

The Influence of Japanese Popular Culture on Children's Toys Trends in Indonesia 1980-2010

Aliya Rahmadani^{1*}, Tanti Restiasih Skober²

¹ Universitas Padjadjaran; email : aliya22008@mail.unpad.ac.id

² Universitas Padjadjaran; email : tanti.skober@unpad.ac.id

* Correspondence Author : aliya22008@mail.unpad.ac.id

Abstract: This research is entitled The Influence of Japanese Pop Culture on Children's Toys Trends in Indonesia, 1980-2010. The study employs the historical method, which consists of four stages: heuristics, source criticism, interpretation, and historiography. John Fiske's (2011) theory of popular culture and Joseph Nye's concept of soft power is used to analyze how Japanese popular culture, particularly through entertainment media and toy products, was disseminated persuasively and received by Indonesian children. Since the early 1990s, mass media such as television and children's magazines have played an important role in introducing Japanese anime and characters, which subsequently encouraged the emergence of toy trends based on Japanese popular culture. The object of this research focuses on children's toys influenced by Japanese popular culture that circulated in Indonesia between 1980 and 2010, including Tamiya, Beyblade, Tamagotchi, Crush Gear, B-Daman, and yo-yo. These toys not only developed as commercial products, but also contributed to the formation of children's play patterns, communities, and social identities. However, during the period from 2008 to 2010, these toy trends began to decline due to the advancement of digital technology, changes in children's consumption patterns, broadcast censorship policies implemented by Indonesian Broadcasting Commission (KPI), and increasing competition from popular culture of other countries such as Korea, the United States, and China. This condition reflects a shift in children's play culture from physical toys to more modern forms of digital entertainment..

Keywords: B-Daman; Beyblade; Crush Gear; Tamagotchi; Tamiya Toys.

1. Introduction

Culture is a system created, inherited, and developed by humans within social life. Etymologically, the word "culture" is derived from the Sanskrit term *buddhayah*, the plural form of *budhi*, which means intellect or reason (Koentjaraningrat, 1985: 181). In its development, culture is dynamic and capable of transcending geographical and social boundaries through interaction and diffusion. One prominent form of culture in modern society is popular culture, defined as cultural expressions that are mass-produced and consumed through media (Strinati, 2007: 38). Popular culture functions not only as entertainment but also as a force that shapes tastes, lifestyles, and patterns of consumption (Nye, 2004: 46–47).

In a global context, popular culture plays a strategic role as part of soft power. Joseph Nye (2006: 46–47) explains that soft power is the ability of a country to influence others through cultural attraction, values, and policies without coercion. Through popular culture, this influence operates persuasively by fostering interest, imagination, and emotional connection within the receiving society. Therefore, popular culture cannot be separated from the economic, political, and cultural interests of the producing country.

Japan is one of the countries that has successfully utilized popular culture as part of its soft power. Since the post-World War II period, Japan has developed not only in economic and technological sectors but also as a global producer of popular culture through anime, manga, J-pop, television dramas, and their derivative products (Allison, 2006: 32). These

Received: October 14, 2025;

Revised: December 23, 2025;

Accepted: February 05, 2026;

Published: April 15, 2026;

Curr. Ver.: April 15, 2026.



Hak cipta: © 2025 oleh penulis.
Diserahkan untuk kemungkinan publikasi akses terbuka berdasarkan syarat dan ketentuan lisensi Creative Commons Attribution (CC BY SA) (<https://creativecommons.org/licenses/by-sa/4.0/>)

products are attractively packaged, easily accepted across cultures, and possess strong visual and narrative appeal. According to Hidetoshi Kato in *Handbook of Japanese* (1989), Japanese popular culture is referred to as *taishuu bunka* or mass culture. In addition to this term, Japanese cultural context also recognizes *minshuu bunka* (folk culture) and *minzoku bunka* (national culture) (Manurung, 2022: 4). Japanese popular culture functions not merely as entertainment but also as a cultural commodity that shapes imagination, lifestyles, and consumption patterns of global society, including children (Iwabuchi, 2002: 3). Through entertainment media and creative products, Japan has built a sustainable positive cultural image at the international level.

