paling diperjuangkan. Ekspresi harmoni ditemukan di semua aspek chanoyu. Antara tuan rumah dan tamu, tamu, dan tamu, dengan alam, perkakas, dan daftarnya terus berlanjut. Menciptakan suasana di mana setiap orang bisa merasakan keharmonisan merupakan tantangan. Memilih tema, mengumpulkan peralatan untuk merefleksikan ide tema, tata krama yang terlibat dalam pergerakan antara semua pihak berkontribusi pada tujuan ini. Semuanya harus dilihat secara keseluruhan. Anda mungkin berpikir bahwa satu potongan itu sempurna, tetapi ketika Anda melihatnya kontras dengan bagian lain Anda mengenali kesalahan Anda. Harmoni (wa) harus dihargai. Kebijakan yang diungkapkan di sana adalah bahwa kedamaian sejati terwujud ketika setiap orang, dalam memainkan perannya secara keseluruhan, bertindak dalam semangat harmoni yang damai. Semangat adalah dasar masyarakat manusia yang sehat. Untuk mengapresiasi beberapa seluk-beluk harmoni dalam teh membutuhkan waktu bertahun-tahun belajar dan berlatih (Soei,

2016).

4.2 Berhati-hatilah dengan tamu lainnya.

4.2.1 Buatlah semangkuk teh yang memuaskan. Ungkapan itu hanya mengatakan untuk membuat semangkuk teh yang enak untuk diminum. Namun, teh yang hanya sedap dipandang saja belum cukup untuk membuatnya benar-benar memuaskan. Meskipun tuan rumah membeli teh terbaik yang tersedia untuk memastikan bahwa tamu akan menyukainya, jika tuan rumah tidak sepenuh hati dalam keramahannya dan hanya mencoba untuk mengesankan tamu dengan kualitas teh yang sangat baik, apakah itu akan memuaskan tamu? Komunikasi dari hati ke hati antara tuan rumah dan tamu melampaui kualitas bahan teh dan merupakan elemen terpenting dalam memuaskan tamu.

4.2.2 Para tamu berkomunikasi dengan tuan rumah melalui semangkuk teh. Para tamu berpartisipasi dengan cara yang tepat. Tamu pertama akan meletakkan semangkuk teh encer di samping tamu berikutnya, membungkuk dan berkata, "Maafkan saya untuk pergi sebelum Anda". Kemudian tamu itu meletakkan mangkuk di depannya dan membungkuk kepada tuan rumah sambil berkata, "Terima kasih untuk tehnya". Saat tamu akan menghabiskan tehnya, dia akan membuat suara menyeruput saat ia tetes dikonsumsi. Ini sebagai bentuk apresiasi kepada tuan rumah. Hubungan antara tuan rumah dan tamu dapat digambarkan sebagai salah satu memberi-dan-menerima. Tata krama dan protokolnya mungkin tampak kaku tetapi mudah dipahami jika dianggap sebagai bentuk komunikasi.

4.2.3 Para tamu menghargai teh dengan cara yang menunjukkan rasa terima kasih kepada tuan rumah.

Kansha –Respect: Memegang mangkuk dengan kedua tangan, tamu membuat sedikit hormat. Tamu kemudian minum setelah memutar mangkuk sedikit dua kali searah jarum jam.

Drinking: Para tamu biasanya minum teh dengan 3 1/2 tegukan. Semua teh di mangkuk dikonsumsi.

Haiken -Melihat peralatan: Balikkan mangkuk teh dan letakkan di atas tatami untuk melihatnya lebih dekat dari depan.

4.2.4 Tamu mengamati peralatan lebih dekat setelah minum teh. Para tamu selalu melihat lebih dekat dan mengagumi mangkuk teh dan peralatan lainnya. Ritual penghargaan ini disebut *haiken*, dan merupakan salah satu elemen yang paling menyenangkan bagi para tamu. *Haiken* dilakukan dengan rasa terima kasih kepada tuan rumah yang dengan hormat memilih peralatan tersebut khusus untuk para tamu. Pertukaran rasa syukur dan rasa hormat antara tamu dan tuan rumah memfasilitasi hubungan interaktif.

4.3 Tata cara pembuatan teh merupakan salah satu bentuk keramahan.

4.3.1 Bagian tuan rumah

Kiyomeru - memurnikan: Tuan rumah membersihkan peralatan di depan para tamu. Simbolisme kemurnian sangat diperlukan dalam chanoyu.

Tateru: Untuk mangkuk usucha, tuan rumah menambahkan teh dalam jumlah yang tepat (sekitar 1,5–2g) dan sekitar 50–60ml air yang dipanaskan hingga suhu 90 ° C untuk membuat teh terbaik bagi para tamu.

Serving: Tuan rumah membalik mangkuk teh dua kali sehingga bagian depan mangkuk menghadap ke arah tamu.

4.3.2 Menyiapkan kedai teh membuatnya hidup.

Kedai teh menjadi hidup setelah disiapkan untuk menyajikan teh. Tokonoma (ceruk) adalah titik fokus dari kedai teh. Pengaturan berubah dengan setiap pertemuan sesuai dengan tema dan musim. Peralatan yang dipilih oleh tuan rumah diatur sesuai tema (tempat tuan rumah). Setiap perkakas ditempatkan sesuai dengan pedoman yang diturunkan selama berabad-abad. Konsep ma (ruang) Jepang merupakan faktor penting di mana setiap perkakas ditempatkan untuk membantu mencapai suasana yang diinginkan. Kesederhanaan desain menonjolkan peralatan yang dipilih dan ma.

4.3.3 Latarnya membangkitkan musim dan tema pertemuan.

Pertemuan teh didasarkan pada tema tertentu. Tuan rumah harus memberikan pertimbangan khusus dalam menyatukan peralatan yang akan mencerminkan ide tema tersebut. Bagian dari kesenangan bagi para tamu adalah untuk merenungkan tema apa yang telah dipilih tuan rumah. Misalnya, jika gathering diadakan di musim panas, tuan rumah mungkin ingin menyarankan kesejukan. Memilih mangkuk teh yang dangkal dan sendok teh dengan nama seperti "embun" dapat membantu para tamu merasa sejuk. Pertemuan formal cenderung lebih tenang di alam, sehingga temanya mungkin lebih kompleks untuk memungkinkan para tamu meluangkan waktu mereka merenungkan maknanya sepanjang hari. Pertemuan informal lebih langsung dan mendemonstrasikan hati yang puitis dan ceria. Peralatan selalu dipilih sesuai dengan standar unik yang mencerminkan nilai-nilai chanoyu. Barang yang telah diturunkan dari generasi ke generasi, misalnya, sangat disukai. Transmisi masa lalu, siapa yang memiliki bidak atau di mana ia diawetkan disebut sebagai *denrai* objek. Potongan yang menunjukkan selera ahli teh dikenal sebagai *konomi-mono*. Sepuluh keluarga yang disebut "Senke Jushoku" memiliki peralatan teh yang dibuat untuk master teh agung dari tiga keluarga Sen selama lebih dari 10 generasi. Mereka telah menurunkan keterampilan mereka dan berhasil mengawetkan item yang dirancang oleh Sen Rikyu. Dengan *passage* waktu, ini menjadi dasar untuk banyak alat yang saat ini digunakan di chanoyu. Nilai perkakas muncul tidak hanya dari asal barang itu sendiri, tetapi juga dari semua orang yang menanganinya selama berabad-abad.

5. Kesimpulan

Chanoyu sebagai salah satu ajaran yang diperlukan untuk mengarungi kehidupan, juga sebagai alat mempertinggi nilai-nilai pribadi sebagai manusia. Chanoyu bercita-cita membuka mata hati. Mahasiswa Diploma 3 Bahasa Jepang UTY yang sudah melangkah kaki ke dunia chanoyu, maka harus memiliki kemauan yang kuat mencari dan memahami bagian-bagian penting yang tidak terjangkau tangan dan melangkah secara beraturan, inilah cara dan gagasan paling mendasar untuk menempa hati. berjalan dengan santai tetapi penuh kewaspadaan dan langkah-langkahnya berusaha menuntaskan penempaan jiwa. Artinya memiliki ketajaman mata yang tidak melewatkan satu kesalahan pun, terus maju tanpa ragu dan santai, dan dalam setiap langkah itu kita menatap dalam-dalam hati kita, kemudian mengasahnya.



Gambar: Mahasiswa Diploma 3 Bahasa Jepang UTY (*performance chanoyu*)

D. **STATUS LUARAN:** Tuliskan jenis, identitas dan status ketercapaian setiap luaran wajib dan luaran tambahan (jika ada) yang dijanjikan pada tahun pelaksanaan penelitian. Jenis luaran dapat berupa publikasi, perolehan kekayaan intelektual, hasil pengujian atau luaran lainnya yang telah dijanjikan pada proposal. Uraian status luaran harus didukung dengan bukti kemajuan ketercapaian luaran sesuai dengan luaran yang dijanjikan. Lengkapi isian jenis luaran yang dijanjikan serta unggah bukti dokumen ketercapaian luaran wajib dan luaran tambahan melalui Simlitabmas mengikuti format sebagaimana terlihat pada bagian isian luaran

1. Luaran Wajib:

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Bukti Luaran Wajib



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Jum, 13 Nov 07.45 (9 hari yang lalu) ☆ ↶ ⋮

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M.Pd. Teti Indriati Kastuti:

Thank you for submitting the revision of manuscript, "Comparative Study of Chanoyu Tea and Tea Serving in Yogyakarta Palace" to IZUMI. With the online journal management system that we are using, you will be able to track its progress through the editorial process by logging in to the journal web site:

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If you have any questions, please contact me. Thank you for considering this journal as a venue for your work.

Prof. Dr. Iriyanto Widisuseno, M.Hum.

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**International Conference on Japanese Studies,
Language and Education (ICJSLE) 2020**

URL: <http://conference.aspbbi.id/index.php/icisle/icisle>



Letter of Acceptance

101/PRD-ICJSLE/XI/2020

Dear Author/s: Teti Indriati Kastuti, Christine Dian Permatasari

We have reached a decision regarding your fullpaper submission to International Conference on Japanese Studies, Language and Education (ICJSLE) 2020, entitled: "**Analyze The Process of Self-Identity Forming D 3 Japanese Students Through Chanoyu Learning**",

and our decision is to: **Accept Submission**

Your submission are scheduled to be published in Proceeding of International Conference on Japanese Studies, Language and Education (ICJSLE) 2020.

Thank you for your contribution to our journal and we believe that our collaboration will help to accelerate the global knowledge creation and sharing one step further.

Best regards,

Conference Chair




Dr Urip Zaenal Fanani, M.Pd.

E. **PERAN MITRA:** Tuliskan realisasi kerjasama dan kontribusi Mitra baik *in-kind* maupun *in-cash* (jika ada). Bukti pendukung realisasi kerjasama dan realisasi kontribusi mitra dilaporkan sesuai dengan kondisi yang sebenarnya. Bukti dokumen realisasi kerjasama dengan Mitra diunggah melalui Simlitabmas mengikuti format sebagaimana terlihat pada bagian isian mitra

Tidak ada

F. **KENDALA PELAKSANAAN PENELITIAN:** Tuliskan kesulitan atau hambatan yang dihadapi selama melakukan penelitian dan mencapai luaran yang dijanjikan, termasuk penjelasan jika pelaksanaan penelitian dan luaran penelitian tidak sesuai dengan yang direncanakan atau dijanjikan.

Observasi lapangan di luar kota (Jakarta) tidak optimal karena terkendala pandemi, namun sejauh ini observasi lapangan di Bandung dan Yogyakarta sudah mendukung terhadap ketercapaian analisa.

.....
.....

G. RENCANA TINDAK LANJUT PENELITIAN: Tuliskan dan uraikan rencana tindak lanjut penelitian selanjutnya dengan melihat hasil penelitian yang telah diperoleh. Jika ada target yang belum diselesaikan pada akhir tahun pelaksanaan penelitian, pada bagian ini dapat dituliskan rencana penyelesaian target yang belum tercapai tersebut.



Berdasarkan *road map* di atas dapat disimpulkan bahwa penelitian sejak tahun 2010 membahas *chanoyu*. *Chanoyu* perlu dikembangkan sebagai dimensi budaya yang sangat dibutuhkan bagi pembelajar bahasa Jepang. *Chanoyu* tidak hanya sekedar memberikan pengetahuan bagaimana cara menyajikan teh dalam bentuk prosedur, namun di dalam *chanoyu* banyak yang bisa digali dan diimplementasikan dalam kehidupan sehari-hari, misalnya tata krama. Hospitality di Jepang pun lahir dari budaya *chanoyu*, yang kemudian sekarang diadaptasi ke segala bidang kehidupan di Jepang

Penelitian selanjutnya ingin mengembangkan tradisi minum teh yang ada di lingkungan Keraton Yogyakarta sebagai wisata budaya di Yogyakarta, sehingga tradisi minum teh ini bisa menjadi salah satu pendukung destinasi wisata Indonesia, sehingga dapat menjadi daya tarik wisatawan mancanegara.

H. DAFTAR PUSTAKA: Penyusunan Daftar Pustaka berdasarkan sistem nomor sesuai dengan urutan pengutipan. Hanya pustaka yang disitasi pada laporan akhir yang dicantumkan dalam Daftar Pustaka.

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Comparative Study of *Chanoyu* Tea and Tea Serving in Yogyakarta Palace

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Abstract

The researcher's experience of studying chanoyu for one year at Urasenke Kyoto became a stimulus to compare Chanoyu tea serving ceremony and tea serving ceremony in Yogyakarta Palace. Up to this time, the tea serving ceremony in Yogyakarta Palace has never been opened to the public, unlike the worldwide Chanoyu tea serving ceremony, a particular school has even been opened to study chanoyu. With this phenomenon, researchers are interested in examining further to compare the two tea serving ceremonies. The method used is descriptive qualitative with literature study, field observation, and interview. The results show that tea used in chanoyu was called powdered matcha, while in Yogyakarta Palace it was 2 Tang powder tea. The utensil in chanoyu is free to choose according to the guests and the season. At the same time, in Yogyakarta palace, it has become the rule and only for families in Yogyakarta Palace. The philosophical meaning of chanoyu is related to the harmony seen in the interaction between participants, as well as between utensil and seasons, while tea serving in Yogyakarta Palace begins with the service of Abdi Dalem to his king. Both of them have similarities in the presentation that must follow the patent rules.

Keywords: *Chanoyu; Palace; Tea*

1. Introduction

Tea was always a potential world conqueror. Over the last two thousand years, its empire has spread, and it has become the greatest addiction in history. As the mythical or possibly legendary Chinese, Emperor Shen Nung is said to have put it: Tea is better than wine for it leadeth not to intoxication, neither does it cause a man to say foolish things and repent thereof in his sober moment (Macfarlane, 2004). Tea means many things to many people. It has a vibrant and intriguing history and can be considered to be a plant, an agricultural product, a beverage, a meal service or a pastime. Tea has been both the focus of colonization and the subject of revolutions. Tea is closely connected with the ancient and modern history of world trade and

travel. Tea as a commodity and a tradition can be transported from one culture to another and through adaptation transformed from the traditions of one culture to the heritage of another (Prof. Lee Jolliffe, 2007).