Indonesia, as a multicultural country, has a long history of receiving and adapting foreign cultural influences. Since the 1980s, along with increased access to mass media, Japanese popular culture has become widely recognized in Indonesia, particularly through television (Craig, 2000: 300–301). Television and print media have served as effective channels for disseminating Japanese popular culture. One of the most influential forms is anime and manga (Venus & Helmi, 2010: 73). The term *anime* originates from the English word *animation*, pronounced in Japanese as “anime-shon” (Bobo.id, 2020). Meanwhile, Japanese comics or manga continue to maintain their readership in Indonesia through publication and distribution by PT Elex Media Komputindo (Venus & Helmi, 2010: 73). Since the late 1980s, Japanese comics have dominated the Indonesian book market. During this period, best-selling books were largely translations of Japanese comics. One major publisher, PT Elex Media Komputindo, reportedly published around 52 Japanese comic titles per month, while local comics accounted for only one title per month (Kulsum, 2007 in Intan, 2017). Another major publisher, M&C.I., acknowledged that approximately 70% of its publications consist of translated Japanese comics (Kulsum, 2007 in Intan, 2017). These data indicate the strong influence of Japanese popular culture in Indonesia’s comic publishing industry. Manga also has potential as a learning medium, as it contains reflections of culture, technological development, and moral values, while stimulating children’s imagination, creativity, and curiosity (Putra & Maulana, 2024). The broadcast of Japanese anime on national and private television became the primary gateway for Indonesian children to engage with the characters, stories, and values presented in Japanese popular culture. Anime such as *Doraemon*, *Dragon Ball*, *Sailor Moon*, and *Saint Seiya* became popular shows that shaped the cultural experiences of that generation. From the perspective of popular culture, audiences, including children, are not passive recipients but active agents who interpret, process, and create new meanings based on their social experiences and environments (Fiske, 2011: 25–30).

The development of anime in Indonesia extended beyond visual media consumption. Its popularity encouraged the emergence of various toy products representing the characters, technology, and imagination depicted in these shows. Toys such as Tamiya, Beyblade, Crush Gear, B-Daman, Tamagotchi, and yo-yo became part of children’s daily lives from the 1990s to the early 2000s. These toys functioned not only as entertainment but also shaped play patterns, fostered communities, and served as symbols of social identity among children. In this context, toys can be understood as a materialization of culture, representing an extension of fictional worlds into everyday play practices.

From a soft power perspective, the spread of Japanese popular culture in Indonesia can be understood as a process driven by cultural attraction rather than coercion. Mass media played a crucial role by presenting appealing, accessible, and relevant representations of Japanese popular culture to children. Interest in anime characters and narratives encouraged the consumption of derivative products, including toys, which subsequently shaped children’s play trends. This process demonstrates that Japanese popular culture was not passively received but actively adapted and interpreted within local social and cultural contexts.

However, between 2008 and 2010, toy trends influenced by Japanese popular culture began to decline. This shift was driven by several factors, including the advancement of digital technology that shifted children’s interests from physical toys to gadget-based entertainment, changes in media consumption patterns, and censorship policies on anime broadcasts implemented by the Indonesian Broadcasting Commission (KPI). In addition, increasing competition from popular culture from countries such as Korea, the United States, and China also affected the dominant position of Japanese popular culture in Indonesia’s children’s entertainment market. This transition marks a shift in children’s play culture from physical activities to more modern forms of digital entertainment.

Based on this background, this study aims to examine the development of Japanese popular culture in Indonesia from 1980 to 2010 and its influence on children's toy trends. Specifically, this research discusses the entry of Japanese popular culture into Indonesia, its dissemination to children through media, the emergence and popularity of toys based on Japanese popular culture, and the factors contributing to their decline toward 2010. By employing a historical approach, along with popular culture theory and the concept of soft power, this article is expected to provide a deeper understanding of the influence of Japanese popular culture on children's toy trends in Indonesia.