Tea is one of the most favourite drinks for Indonesian people. Even so, many Indonesian people do not understand tea for the whole. Brewing tea seems like a straightforward thing, brew it with hot water. Behind this simple thing, some things must be considered. Tea is so special. Even though it comes from China, it can melt and becomes a country's culture when it is brought to another country. Thus, it creates many tea cultures in each country. Tea can belong to those countries, adapt to the people customs, and create various tea-

drinking cultures. There are a lot of different ways to drink tea in various countries, even in Indonesia, there is the tea that typically belongs to several regions. Tea drinking habits differ from one region to the next, and Indonesia does not have elaborate tea ceremonies such as in China or Japan. Different regions have different tea-related habits and customs (Santhi, 2016). However, what can be said to be a tea ceremony with a relatively long ceremony, and the procedure is *Chanoyu* from Japan.

Chanoyu is often called *Chado* (the way of tea) which means hot water for tea. As a combination of the art of brewing tea with Zen teaching, the tea ceremony is the most complex in the world (Fajria Noviana, 2015). Zen (禪) comes from Japanese, while Sanskrit is *dhyana*. In China, it is known as Chan, which means meditation. The Zen school focuses on meditation to attain enlightenment or perfection. From the 12th and 13th centuries, further development of Zen school was Zen art, following the introduction of this school by Dogen and Eisai after they returned from China. Most of the time, Zen art has the characteristics of the original painting (*sumi-e* and *enso*) and poetry (*haiku*).

Rikyu often stressed the heart as the measure of all things beautiful, as had many medieval artists, poets, Noh actors, and painters before him. *Wabi* without heart becomes a meaningless pursuit, for the heart links the imperfection to perfection, the asymmetry to symmetry, eh withered branch to is a fruit, the heart makes the socially unequal, equal, the ugly, beautiful (Plutschow, 1986). Despite having Chinese roots, *chanoyu* has been widely seen both within and outside of Asia as something inherently Japanese. It is often considered the hallmark of Japanese hospitality. One of the teachings contained in *chanoyu* is *ichigo ichie* which means, there is only one chance in a lifetime. Therefore, this event should be truly appreciated. This sentence can be said

to be a form of super service (Suryawati, 2018). Sen Rikyu, the first and most famous of all tea masters, perfected the serene tea aesthetic called "*wabi*" based on serenity, harmony, simplicity, and respect for all things. In the other side, Indonesia is known to the world as one of the tea leaves producing country for industry. However, this does not mean that Indonesia does not have a classy drinking culture in the style of Eastern European and East Asian countries. Bumi Nusantara also has a culture of drinking *Patehan* tea, a daily tea ceremony at Yogyakarta Palace by Sri Sultan Hamengkubuwono. Currently, *Patehan* is still taking place in the scope of Yogyakarta Palace and at the Royal Ambarukmo Yogyakarta hotel, but at least it can be one proof that Indonesian tea also has its peculiarities. It is no longer solely for industrial purposes. This phenomenon encourages researchers to dig deeper into *Patehan* tea based on the researchers' experience of 1 year studying *Chanoyu* in Urasenke, Kyoto.

There were several studies conducted about *chanoyu*. Kastuti (2018) carried out a study to examine philosophical values in *Chanoyu* while Magdalena (2019) conducted a study on the implementation of Zen Buddhist principles in Urasenke *Chanoyu* ceremony (Magdalena & Nuswantoro, 2019). Besides, Halim et al. I designed a book about Tradition of *Patehan* in Yogyakarta Palace. They examined the phenomenon in Yogyakarta palace on tea drinking routine (Halim et al., n.d.)

Different from the previous research, this study focuses on the comparison between tea serving in *Chanoyu* and Yogyakarta Palace. The researchers intend to describe: (a) comparison of the tea ingredients and utensils used in the serving ceremony of *Chanoyu* tea and tea in Yogyakarta Palace, (b) comparison of the philosophy contained in *Chanoyu* tea and tea in Yogyakarta

Palace, (c) comparison of the procedures for their presentation. This presentation ceremony needs to be explored to compare the cultural values between Japan and Indonesia, especially the presentation of tea in Yogyakarta Palace in which until now no one has investigated the presentation of tea in Yogyakarta Palace. Hence, it gets a cross-cultural understanding between Indonesia and Japan. Theoretically, this present study can contribute cultural development on tea serving both in *Chanoyu* and Yogyakarta Palace. It could be used as a reference for conducting further research. Furthermore, the result of this study can provide learning information for the readers and writers about the procedure of tea servings in *Chanoyu* and Yogyakarta Palace.

2. Method

This research belongs to a descriptive qualitative study since to understand the phenomenon as a whole; of course, one must understand the whole context and carry out a holistic analysis with a descriptive explanation. Data collection techniques used in this research were literature study, observation, interview, documentation. Then triangulation data was used as an analysis technique. The following is a data collection technique:

1. The first stage

Desk research activities were carried out to obtain secondary data. Sugiyono stated that the results of the research would be more credible if they are supported by existing photographs or academic and artistic papers (Sugiyono, 2014). Literature study examining *chanoyu* in the form of journals and books was used in this research.

2. The second stage

Observation is conducted to find a real situation in the Yogyakarta Palace environment.

3. The third stage

The researchers also conducted a structured interview. The researchers used a list of questions that had been compiled previously. The structured interview was used to gain data on the right track. Interviews were conducted with Abdi Dalem Keraton Yogyakarta. Data from informants were used as primary data. The main informants were Abdi Dalem Reso and Keparak who were in charge of preparing drinks in *Patehan* Yogyakarta kitchen, Kawedanaan Hageng Purayakara Kangjeng Danu Kusumo, Penghageng Tepas Tandha Yekti, and representatives of Penghageng II KHP Widyabudaya (KRT Rintaiswara).

4. The fourth stage:

Documentation was also used in this study. Photo and video during the interview were used as documentation for this study.

Data collection procedure in qualitative research were divided into four basic types -qualitative observation, qualitative interview, qualitative document and qualitative audio and visual material. Photo and video documents are used to strengthen research. Verbal and non-verbal interaction between informants and researchers shape the data collected, which in turn affects the results of the study. The verbal or written questions must be appropriately formulated and adapted to the claims of the referenced method so that the researcher can find some understanding of the phenomena being studied (Bengtsson, 2016).

3. Result and Discussion

Ceremonies, customs, and ritual that have grown up around the practice of tea drinking are an integral part of the life and culture of many societies. In the Way of Tea, it is desirable to be natural and relaxed, mentally, and physically; that is, it is desirable to have a natural appearance. Begin with trying to sit *seiza* naturally. It should not appear to be forced to sit rigidly,

nor should appear slack. It could be described as 'sitting at ease.' *Chanoyu* training begins with *warigeiko*, or "divided practice" of the essential elements (Soshitsu Sen XVI, 2010).

3.1 *Matcha* as a tea used in *chanoyu*

Matcha was initially brought from China by monks around the twelfth century and was drunk to help keep them awake during meditation. In addition to the actual drink, the *matcha* flavour is trendy in Japan, and its reputation has spread internationally as a health product (Britain, 2010). The fresh green colour and unique taste come from tea leaves that have not been fermented, oxidized, flavoured, or smoked. It is the purest form of tea can drink—just 100% pure tea leaves.

In *chanoyu*, *matcha* comes in two varieties: *koicha* (thick tea), and *usucha* (thin tea). Each guest will receive their bowl when served *usucha*, but the bowl is shared between guests in the case of *koicha*. The sharing of the thick tea is at the heart of the formal tea gathering. *Koicha* is served at a formal tea gathering. More like a paste or a creamy potage. It is the essence of *chanoyu*. *Usucha* is the most common way to drink *matcha*. It is the leading tea served at most of the informal gathering. In April, the *matcha* tea fields are covered to starve the leaves struggle for the sunlight, the chlorophyll level increases, and amino acids like theanine are produced. In May, the leaves are picked and then taken to the plantation where they are steamed, dried, and stone-ground into a fine powder.