2. Method

This study employs the historical method to examine the influence of Japanese popular culture on children's toy trends in Indonesia during the period 1980–2010. The historical method is chosen because it enables the researcher to reconstruct past events systematically, analytically, and interpretatively through the use of relevant contemporary sources. According to Garraghan (1957: 34 in Herlina, 2020: 3), the historical method consists of four main stages: heuristics, source criticism, interpretation, and historiography, which are applied sequentially and are interrelated.

Data collection was conducted through the heuristic stage by gathering both primary and secondary sources. Primary sources include contemporary newspapers and magazines, visual documentation of Tamiya competitions, and anime broadcasts aired on Indonesian television. In addition, this study utilizes interview data with a Tamiya toy store manager in Mangga Dua and members of the Indonesian Beyblade community to obtain perspectives from historical actors. Secondary sources consist of books and scholarly articles in both Indonesian and English, which are used to strengthen the conceptual framework on Japanese popular culture, cultural globalization, and the history of children's toys.

After the data were collected, source criticism was carried out, including both external and internal criticism. External criticism aims to evaluate the authenticity, publication time, and credibility of the sources, while internal criticism examines the content to assess relevance, consistency, and potential biases that may influence the presentation of information. This process is essential to distinguish between data that represent actual social trends and those that merely reflect promotional materials from the toy industry.

Data analysis was conducted qualitatively through the interpretation stage by linking Japanese popular culture, its media dissemination, and the emergence of children's toy trends in Indonesia. The interpretation considers the social, cultural, and media contexts of each decade, as well as the symbols and visual representations found in toys and anime. To strengthen the relationship between anime broadcasts and toy trends, this study is complemented by a correlation analysis between the intensity of anime broadcasts and the emergence of related toys in print media and advertisements.

The final stage of the research is historiography, which involves presenting the findings in the form of an analytical descriptive historical narrative. The writing connects the development of media, patterns of toy distribution, and changes in children's play culture across decades. Through this approach, toys are understood not merely as entertainment products but as part of the processes of reception, adaptation, and the formation of children's culture in Indonesia under the influence of Japanese popular culture.

3. Result and Discussion

3.1. The Entry and Development of Japanese Popular Culture in Indonesia

The development of Japanese popular culture in Indonesia cannot be separated from the historical context of Japan's post-World War II recovery, particularly during the Shōwa era when the country experienced rapid economic growth and industrialization. The rise of the media, electronics, and entertainment industries became the foundation for the expansion of Japanese popular culture, which later spread to various countries, including Indonesia (Tsutsui, 2010: 8). In its early phase, Japanese popular culture absorbed many Western influences such as Disney, Hollywood films, and comics. However, Japan gradually developed its own cultural identity through the production of manga, anime, and fictional characters that, while rooted in local characteristics, became globally accessible (Tsutsui, 2010: 11). These products evolved into influential cultural commodities, spreading through anime, manga, and their derivative products across East and Southeast Asia, including Indonesia (Kartikasari, 2018: 43). Since the late 1970s, Japanese popular culture has been consistently present and

has shaped the cultural consumption of Indonesian children, particularly through television and print media (Iwabuchi, 2002: 1).

The introduction of anime in Indonesia can be traced back to the late 1970s through television broadcasts, particularly with the airing of *Wanpaku Omukashi Kum Kum* in 1979/1980 on TVRI, marking the early influence of Japanese animation on Indonesian children (Manurung, 2022; CNN Indonesia, 2020). The rapid development of television, especially following media deregulation in the late 1980s, accelerated the influx of foreign cultural content through private television stations such as RCTI, SCTV, and Indosiar (Craig, 2000: 300). A significant milestone was the broadcast of *Doraemon* on RCTI starting in 1991, which gained widespread acceptance across different social classes and age groups and became an icon of Japanese popular culture in Indonesia (Craig, 2000: 301; Iwabuchi, 2002: 1).