Figure 1 Matcha (tea used in *Chanoyu*)

Tang, tea used in tea serving at Yogyakarta Palace. Tea Factory "2 *Tang* " or CV. Duta Java Tea Industry which was formerly named Teh Tunggal Naga, was established in 1952 in the form of an individual. The owner is Sis Pramono who acts as President Director and as its Director is Mr Handoko. At the time of its establishment, the factory location was located at Jalan Raya Barat 5 Adiwerna Tegal Central Java Indonesia. Then the location was moved to the South Highway of Tembok Banjarn, Adiwerna Tegal. The name changed from PT. Dragon Stump to CV. Duta Java Tea Industry in 2010. Types of products produced by CV. Duta Java Tea Industry is aromatic tea. It was initially being produced two kinds, namely *Tang* brand and Djumput brand. The machine had not used the production process at that time. It used a kitchen called *cubung*. *Cubung* was used as a dryer using charcoal fuel. The materials used by 2 *Tang* factory in the production process were green tea, jasmine flower and gambier flower.



Figure 2 *Tang* tea

Utensils (*chadogu*)

Tea gatherings are based on specific themes. The host must give special consideration in bringing together utensils that will reflect the idea of that theme. Part of the enjoyment for the guests is to ponder what theme the host has chosen. For example, if the gathering is held in the summer, the host may want to suggest coolness. Selecting a shallow tea bowl and tea scoop with a name such as "dew" might help the guests feel cool. Formal gatherings

tend to be more subdued, so the theme might be more complex to allow the guests to take their time contemplating the meaning over the day. Informal gatherings are more direct and demonstrate a poetic playful heart. The host brings together various utensils that differ in shape, size, colour, and material to try and create perfect harmony. Most of them are traditionally crafted tea utensils. Utensils used for a summer gathering (Soei, 2016)



Figure 3 *Chadogu* (Tea Utensils in *Chanoyu*)

Table 1 The description of utensils used in *Chanoyu* (Figure 3)

No	Japanese	English
1	Kama	Kettle
2	Furo	Brazier
3	Mizusashi	Water container
4	Natsume	Tea container
5	Chawan	Tea bowl
6	Chashaku	Tea scoop
7	Chasen	Whisk
8	Hishaku	Ladle
9	Futaoki	Lid rest
10	Kensui	Rinse water receptacle

3.2 *Rampadan*/Utensil for tea serving at Yogyakarta Palace.

On certain days, for example, the ceremony of *Siraman Pusaka*, *Garebeg*, *Ngabekten* ceremony, and tea utensils are taken out (Kuncoro, 2018). Some utensils such as trays, teapots, cups, saucers, spoons began to be removed from the storage area. It is also included a set of *Rampadan* (drinking utensil), especially for the Sultan. Before it is used, this utensil is cleaned first. When

cleaning utensils for the Sultan, it must use warm water. All utensils are dried first and then wiped. After the ceremony is over, the utensils must be returned to Purayakara building.

Tea drinking utensils for Ngabekten ceremony at Yogyakarta palace are prepared according to the rules or regulations so that the Sultan, his relatives, Abdi Dalem, and guests used different drinking utensils. A unique set of *Rampadan* for the Sultan and Queen consists of a gold tray, a teapot set with floral motifs, a set of pink ceramic cups with the face of Sri Sultan Hamengku Buwono VII, and a gold spoon (picture a).

Before and after marriage, the drinking utensils of the Sultan's sons are different. When he was not married and still had the title *Gusti*, his drinking utensils consist of a silver tray, a flower-patterned ceramic teapot with a silver handle, a pink cup set, and a silver spoon. When he is married and has the title Kanjeng *Gusti*, his drinking utensils become a gold tray, a floral teapot with gold handles, a set of pink cups without pictures, and a gold spoon (picture b).

Sultan's brother also has different utensil. There is a set of yellow cups and silver spoons without *Rampadan* (picture c). Utensil for Sultan's son-in-law is a set of white cups and silver spoons without *Rampadan* (picture d). While for Wayah Dalem/grandson of the Sultan is set of blue cup and silver spoon, without *Rampadan* (picture e) and Abdi Dalem with the position as Regent, Wedana, Pengulon, and Juru Kunci use a set of white cups. (picture f). Those various *Rampadan* is shown in figure 4.

3.3 *Chanoyu* and Japanese Spirit

The Four Principles of *Chanoyu* are *wa* (harmony), *kei* (respect), *sei* (purity), and *jaku* (harmony). Harmony is shown in the interaction between the participants, as well



Figure 4 (a-f) *Rampadan* of Yogyakarta Palace

as between the utensils and seasons. Respect between host and guest, and between the guests themselves, is vital. Purity from the heart is extended to all present and the utensils. It is both spiritual and physical. Tranquillity, as mentioned before, can be attained when grasping the essence of the other three (Kastuti, 2018).

3.4 Service of Abdi Dalem as one of the spirits of activity at Yogyakarta palace.

The tea serving ceremony originated from the tradition of drinking the daily tea of the kings of Yogyakarta Palace in the past. However, the tradition of drinking tea began to change since the leadership of Sultan Hamengkubuwono (HB) IX. It is because, in King of Yogyakarta Palace, Sultan HB IX held several positions in the central government so that he stayed more often in Jakarta. Since that time, the tradition of drinking tea in Yogyakarta Palace has changed.

The tea making by Abdi Dalem *Patehan* was still done twice a day, but the finished tea was no longer served to the

king. By Abdi Dalem *Keparak*, the tea and other drinks were brought to *Gedhong Prabayeksa*, where they were left to rest until it was time to replace them with new ones. Until now, the tradition of serving tea to *Gedhong Prabayeksa* is still being maintained. *Reso* is the name of Abdi Dalem who works in *Patehan* kitchen and is assisted by an assistant called *Bekel*. *Reso Agus* said that he had served for more than 30 years in *Patehan* kitchen where *Patehan* kitchen was a kitchen that specialized in making tea drink. The tea used is *Tang* tea. Based on *Reso's* information, they became servants of Yogyakarta palace solely to serve. Javanese people in their life believe in 2 worlds, namely *Jagad Gede* (large universe) and *Jagad Cilik* (small universe). The highest small universe is the King / Sultan, while the lowest is *kawulo* (people). Between the people and the Sultan are not bound by paying but tied to feelings and devotion. Sultan protects the king, then the people who feel nurtured then serve. The nature of his total devotion, meaning that he never counted how long he was devoted to

the Sultan and what was asked to him. Abdi Dalem felt paid off in his life if one of their children could replace him.

3.5 Procedure (*Temae*) in *Chanoyu*

In *chanoyu*, the host makes a bowl of the tea using a series of prescribed motions called *temae* in front of the guests. In Japanese performing arts, *kata* (predetermined forms) are essential. The *temae* could be considered a form like in the martial arts. The host begins by settling his heart and mind by focusing on breathing. The host then goes through a series of movements that flow naturally and smoothly from the opening purification to the serving, and finally the closing. The procedure (*kiyomeru*, *tateru*, *servng*) for making tea is a form of hospitality.

In *kiyomeru*, the host purifies the utensils in front of the guests. The symbolism of purity is indispensable in *chanoyu*. In *tateru* (making), for a bowl *usucha*, the host adds the right amount of tea (about 1.5–2g) and about 50–60ml of water heated to around 90°C to make the best tea for the guests. In serving, the host turns the tea bowl twice so that the front of bowl faces toward the guest.

The host makes the tea with the front of the bowl- sometimes represented by a notable feature or pattern- facing him. When the tea is made, the bowl is turned, so the front is facing the guests. The guests, out of humbleness and respect, turn the front away to avoid drinking directly from that spot (Genshitsu Sen, 2004).