The success of *Doraemon* encouraged the entry of various other anime titles such as *Dragon Ball*, *Sailor Moon*, *Pokémon*, *Digimon*, and *Bakusou Kyoudai Let's & Go!!*, which gradually shaped the landscape of children's entertainment in Indonesia throughout the 1990s and 2000s (Kompas, 2022). At this stage, anime no longer functioned merely as entertainment but also served as a gateway to derivative cultural products such as manga, toys, and merchandise. From the perspective of popular culture theory, this phenomenon indicates that anime functions as an open cultural form that is actively interpreted by audiences, particularly children. John Fiske argues that popular culture is not passive but is formed through the interaction between cultural products and the social practices of their users (Fiske, 2011: 35). Anime is not only consumed as visual entertainment but also becomes a source of imagination that is translated into activities such as reading manga, playing, and collecting toys. Thus, Japanese popular culture does not remain confined to audiovisual texts but continues to live and develop within the everyday practices of Indonesian children.

3.2. The Commercialization and Peak Popularity of Japanese Popular Culture based Toys

The spread of Japanese popular culture was further strengthened through its presence in print media, particularly comics and children's magazines. The official publication of manga such as *Candy Candy* and *Doraemon* by PT Elex Media Komputindo since the early 1990s expanded the consumption of Japanese popular culture into children's reading spaces (Craig, 2000: 302). Children's print media, especially magazines such as *Bobo* and *Animonster*, also played an active role in promoting comics and providing information related to Japanese popular culture.



Figure 1. Advertisement of Japanese Comics in Bobo Magazine (Bobo Magazine, 1991: 2 and 24)

In this context, Japan not only exported entertainment products but also developed cultural appeal in line with the concept of soft power. Joseph Nye explains that soft power is a country's ability to influence others through cultural attraction and values without coercion (Nye, 2004: 46). This influence is clearly reflected in the commercialization of children's toys in Indonesia, where the intensity of anime broadcasts was directly proportional to the increasing number of toy products based on Japanese popular culture and characters circulating in the market. Data indicate that the number of anime broadcasts on national and private television experienced significant fluctuations during the period 1991–2011. The number of broadcasts increased rapidly in the early 2000s and reached its peak in 2004, before declining after 2008 due to censorship policies implemented by the Indonesian Broadcasting Commission (KPI) (Bintang, 2024; KPI, 2008).

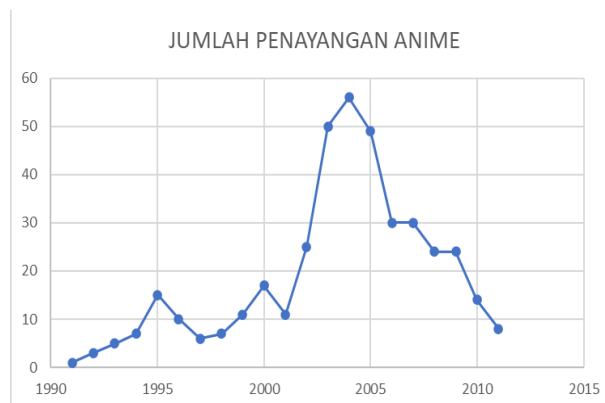


Figure 2. Anime Broadcasts on National and Private Television, 1991-2011 (Bintang, 2024: 52).

As exposure to anime increased, there was a large-scale commercialization of toy products based on Japanese popular culture characters. Toys such as Tamiya, Beyblade, Crush Gear, Tamagotchi, B-Daman, and yo-yo were not only present as play objects but also functioned as extensions of the fantasy worlds consumed by children through television broadcasts and magazines (Kartikasari, 2018: 43). This process indicates that Japanese popular culture operates through lived experiences, in which children act as active subjects who construct meaning, identity, and social relationships through their interaction with these toys (Fiske, 2011: 37). The distribution of these toys was further supported by commercial centers such as Mangga Dua, Pasar Asemka, and Pasar Gembong, as well as modern retail stores such as Kidz Station and Toys Kingdom, which provided imported Japanese products (Yuliandita, 2014).

Joseph Nye’s concept of soft power explains that the cultural appeal, values, and products of a country can influence others without the use of military coercion (Nye, 2004: 46). This phenomenon reflects Japan’s success in building a positive image through popular culture. Indonesian children indirectly absorbed values presented in Japanese anime and toys, such as competitiveness, teamwork, creativity, and perseverance, without ideological imposition (Nye, 2004: 31). The strong visual appeal, heroic narratives, and innovative product design made Japanese popular culture easily accepted and widely favored. Japanese toy products thus functioned not only as economic commodities but also as a medium for the internalization of values, lifestyles, and entertainment preferences among Indonesian children (Kartikasari, 2018: 43).

The results of a 2003 survey conducted by *Bobo Magazine* indicate the dominance of Japanese popular culture-based toys in the preferences of Indonesian children.

Tabel 1. Children’s Toys Preferences Survey 2003 (Bobo Magazine, 2003: 16)

Toy	Number of Respondents	Boys (%)	Girls (%)
Tamiya	1437	90,32	9,68
Dolls	1430	1,74	98,26
Crush Gear	878	94,19	5,81
PS/PC Game	735	61,36	38,64
Beyblade	610	86,55	13,45
Barbie	598	1,50	98,50
Toys Cars	442	89,81	10,19

The data indicate that Tamiya, Crush Gear, Beyblade, and PS/PC games dominated boy’s preferences, while dolls and Barbie were more favored by girls (*Bobo Magazine*, 2003: 16). These findings demonstrate that Japanese toys occupied a central position in children’s play culture in the early 2000s. Tamiya represents the most prominent example of the

successful integration of anime and toys. The popularity of Mini 4WD increased significantly following the broadcast of anime such as *Dash! Yonkuro* and *Bakusou Kyoudai Let's & Go!!*, which fostered children's imagination of competition and technology (Bobo Magazine, 2003: 81). This phenomenon not only stimulated toy consumption but also led to the emergence of communities and tournaments.



Figure 3. Alkaline Battery Advertisement Featuring Tamiya Competitions in Major Cities (May–June 1992) and the *Dash Yonkuro* Series Broadcast on TVRI in 1992 (Kidz Zaman Old, Facebook, 2020, <https://www.facebook.com/photo/?fbid=7494603143898528&set=a.2381212331904327>)

The phenomenon of Tamiya tournaments demonstrates that Japanese toys created collective social spaces that reproduced values of competition, hard work, and solidarity, as depicted in anime. Children formed play communities, shared technical knowledge, and constructed social identities through the ownership and performance of toys (Bobo Magazine, 2003: 81). According to Fiske (2011: 41), popular culture is not only produced by industry but also by users who appropriate cultural products according to their social contexts. In this case, Indonesian children adapted values, symbols, and narratives from Japanese anime into local play communities, creating distinctive and contextual forms of popular culture. Ownership and performance of toys thus became a means of constructing social identity and status symbols within children's play environments.

A similar phenomenon occurred with *Crush Gear* and *Beyblade*, which encouraged collective play patterns through arenas and both formal and informal competitions, while also serving as primary media for shaping play-related fantasies. Children not only played with the toys but also imitated characters, techniques, and terminology from the anime they watched (Bobo Magazine, 2003: 17). They built communities, shared information, competed with one another, and formed identities based on the toys they owned. In this context, ownership of original toys was often associated with particular social status within play environments. Japanese toys thus became more than mere entertainment tools; they symbolized modernity, technology, and connection to a global world (Kartikasari, 2018: 44). This indicates that Japanese toys functioned as a medium for the materialization of popular culture, linking fictional worlds with everyday play practices.

In addition, toys such as *B-Daman* and yo-yo also became significant components of children's play culture in Indonesia during the late 1990s to early 2000s. The popularity of *B-Daman* increased alongside the broadcast of the anime *B-Daman Bakugaiden*, which featured competitions based on strategy and precision. Children imitated battle formats and technical terminology from the anime in their play practices (Bobo Magazine, 2003: 17). Meanwhile, yo-yo experienced a revival through more modern packaging, incorporating techniques and competitions, making it a symbol of skill and prestige among children and adolescents (Bobo Magazine, 2003: 28).

Tamagotchi introduced a new form of children's play culture through digital technology and the concept of virtual pets. This toy encouraged responsibility and emotional attachment while simultaneously introducing a digital lifestyle at an early age (Alt, 2006: 183–184). The success of Tamagotchi in Indonesia since 1997 demonstrates how Japanese popular culture innovations were able to adapt to local markets and expand Japan's soft power influence among urban children (Yusuf, 1997: 10).