3.6 Preparation of serving tea in *Patehan's* kitchen

The name *Patehan* is taken from the place where the tea-drinking tradition is carried out, namely in the *Patehan* ward. *Patehan* is a particular room for preparing and brewing tea drinks which are served to kings, families and guests (Somantri Ratna, 2014).

This process begins with preparing a fireplace and drawing water from Nyai Jalatunda well. There are a pair of wells in *Patehan's* kitchen which are used to meet the needs of making drinks. Well of Nyai Jalatunda (figure 6) on the west side is explicitly used for making drinks, while well of Kiai Jalatunda (figure 5) on the east side is used for washing activities.



Figure 5. Well of Kiai Jalatunda



Figure 6 Well of Nyai Jalatunda

Water from Nyai Jalatunda is cooked in a special kettle made of copper. The kettles are called Kiai Wiji (figure 7). Copper was chosen because it is believed to be able to neutralize water as well as repel reinforcements.



Figure 7 Kettle of Kiai Wiji

Once cooked, the water is used as a tea brewer to make Dedokan. Dedokan tea is a very thick brew of tea which is later diluted with plain water when served. Dedokan allowed standing for half an hour without stirring. When ready, half of the Dedokan is transferred to a unique teapot for the king / Sultan. The remaining half will be given to Abdi Dalem Keparak who served as a taster. If still have left Keparak, Abdi Dalem *Patehan* will drink the excess. The purpose of tasting is to ensure that tea drinks are safe to serve to the King / Sultan. It is proof of the dedication of Abdi Dalem to the Sultan. During the process of mixing drinks for the Sultan, Abdi Dalem was required to wear a *Samir*.

Samir indicated that Abdi Dalem was on duty. *Samir* is a complete outfit for Abdi Dalem at Yogyakarta Palace. They were shaped like a ribbon or small sash with Gombyok decorations on both sides. At first glance, *Samir* only functions as an accessory, but *Samir* is an essential complement, and not just anyone may wear it. In the Yogyakarta Palace, *Samir* is a sign that Abdi Dalem who wears it is carrying out his duties called *ayahan*. These duties can be in the form of duty within the palace environment such as carrying heirlooms, bringing food to the Sultan, giving

offerings, playing gamelan, or when teaching in the official palace forums, and also when carrying out tasks outside the palace environment, such as being a messenger in Labuhan or Garebeg ceremonies.

Apart from being a sign of duty, *Samir* also showed differences in the ranks of Abdi Dalem. *Samir* was differentiated based on the rank of Abdi Dalem who wore it. The primary material of *Samir* is Cindhe cloth with white and black motifs on a red basis, or often called Cindhe Bang-Bangan. Cindhe cloth, also called Cindai or Patola, is the name of a silk cloth made using a double tied technique.

Besides making tea, Abdi Dalem *Patehan* also prepares all the utensils and additional drinks. All this is brought by Abdi Dalem Keparak who assigned to bring the tea that is ready to serve to Gedhong Prabayeksa. Likewise, Abdi Dalem Keparak is assigned to bring tea that must be replaced with the new ones from Gedhong Prabayeksa to Gedhong *Patehan*. The number of Abdi Dalem is five people based on their needs.

The procession of serving tea in *Patehan's* kitchen by Abdi Dalem Reso is presented in the figure 8.



Figure 8 (a-i) Serving Procession

4. Conclusion

The tea used in *chanoyu* is green powder tea called *matcha*, originally from the tea leaves without other ingredients. Meanwhile, in Yogyakarta Palace 2 *Tang* powdered tea is used. The ingredient of 2 *Tang* Tea comes from tea leaves that are mixed with jasmine. The utensils used in *chanoyu* are freely chosen by the host depending on the season and guests who attend. The utensil used in Yogyakarta Palace is *Rampadan* (tea utensil) that has been passed down from generation to generation.

The philosophy contained in *chanoyu* in the four principles is *wa* (harmony), *kei* (respect), *sei* (purity), and *jaku* (harmony). Harmony is seen in the interactions between participants, as well as between equipment and seasons. Within the Yogyakarta Palace, the presentation of tea is merely a form of Abdi Dalem's dedication to the king. Abdi Dalem Reso is assigned to prepare drinks which are routinely done at 6 am and 11 pm. The nature of his total devotion, meaning that he never counted how long he was devoted to the king and what was asked for him.

The presentation procedure has similarities both in *Chanoyu* and Yogyakarta Palace. In the presentation procedure, each has regular movements, sequences, and a culture of giving honour.

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Dokumen pendukung luaran Tambahan #1

Luaran dijanjikan: Artikel pada Conference/Seminar Internasional di Pengindeks Bereputasi

Target: Terbit dalam Prosiding

Dicapai: Sedang direview

Dokumen wajib diunggah:

1. Naskah artikel
2. Bukti sedang direview

Dokumen sudah diunggah:

1. Naskah artikel
2. Bukti sedang direview

Dokumen belum diunggah:

-

Peran penulis: first author

Nama Konferensi/Seminar: International Conference on Japanese Language and Culture

Lembaga penyelenggara: ASJI (Asosiasi Studi Jepang Indonesia)

Tempat penyelenggara: Webinar

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Lembaga pengindeks: -

URL website: -

Judul artikel: Analyze The Process of Self-Identity Forming D 3 Japanese Students Through Chanoyu Learning

Analyze The Process of Self-Identity Forming D 3 Japanese Students Through Chanoyu Learning

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ABSTRACT

One of the duties of human development is to find the identity. Many learning methods that lecturers do to stimulate students in honing their ability to find their identity well. One of them is Chanoyu learning at Diploma 3 Japanese Students of University of Technology Yogyakarta. This study aims to analyze the process of self-identity forming D 3 Japanese students through Chanoyu learning. Qualitative phenomenological approach is used to retrospectively compile the process. There are twenty students involved in the study. The process of data collection is conducted through an in-depth interview. Focused Group Discussion (FGD) is also conducted to explore the participants' understanding together. Data analysis is done by phenomenological method. The study found five key themes: a. Chanoyu manners improve interaction between hosts and guests, as well as between guests; b. of the 4 principles of Chanoyu, "wa" (harmony) is the most fought for; c. make tea with respect; d. tea making procedure is one of the kinds of hospitality. It can be implied that Chanoyu learning can be used as an alternative to find students' self-identity.

Keywords: *chanoyu, culture, process, self identity*

INTRODUCTION

One of the important tasks in human life is knowing who he really is. Socrates, one of the great Greek philosophers (Naisaban L, 2004) said that knowing yourself is the beginning of human to interact with himself and a strong capital to interact with others. Knowing yourself means finding your identity. Defines self-identity as a set of physical and psychological characters that are different from others (Bamberg, 2011). This self-identity serves to differentiate and integrate self-awareness and personality from various dimensions. Regeliene and Justickis (2016) Mention various theories related to the concept of self-identity (Ragelienė & Justickis, 2016). One of them is the cognitive-social theory by Berzonsky. According to this theory, one's self-identity is a cognitive model on how that person processes and manages various things that are relevant to self-identity. In addition, Ragelienė and Justickis (2016) also reveal the self-realization theory proposed by Waterman (1982).

According to this theory, self-identity is a form of realization of one's best potential. Various factors influence the formation of a person's identity. Argues that self-identity is the result of the construction of the circumstances of everyone identifying external factors (Monceri, 2009). The external factor besides family is culture. This is because individuals will absorb the values, attitudes, and habits of the culture in which they live (Ryder et al., 2000). Even self-identity is often closely related to cultural identity. For example, Azmuddin and Ibrahim's (2011) research examines the formation of self-identity of Turkish adolescents in Australia. They found Turkish as an aspect of Turkish culture has an important role in the process of forming their identity. The two researchers concluded that self-identity and ethnic identity have a reciprocal relationship (interdependent). This is in accordance with Erikson's (1982) theory which states that psychosocial identity has a close relationship between inner synthesis (ego) in individuals and the integration of group roles. Individuals will learn to identify with ideal prototypes.

The interaction between each person and their culture forms what is called an ethnic identity that remains within oneself. Ethnic identity includes appreciation as a member of an ethnic group related to the way of life and the customs they live (John W, 2016). In Japanese culture, Chanoyu is a very essential cultural dimension. Chanoyu as a tradition contains many cultural values that reflect the values of Japanese life. Sen Rikyu said what was called Chanoyu was simply the act of boiling water, making tea, then drinking it. In other words, for those who intend to cultivate *cha no michi*, the word "serious and earnest" is an important word. This means that what is called *chadou* is something that contains all aspects of life and life in it, we will know what kind of creature we are, so that we can understand ourselves, at the same time the awareness that life is not alone but with other people becomes clearer (Kastuti, 2018).

Education is an important component in the success of a country's development, including Indonesia. Through education, human resources that can compete with other countries will be created. As the competencies listed in the Law of the Republic of Indonesia Number 20 of 2003 article 3 concerning the National Education System, namely having faith and fearing God Almighty, having noble character, being healthy, knowledgeable, capable, creative, independent, and being democratic citizens, as well as being responsible. This competency is charged to each course at the University. In general, it can be implied that students are part of the younger generation or the nation generation who study in higher education who have self-identity. Thus, in fact, a student must be recorded and active in the dynamic struggle developed by the university with all the rules, as a place to do thought and refine reasoning such as participating in student activities in the form of extracurricular activities.

Japanese Language Diploma 3 Department at University of Technology Yogyakarta provides a variety of Japanese culture extracurricular activities. One of them is Chanoyu learning that has been introduced to students since 2009, with the objectives to facilitate the students to not only get academic input or hard skills, but also hone their soft skills.

Research on the process of forming self-identity has been carried out by researchers. Dewi K. Soedarsono, Roro Retno Wulan (2017) conducted a study entitled *A Peer Communication Model in the Formation of Global Youth Identity through the Internet Media*. Research on Chanoyu by Yuliani Rahmah, M.Hum, et al (2017), *Training Japanese Tea Ceremony Chanoyu to Explore Cultural Values and Benefits*. In contrast to previous studies, this study describes the process of forming self-identity in Japanese Language Diploma 3 students at University of Technology Yogyakarta through Chanoyu learning. There are four research questions formulated as follows.

1. How does "wa" become the most favorable among the four principles of Chanoyu?
2. How do Chanoyu manners enhance interaction between hosts and guests, as well as between guests?
3. How is the procedure for making tea as a form of honoring?

The discussion part of this research will describe why "wa" becomes the most favorable of four Chanoyu principles, how Chanoyu manners enhance interaction between hosts and guests, as well as between guests and the procedure of making tea for honoring. This research has benefits both from a theoretical and practical perspective. This research is expected to contribute information about the process of identity formation for Japanese language learners. And this research is expected to provide information about the process of forming student identities through learning Chanoyu. Furthermore, for practical benefit for reader, this research will provide a clearer picture of the identity formation process in Japanese language students through learning Chanoyu. In addition, researchers able to understand the meaning of something so that the formation of self-identity, and able to apply psychological meaning to life. Meanwhile, it is hoped that Department of Japanese language to introduce Chanoyu to students as a learning method in forming their own identity.

THEORETICAL FRAMEWORK

A person's identity consists of self-belief and self-perception which is organized as a cognitive schema (Hmieleski & Baron, 2009). Self-identity is defined as a commitment and identification that provides a framework that allows a person to try to choose, evaluate what is good, important. Allows to be done or what is appropriate and appropriate (Fearon, 1999). According to Erikson (in Upton, P. 2012) the formation of identity is a major psychosocial task in adolescence, self-identity is a self-portrait composed of various types of identity, including career identity, politics, religion, relationships with others, intellectuals, ethnicity, interests, personality and physical.. Even self-identity is often closely related to cultural identity. Tea drinking is cultural event. It is interesting to notice how tea drinking has blended into the drinkers cultural arena and

thus unique tea cultures have emerged (Prof. Lee Jolliffe, 2007). Chanoyu can be understood as study in three forms: through discipline of the mind, through acquisition of knowledge, and through practice (Genshitsu Sen, 2004). While enjoying their involvement with chanoyu, through these three forms of study, practitioners of chado throughout their lives can deepen their knowledge of Japanese culture as well as learn many other things, some of the more important of which are introduced. The World Health Organization (WHO) defines health as “physical, mental, and social well-being.” All together, chanoyu fulfills this definition, for it promotes a feeling of mental and social well-being, and its long history offers ample proof of tea’s benefits to physical health. It is important to identify the essential intention of chanoyu, which lies in the matter of how we should live our lives as human beings. Of primary importance in chanoyu is that, just as you successively progress step by step in your lessons, you diligently reflect on yourself and cultivate your mind and heart through your practice day to day. Training in tea is therefore an act of self-discipline and self-abnegation which has a strong religious background. Since the mind as well as the body must submit to the discipline, it is not surprising that the art should take a lifetime to master. Tea is not just a technique or an art but a way of life (Plutschow, 1986).

The basic elements involved in doing temae will be covered. They constitute the foundation for any temae that you will study in the future, and so it is essential that you learn them properly and thoroughly (Soshitsu Sen XVI, 2017):

1. Handling the fukusa: folding the fukusa into eighths and tucking it into your kimono, hanging the fukusa from your obi, folding the fukusa, purifying the natsume, purifying the natsume for haiken, purifying the chashaku,
2. Examining the chasen.
3. How to folding the chakin.
4. How to wiping the chawan.
5. Handling the hishaku: kagami-bishaku, oki-bishaku, kiri-bishaku, hiki-bishaku
6. Drawing hot water from the kettle.
7. Taking the hishaku in order to draw water from the water jar.

The preparation room connected to the tea room is known as the *mizuya*. What we call mizuya preparation however, is not limited to the preparation work that we do in that room, it refers to all the preparation, including those of the tea room. If your preparation are insufficient, you can not very well receive guests. However, the things for a host to keep in mind concerning the mizuya preparation when welcoming guests can not be mastered in a day. You gradually master them by working hard at your study session preparations, approaching each regular study session as if it were an actual tea gathering.

METHODS

This study uses a qualitative descriptive method. Qualitative research is a study to understand the phenomena experienced by research subjects, such as behavior, perception, motivation, action etc., holistically and by means of descriptions in the form of words and language, in a special natural context and by utilizing various scientific methods (Moleong, 2007).

Data Source

The data source is primary data obtained directly from the research subject. Primary data is in the form of interviews with Japanese Diploma 3 students who enroll Chanoyu extracurricular activities and researcher observations. Secondary data is obtained indirectly through intermediary media. Secondary data from this study are collected from information from informants, namely friend of the subject.

Research Setting

This study is conducted at Japanese Language Diploma 3 Department at University of Technology Yogyakarta.

Data Collection Technique

Interview

Interviewing and ordering of questions were adjusted to the respondent's situation in the context of the actual interview. (Moleong, L.J, 2007). In this study, researchers used direct interviews with the subject, one on one.

Documentation

Another data collection technique is by means of documentation. Data collection in this study uses a cellphone camera to collect data and record voice during interviews, and zoom meetings during discussions with several students.

Data Analysis

Efforts made by working with data, organizing data, sorting it into units, synthesizing it, finding, and discovering what is important and what is learned and deciding what can be told to people. The data analysis is carried out by data reduction from the data collected.