Figure 4. Tamagotchi Vendors at Pasaraya Blok M (Tempo, July 5, 2006, <https://data.tempo.co/foto/detail/P0207200800189/pedagang-mainan-tamagotchi-di-pasaraya-blok-m-jakarta>).

From a soft power perspective, the diversity of these toys illustrates how Japan instilled values such as fair competition, perseverance, and technical mastery through appealing cultural products without coercion (Nye, 2004: 46). Indonesian children not only consumed these products but also internalized the accompanying values through their play experiences.

3.3. The Decline of Japanese Toy Trends and Shifts in Media Consumption

Entering the period 2008–2010, toy trends based on Japanese popular culture began to decline. One of the main factors was the shift in children's media consumption patterns. The reduction in anime broadcast hours on national television had a direct impact on decreasing exposure to Japanese popular culture. Broadcast data indicate a downward trend after reaching its peak in the mid-2000s (see Figure 2) (Bintang, 2024: 52). In addition, increasingly strict broadcasting regulations for children's programs limited the presence of Japanese anime on Indonesian television. Since the late 2000s, television has no longer been the primary medium for children's entertainment. Instead, children have shifted toward digital media, online games, and gadget-based devices that offer higher interactivity compared to physical toys (KPI, 2008; Yuliandita, 2014). The influx of other global popular cultures, particularly from the United States and South Korea, also accelerated this shift in children's preferences. Western cartoons, digital games, and online content gradually replaced the dominance of Japanese anime.

The decline in toy trends influenced by Japanese popular culture demonstrates that soft power is dynamic and highly dependent on the continuity of its distribution media. When anime was no longer intensively broadcast on Indonesian television, the appeal of derivative products such as toys also weakened (Nye, 2004: 46). This decline was not caused by the loss of attractiveness of Japanese popular culture itself, but rather by changes in distribution media and shifts in the preferences of the receiving generation. In this context, the effectiveness of Japan's soft power decreased alongside the reduced media exposure that had previously served as the primary channel for disseminating Japanese popular culture (Nye, 2004: 99). Furthermore, popular culture is inherently dynamic and always dependent on its social context and supporting media (Fiske, 2011: 45). The transition from television and print media to gadgets and digital platforms resulted in Japanese popular culture no longer being present in a massive and centralized manner as it was in the 1990s–2000s.

Nevertheless, the influence of Japanese popular culture did not disappear entirely but instead underwent a transformation in its patterns of dissemination and reception. For the 1990s–2000s generation, television and magazines served as the primary media of entertainment, allowing anime and its derivative products, including toys, to achieve high levels of exposure and dominance. In contrast, in the period after 2010, the emergence of gadgets and

diverse digital entertainment platforms expanded children's consumption choices, resulting in Japanese popular culture no longer serving as a dominant reference on a mass scale. In this context, toy products inspired by Japanese popular culture continue to persist, particularly in the form of nostalgia, fan communities, and toy-collecting practices among the generation that grew up during that era. This condition indicates that although Japanese popular culture no longer dominates the market broadly, its products continue to hold enduring cultural and historical value within the collective memory of certain generations.

Overall, the findings of this study demonstrate that Japanese popular culture had a significant influence on children's toy trends and play patterns in Indonesia during the period 1980–2010. Through anime, manga, and toys, Japan successfully built sustained cultural appeal and shaped the entertainment preferences of Indonesian children. This influence was not merely temporary but has left a long-term imprint on collective memory, consumption patterns, and fan communities, some of which persist to this day.

4. Conclusion

This template is made for the consistency of the format of articles published by Journals at our institution. Collaboration and willingness of the author to follow the writing guidelines are highly expected.

Based on the findings of this study on the influence of Japanese popular culture on children's toy trends in Indonesia from 1980 to 2010, it can be concluded that Japanese popular culture played a significant role in shaping children's entertainment consumption and play patterns in Indonesia. Following the end of World War II, Japan successfully rebuilt its economy through industrial innovation, particularly in the fields of electronics and media. This development became the foundation for the global expansion of Japanese popular culture. Although initially influenced by Western elements such as Hollywood films, Disney, and Western comics, Japan later developed its own distinctive cultural identity through anime, manga, and fictional characters, which were widely distributed across Asia, including Indonesia.