RESULTS AND DISCUSSION

(1) All for Wa/Harmoni

The four principles of chanoyu are wa (harmony), kei (respect), sei (purity) and jaku (tranquility). “Harmony” to be the one strives for most. The expression of harmony is found in all aspects of chanoyu. Between host and guest, guest, and guest, with nature, the utensils, and list goes on. To create an atmosphere where everyone can feel harmonious is challenge. Selecting the theme, gathering utensils to reflect the idea of the theme, the manners involved with movement between all parties contribute to this objective. Everything has to be looked at as a whole. You may think that one piece is perfect, but when you see it contrasted with other pieces you recognize your mistake. Harmony (wa) should be valued. The wisdom expressed there is that real peace is realized when everyone, in playing his or her part in the whole, acts in a spirit of peaceful harmony. The spirit is basic a healthy human society. To be able to appreciate some of the subtleties of the harmony in tea takes years of study and practice (Soei, 2016).

(2) Be thoughtful of the other guest.

(2.1) Make a satisfying bowl of tea

The phrase simply says to make a bowl of tea that is pleasant to drink. However, for the tea to be only delicious to taste is not enough to make it truly satisfying. Even if the host purchases the best tea available to be sure that the guest will find it delicious, if the host is not wholehearted in his hospitality and simply tries to impress the guest with the excellent quality of the tea, will it satisfy the guest? Heart to heart communication between host and guest transcends the material quality of the tea and is the most important element in satisfying the guest.

(2.2) Guests communicate with the host through a bowl of tea.

The guests participate in the proper manner. The first guest will set the bowl of thin tea down beside the next guest, bow and say, “Excuse me for going before you”. Then the guest puts the bowl in front of her and bows to the host saying, “Thank you for the tea”. When the guest is about to finish the tea, she will make a slurping sound as the la drops are consumed. This is a sign of appreciation to the host. The relationship between host and guests can be described as one of give-and-take. The manners and protocols may seem rigid but are easy to understand if considered as a form of communication.

(2.3) Guests appreciate the tea in a manner that represents gratitude to the host.

Kansha –Respect: Holding the bowl with both hands, the guest makes a slight bow of respect. The guest then drinks after turning the bowl slightly two times clockwise.

Drinking: Guests usually drink the tea with 3 1/2 sips. All the tea in the bowl is consumed.

Haiken -Viewing of utensils: Turn the tea bowl back and place it on the tatami to take a closer look at it from the front.

(2.4) Guests take a closer look at utensils after drinking tea.

(3) The procedure for making tea is a form of hospitality

(3.1) Host’s part

Kiyomeru – purifying: The host purifies the utensils in front of the guests. The symbolism of purity is indispensable in chanoyu.

Tateru-Making: For a bowl usucha, the host adds the right amount of tea (about 1.5–2g) and about 50–60ml of water heated to around 90°C to make the best tea for the guests.

Serving: The host turns the tea bowl twice so that the front of bowl faces toward the guest.

(3.2) Setting up the tearoom brings it to life

The tearoom comes to life once it is set up to serve tea. The tokonoma (alcove) is the focal point of the tearoom. The settings change with each gathering according to theme and season. The utensils selected by the host are arranged on the *temaeza* (host's spot). Every utensil is placed according to guidelines passed down over the centuries. The Japanese concept of *ma* (space) is a crucial factor in where each utensil is positioned to help achieve the desired ambiance. The simplicity of design highlights the utensils selected and the *ma*.

(3.3) The setting evokes the season and theme of the gathering

Tea gatherings are based on specific themes. The host must give special consideration in bringing together utensils that will reflect the idea of that theme. Part of the enjoyment for the guests is to ponder what theme the host has chosen. For example, if the gathering is held in the summer, the host may want to suggest coolness. Selecting a shallow tea bowl and tea scoop with name such as "dew" might help the guests feel cool. Formal gatherings tend to be more subdued in nature, so the theme might be more complex to allow the guests to take their time contemplating the meaning over the course of the day. Informal gatherings are more direct and demonstrate a poetic playful heart. Utensils have always been chosen in accordance with unique standards that reflect the values of chanoyu. Items which have been handed down from generation to generation, for example, are particularly favored. Past transmission, who owned the piece or where it was preserved are referred to as the *denrai* of the object. Pieces that indicate a tea master's taste are known to as *konomi-mono*. The ten families called "Senke Jushoku" have crafted tea utensils for grand tea masters of the three Sen families for more than 10 generations. They have passed down their skills and successfully preserved items designed by Sen Rikyu. With the passage of time, these became the basis for many implements currently used in chanoyu. The value of utensils arises not only from the provenance of the item itself, but also through respect to all who handled them through the ages.



Figure: Performance Chanoyu from UTY

CONCLUSION

Chanoyu can be understood as study in three forms: through discipline of the mind, through acquisition of knowledge, and through practice. Chanoyu is one of the teachings needed to navigate life, as well as a tool to enhance personal values as a human being. Chanoyu aspires to open people heart. Students of Japanese Language Diploma 3 who have stepped into the world of Chanoyu must have a strong will to seek and understand the important parts that cannot be reached by hands and step in orderly, this is the most basic way and idea to forge a heart. Walking leisurely but full of alertness and the steps trying to complete the soul-

tempering. It means to have a sharp eye that does not miss a single mistake, to move forward without hesitation and relax, and with each step to gaze deep into their hearts, then hone them.

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The discussion part of this research will describe why "wa" becomes the most favorable of four Chanoyu principles, how Chanoyu manners enhance interaction between hosts and guests, as well as between guests and the procedure of making tea for honoring. This research has benefits both from a theoretical and practical perspective. This research is expected to contribute information about the process of identity formation for Japanese language learners. And this research is expected to provide information about the process of forming student identities through learning Chanoyu. Furthermore, for practical benefit for reader, this research will provide a clearer picture of the identity formation process in Japanese language students through learning Chanoyu. In addition, researchers able to understand the meaning of something so that the formation of self-identity, and able to apply psychological meaning to life. Meanwhile, it is hoped that Department of Japanese language to introduce Chanoyu to students as a learning method in forming their own identity.

THEORETICAL FRAMEWORK

A person's identity consists of self-belief and self-perception which is organized as a cognitive schema (Hmieleski & Baron, 2009). Self-identity is defined as a commitment and identification that provides a framework that allows a person to try to choose, evaluate what is good, important. Allows to be done or what is appropriate and appropriate (Fearon, 1999). According to Erikson (in Upton, P. 2012) the formation of identity is a major psychosocial task in adolescence, self-identity is a self-portrait composed of various types of identity, including career identity, politics, religion, relationships with others, intellectuals, ethnicity, interests, personality and physical.. Even self-identity is often closely related to cultural identity. Tea drinking is cultural event. It is interesting to notice how tea drinking has blended into the drinkers cultural arena and

thus unique tea cultures have emerged (Prof. Lee Jolliffe, 2007). Chanoyu can be understood as study in three forms: through discipline of the mind, through acquisition of knowledge, and through practice (Genshitsu Sen, 2004). While enjoying their involvement with chanoyu, through these three forms of study, practitioners of chado throughout their lives can deepen their knowledge of Japanese culture as well as learn many other things, some of the more important of which are introduced. The World Health Organization (WHO) defines health as “physical, mental, and social well-being.” All together, chanoyu fulfills this definition, for it promotes a feeling of mental and social well-being, and its long history offers ample proof of tea’s benefits to physical health. It is important to identify the essential intention of chanoyu, which lies in the matter of how we should live our lives as human beings. Of primary importance in chanoyu is that, just as you successively progress step by step in your lessons, you diligently reflect on yourself and cultivate your mind and heart through your practice day to day. Training in tea is therefore an act of self-discipline and self-abnegation which has a strong religious background. Since the mind as well as the body must submit to the discipline, it is not surprising that the art should take a lifetime to master. Tea is not just a technique or an art but a way of life (Plutschow, 1986).

The basic elements involved in doing temae will be covered. They constitute the foundation for any temae that you will study in the future, and so it is essential that you learn them properly and thoroughly (Soshitsu Sen XVI, 2017):

1. Handling the fukusa: folding the fukusa into eighths and tucking it into your kimono, hanging the fukusa from your obi, folding the fukusa, purifying the natsume, purifying the natsume for haiken, purifying the chashaku,
2. Examining the chasen.
3. How to folding the chakin.
4. How to wiping the chawan.
5. Handling the hishaku: kagami-bishaku, oki-bishaku, kiri-bishaku, hiki-bishaku
6. Drawing hot water from the kettle.
7. Taking the hishaku in order to draw water from the water jar.

The preparation room connected to the tea room is known as the *mizuya*. What we call mizuya preparation however, is not limited to the preparation work that we do in that room, it refers to all the preparation, including those of the tea room. If your preparation are insufficient, you can not very well receive guests. However, the things for a host to keep in mind concerning the mizuya preparation when welcoming guests can not be mastered in a day. You gradually master them by working hard at your study session preparations, approaching each regular study session as if it were an actual tea gathering.

METHODS

This study uses a qualitative descriptive method. Qualitative research is a study to understand the phenomena experienced by research subjects, such as behavior, perception, motivation, action etc., holistically and by means of descriptions in the form of words and language, in a special natural context and by utilizing various scientific methods (Moleong, 2007).

Data Source

The data source is primary data obtained directly from the research subject. Primary data is in the form of interviews with Japanese Diploma 3 students who enroll Chanoyu extracurricular activities and researcher observations. Secondary data is obtained indirectly through intermediary media. Secondary data from this study are collected from information from informants, namely friend of the subject.

Research Setting

This study is conducted at Japanese Language Diploma 3 Department at University of Technology Yogyakarta.

Data Collection Technique

Interview

Interviewing and ordering of questions were adjusted to the respondent's situation in the context of the actual interview. (Moleong, L.J, 2007). In this study, researchers used direct interviews with the subject, one on one.

Documentation

Another data collection technique is by means of documentation. Data collection in this study uses a cellphone camera to collect data and record voice during interviews, and zoom meetings during discussions with several students.

Data Analysis

Efforts made by working with data, organizing data, sorting it into units, synthesizing it, finding, and discovering what is important and what is learned and deciding what can be told to people. The data analysis is carried out by data reduction from the data collected.

RESULTS AND DISCUSSION

(1) All for Wa/Harmoni

The four principles of chanoyu are wa (harmony), kei (respect), sei (purity) and jaku (tranquility). “Harmony” to be the one strives for most. The expression of harmony is found in all aspects of chanoyu. Between host and guest, guest, and guest, with nature, the utensils, and list goes on. To create an atmosphere where everyone can feel harmonious is challenge. Selecting the theme, gathering utensils to reflect the idea of the theme, the manners involved with movement between all parties contribute to this objective. Everything has to be looked at as a whole. You may think that one piece is perfect, but when you see it contrasted with other pieces you recognize your mistake. Harmony (wa) should be valued. The wisdom expressed there is that real peace is realized when everyone, in playing his or her part in the whole, acts in a spirit of peaceful harmony. The spirit is basic a healthy human society. To be able to appreciate some of the subtleties of the harmony in tea takes years of study and practice (Soei, 2016).

(2) Be thoughtful of the other guest.

(2.1) Make a satisfying bowl of tea

The phrase simply says to make a bowl of tea that is pleasant to drink. However, for the tea to be only delicious to taste is not enough to make it truly satisfying. Even if the host purchases the best tea available to be sure that the guest will find it delicious, if the host is not wholehearted in his hospitality and simply tries to impress the guest with the excellent quality of the tea, will it satisfy the guest? Heart to heart communication between host and guest transcends the material quality of the tea and is the most important element in satisfying the guest.

(2.2) Guests communicate with the host through a bowl of tea.

The guests participate in the proper manner. The first guest will set the bowl of thin tea down beside the next guest, bow and say, “Excuse me for going before you”. Then the guest puts the bowl in front of her and bows to the host saying, “Thank you for the tea”. When the guest is about to finish the tea, she will make a slurping sound as the la drops are consumed. This is a sign of appreciation to the host. The relationship between host and guests can be described as one of give-and-take. The manners and protocols may seem rigid but are easy to understand if considered as a form of communication.

(2.3) Guests appreciate the tea in a manner that represents gratitude to the host.

Kansha –Respect: Holding the bowl with both hands, the guest makes a slight bow of respect. The guest then drinks after turning the bowl slightly two times clockwise.

Drinking: Guests usually drink the tea with 3 1/2 sips. All the tea in the bowl is consumed.

Haiken -Viewing of utensils: Turn the tea bowl back and place it on the tatami to take a closer look at it from the front.

(2.4) Guests take a closer look at utensils after drinking tea.

(3) The procedure for making tea is a form of hospitality

(3.1) Host’s part

Kiyomeru – purifying: The host purifies the utensils in front of the guests. The symbolism of purity is indispensable in chanoyu.

Tateru-Making: For a bowl usucha, the host adds the right amount of tea (about 1.5–2g) and about 50–60ml of water heated to around 90°C to make the best tea for the guests.

Serving: The host turns the tea bowl twice so that the front of bowl faces toward the guest.

(3.2) Setting up the tearoom brings it to life

The tearoom comes to life once it is set up to serve tea. The tokonoma (alcove) is the focal point of the tearoom. The settings change with each gathering according to theme and season. The utensils selected by the host are arranged on the *temaeza* (host's spot). Every utensil is placed according to guidelines passed down over the centuries. The Japanese concept of *ma* (space) is a crucial factor in where each utensil is positioned to help achieve the desired ambiance. The simplicity of design highlights the utensils selected and the *ma*.

(3.3) The setting evokes the season and theme of the gathering

Tea gatherings are based on specific themes. The host must give special consideration in bringing together utensils that will reflect the idea of that theme. Part of the enjoyment for the guests is to ponder what theme the host has chosen. For example, if the gathering is held in the summer, the host may want to suggest coolness. Selecting a shallow tea bowl and tea scoop with name such as "dew" might help the guests feel cool. Formal gatherings tend to be more subdued in nature, so the theme might be more complex to allow the guests to take their time contemplating the meaning over the course of the day. Informal gatherings are more direct and demonstrate a poetic playful heart. Utensils have always been chosen in accordance with unique standards that reflect the values of chanoyu. Items which have been handed down from generation to generation, for example, are particularly favored. Past transmission, who owned the piece or where it was preserved are referred to as the *denrai* of the object. Pieces that indicate a tea master's taste are known to as *konomi-mono*. The ten families called "Senke Jushoku" have crafted tea utensils for grand tea masters of the three Sen families for more than 10 generations. They have passed down their skills and successfully preserved items designed by Sen Rikyu. With the passage of time, these became the basis for many implements currently used in chanoyu. The value of utensils arises not only from the provenance of the item itself, but also through respect to all who handled them through the ages.



Figure: Performance Chanoyu from UTY

CONCLUSION

Chanoyu can be understood as study in three forms: through discipline of the mind, through acquisition of knowledge, and through practice. Chanoyu is one of the teachings needed to navigate life, as well as a tool to enhance personal values as a human being. Chanoyu aspires to open people heart. Students of Japanese Language Diploma 3 who have stepped into the world of Chanoyu must have a strong will to seek and understand the important parts that cannot be reached by hands and step in orderly, this is the most basic way and idea to forge a heart. Walking leisurely but full of alertness and the steps trying to complete the soul-

tempering. It means to have a sharp eye that does not miss a single mistake, to move forward without hesitation and relax, and with each step to gaze deep into their hearts, then hone them.

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