In Indonesia, the spread of Japanese popular culture was closely linked to the development of television and print media. Since the late 1970s, anime broadcasts introduced Japanese cultural products to Indonesian audiences, especially children. The expansion of private television stations in the late 1980s further accelerated this process. In addition, children's magazines such as *Bobo* and *Animonster*, along with manga publications, played an important role in expanding access to Japanese popular culture. These media functioned as key channels through which children became familiar with Japanese characters, narratives, and cultural values.

This phenomenon can also be understood through the concept of soft power, in which a country influences others through cultural attraction rather than coercion. Japan effectively utilized anime, manga, and related products to promote its culture and build a positive global image. As anime gained popularity in Indonesia, various toy products associated with these media also entered the market and became trends among children. Toys such as Tamiya, Beyblade, Tamagotchi, Crush Gear, and yo-yo were not only forms of entertainment but also became integral parts of children's daily lives. Television played a crucial role in introducing these toys, while magazines and marketing strategies, including promotional items in food products, further strengthened their popularity.

The distribution of Japanese toys was supported by retail stores and major trading centers in urban areas, although economic factors influenced accessibility. Many children used non-original or imitation products due to lower costs. Despite these limitations, children actively engaged with these toys by modifying them, creating their own play rules, and organizing competitions. This reflects the idea that popular culture is not passively consumed but actively reinterpreted by its users. Toys thus became a medium for creativity, social interaction, and identity formation. Over time, these play activities developed into communities and organized competitions, some of which continue to exist as hobbyist groups and collector communities.

However, toward the late 2000s, the trend of Japanese toys began to decline. This decline was influenced by reduced anime broadcasts on television, stricter media regulations, and the rapid growth of digital technology. The emergence of smartphones, internet-based entertainment, and digital games shifted children's preferences away from physical toys. In addition, competition from other global popular cultures, particularly from the United States and South Korea, contributed to changes in children's interests.

Despite this decline, the influence of Japanese popular culture has not completely disappeared. Instead, it has transformed into new forms, particularly through nostalgia, fan communities, and collecting practices among those who grew up during the 1990s and early 2000s. Overall, this study demonstrates that Japanese popular culture had a lasting impact on children's toy trends and play culture in Indonesia. Toys influenced by Japanese popular culture were not merely entertainment products but also became part of children's social experiences, creativity, and everyday lives, leaving a long-term imprint on the collective memory of a generation.

References

- Allison, A. (2006). *Millennial monsters: Japanese toys and the global imagination*. Retrieved from <https://dokumen.pub/millennial-monsters-japanese-toys-and-the-global-imagination-9780520938991.html>
- Alt, M. (2020). *Pure inventions: How Japan's pop culture conquered the world*. New York: Crown Publishers, Inc.
- Bobo Magazine. (1991, December 26). Advertisement of *Doraemon*, *Mari-Chan*, *Pop Corn*, *Candy-Candy*, and *Kungfu Boy*. Kompas Gramedia, p. 2.
- Bobo Magazine. (1991, November 28). Advertisement of *Doraemon* comics. Kompas Gramedia, p. 2.
- Bobo Magazine. (2003). Special edition: Toys 1973–2003. Kompas Gramedia, pp. 16–81.
- Bobo.id. (2020, October 10). Sejarah munculnya anime hingga kehadirannya di Indonesia. Retrieved from <https://bobo.grid.id/read/083564080>
- CNN Indonesia. (2020, July 19). Sejarah anime sejak 1907 hingga mewabah ke Indonesia. Retrieved from <https://www.cnnindonesia.com/hiburan/20200719125155-225-526357/sejarah-anime-sejak-1907-hingga-mewabah-ke-indonesia>
- Craig, T. J. (2000). *Japan pop!: Inside the world of Japanese popular culture*. New York: M.E. Sharpe.
- Fiske, J. (2011). *Memahami budaya populer* (A. B. Mahyuddin, Trans.). Yogyakarta: Jalasutra.
- Herlina, N. (2020). *Metode sejarah* (2nd rev. ed.). Retrieved from <https://share.google/uie6qHgNrPLPHtW22>
- Intan, T. (2017). Redefinisi fungsi desa dalam manga *Naruto* dan bande dessinée *Astérix*: Sebuah kajian komparasi budaya populer. *Metahumaniora*, 7(3), 293–305. <https://doi.org/10.24198/mh.v7i3.18847>
- Iwabuchi, K. (2002). *Recentering globalization: Popular culture and Japanese transnationalism*. Retrieved from <https://dokumen.pub/recentering-globalization-popular-culture-and-japanese-transnationalism-9780822384083.html>
- Kartikasari, W. (2018). The role of anime and manga in Indonesia-Japan cultural diplomacy. *Tsukuba Gakuin University Bulletin*, 13, 41–47.
Retrieved from <https://www.japan-ju.ac.jp/library/kiyou/2018/05Wahyuni%20Kartikasari.pdf>
- Kidz Zaman Old. (2020, December 9). Iklan baterai alkaline bersama lomba Tamiya dan serial “Dash Yonkuro”. Facebook. Retrieved from <https://www.facebook.com/photo/?fbid=7494603143898528&set=a.2381212331904327>
- Koentjaraningrat. (1985). *Pengantar ilmu antropologi*. Jakarta: Tiara Wacana.
- Komisi Penyiaran Indonesia. (2008, January 28). Empat tayangan bermasalah. Retrieved from <https://www.kpi.go.id/index.php/id/siaran-pers/2504-empat-tayangan-bermasalah>
- Kompas.com. (2022, May 18). Sejarah anime: Awal kemunculan dan perkembangannya di Indonesia. Retrieved from <https://www.kompas.com/stori/read/2022/05/18/090000679/sejarah-anime-awal-kemunculan-dan-perkembangannya-di-indonesia>
- Manurung, R. E. (2022). *Budaya populer Jepang di Indonesia 1980–2013* (Undergraduate thesis, Universitas Padjadjaran).
- Nye, J. S. (2004). *Soft power: The means to success in world politics*. Retrieved from <https://share.google/C7FGaf7Bap1av0rcL>
- Putra, I. B. G. D., & Maulana, I. P. A. P. (2024). Tindak tutur dalam wacana komik *Petualangan Nobita di Luar Angkasa*. *Metahumaniora*, 14(1), 61–68. <https://doi.org/10.24198/metahumaniora.v14i1.50708>
- Rachmad, P. B. (2024). *Perkembangan budaya populer Jepang di Indonesia tahun 1990–2009* (Undergraduate thesis). Retrieved from <https://digilib.uns.ac.id/dokumen/detail/119304/Perkembangan-Budaya-Populer-Jepang-di-Indonesia-tahun-1990-2009>
- Strinati, D. (2004). *Popular culture: Pengantar menuju teori budaya populer* (A. Mukhid, Trans.). Yogyakarta: Jalasutra.
- Tempo. (2006, July 5). Pedagang mainan Tamagotchi di Pasaraya Blok M, Jakarta. Retrieved from <https://www.datatempo.co/foto/detail/P0207200800189/pedagang-mainan-tamagotchi-di-pasaraya-blok-m-jakarta>
- Tsutsui, W. M. (2010). *Japanese popular culture and globalization*. Retrieved from <https://dokumen.pub/japanese-popular-culture-and-globalization-9781952636059-1952636051.html>
- Venus, A., & Helmi, L. (2010). Budaya populer Jepang di Indonesia: Catatan studi fenomenologis tentang konsep diri anggota Cosplay Party Bandung. *Jurnal Aspikom*, 1(3), 215–226.
- Yuliantita, A. (2014). Motivasi Indonesia menerapkan SNI terhadap mainan impor: Studi kasus produk mainan impor dari China. *Jurnal Online Mahasiswa Fakultas Ilmu Sosial dan Ilmu Politik Universitas Riau*, 1(2).
- Yusuf, M., & A. S. (1997, September 10). Awas kecanduan Tamagotchi! *Koran Analisa*, p. 10.