

# Representation of Onsen Culture in Miyazaki Hayao’s Anime Sen to Chihiro no Kamikakushi

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## Abstrak

Budaya onsen merupakan salah satu aspek penting dalam kehidupan masyarakat Jepang. Budaya onsen bukan hanya berfungsi sebagai ruang fisik untuk membersihkan tubuh, tetapi juga simbol budaya yang merepresentasikan hubungan antara manusia, alam, dan spiritualitas. Dalam anime Sen to Chihiro no Kamikakushi, onsen direpresentasikan secara visual dan naratif melalui media populer seperti anime yang memungkinkan penyampaian nilai-nilai budaya kepada khalayak umum. Tujuan dari penelitian ini untuk mendeskripsikan representasi budaya onsen dalam anime serta mengidentifikasi budaya onsen sebagai ritual penyucian diri, ruang rekreasi, dan relasi sosial. Dalam penelitian ini, peneliti menggunakan teori representasi dari Stuart Hall sebagai kerangka utama dan metode yang digunakan adalah deskriptif kualitatif dengan mengumpulkan data dari adegan-adegan visual dan dialog dalam anime Sen to Chihiro no Kamikakushi. Berdasarkan data yang diperoleh, onsen bukan hanya ditampilkan sebagai latar tempat tetapi juga simbol makna yang mencerminkan nilai-nilai spiritual, relaksasi secara jasmani dan rohani serta keharmonisan sosial yang terdapat dalam sistem pemandian air panas tradisional Jepang, onsen.

**Kata kunci:** *Budaya onsen, representasi, anime, Sen to Chihiro no Kamikakushi*

## Abstract

*Onsen culture is one of the most important aspects of Japanese life. It is not only a physical space for cleansing the body, but also a cultural symbol that represents the relationship between humans, nature and spirituality. In the anime Sen to Chihiro no Kamikakushi, onsen is represented visually and narratively through popular media such as anime that allows the delivery of cultural values to a general audience. The purpose of this study is to describe the representation of onsen culture in anime and identify onsen culture as a ritual of purification, recreational space, and social relations. In this study, the researcher uses Stuart Hall's representation theory as the main framework and the method used is descriptive qualitative by collecting data from visual scenes and dialog in the anime Sen to Chihiro no Kamikakushi. Based on the data obtained, onsen is not only shown as a place setting but also a symbol of meaning that reflects spiritual values, physical and spiritual relaxation and social harmony contained in the traditional Japanese hot spring system, onsen.*

**Keywords:** *Onsen culture, representation, anime, Sen to Chihiro no Kamikakushi*

## 1. Introduction

Every country has a unique culture that is deeply ingrained in the lives of its people. This culture is passed down from generation to generation. Not only is it passed down through the generations, but it also shapes people's perspectives, behavior patterns, and even how individuals interact in social life. One of the unique cultural practices in Japanese society is the culture of bathing in hot springs, known as onsen. Onsen culture is not merely an activity for cleansing the body but is also rich in social, spiritual, and cultural values. Onsen has been an integral part of Japanese society since ancient times and continues to be preserved and cherished by subsequent generations. This tradition not only demonstrates how Japanese society values cleanliness and health but also illustrates the deep connection between humans, nature, and spirituality.

The term about onsen is composed of two kanji characters, (温) on, which means “hot”, and (泉) sen, which means “spring” or “source”. Japan is a country with high geological activity, has many active volcanoes, which naturally have thousands of hot spring scattered throughout the country. According to data from the Japanese Ministry of the Environment (2002), there are over 26,000 hot spring sources scattered throughout Japan. The presence of these sources makes onsen easily accessible to the public, while also strengthening the connection between humans and their surrounding environment.

In a cultural context, onsen are not merely places for bathing but also spaces that reflect lifestyle, values of togetherness, and a form of respect for nature. Their existence symbolizes the harmony between the body, mind, and nature, while also serving as a means of spiritual reflection and relaxation in Japanese society, known for its discipline. This concept is deeply rooted in the practices of Japanese society, known for its discipline, orderliness, and closeness to natural elements.

These values have been ingrained for a long time, making onsen an important part of Japanese society since ancient times. Its existence is not only used as a place for recreation and relaxation, but also as a medium for healing and purification rituals. In Shinto belief, water flowing from nature is believed to have sacred power to remove impurities (kegare), both in physical and spiritual terms. Meanwhile, in Buddhist teachings, bathing in onsen is considered part of the process of spiritual enlightenment, an effort to cleanse oneself physically and mentally before worship.

More than just a place to bathe, onsen also serves as a social space. People from diverse social backgrounds can gather, converse, and share stories without barriers of status or position. Onsen serves as a venue for interpersonal interaction that fosters a sense of equality and camaraderie. Therefore, onsen is regarded as one of Japan’s cultural symbols that unites various aspects of life—physical, emotional, and spiritual—into a comprehensive experience.

Interestingly, onsen culture not only exists in the real world, but is also brought to life through popular works of fiction, one of which is anime. Anime has become an effective medium for conveying Japanese cultural values to a wide audience, including international viewers. One of the most notable examples is the anime *Sen to Chihiro no Kamikakushi* (2001) by legendary director Miyazaki Hayao. This anime not only achieved commercial success with a box office gross of US\$13.1 million, surpassing the previous record held by *Princess Mononoke*, but also received international recognition by winning the Academy Award (Oscar) in 2003 for Best Animated Feature. To this day, the film remains the only non-English animated film to have ever won this prestigious award.

In the story *Sen to Chihiro no Kamikakushi*, the main character Chihiro is trapped in the spirit world. To survive and save her parents, Chihiro is forced to work at a hot spring called Aburaya. Aburaya is described as a magnificent traditional Japanese-style building where

various spirits gather. They come not only to cleanse themselves physically, but also to socialize, rest, purify themselves, and restore their spiritual energy.

Although set in a fantasy world, the atmosphere and dynamics depicted in *Aburaya* feel very human, even reflecting the social reality of Japanese society. Values such as hard work, the ethics of hospitality (*omotenashi*), and respectful interpersonal relationships are showcased through the interactions between its characters. This anime subtly weaves social criticism and philosophical insights into a story brimming with imagination.

More than just entertainment, anime also serves as a medium for conveying meaning and symbolizing a strong culture. Through visuals, dialogue, and carefully crafted storylines, viewers are invited to learn about and understand Japanese culture in greater depth. In this context, onsen culture is one of the key elements represented in detail, from the architecture of the buildings, bathing etiquette, to the roles of attendants such as *sansuke* and *yunafuro*. All these elements reinforce the meaning that onsen in anime is not merely a place for bathing but also a living space that holds social, spiritual, and cultural values.

Given how onsen culture is presented so deeply and symbolically in *Sen to Chihiro no Kamikakushi*, it is important to further examine how such representations are constructed within the narrative and visuals of anime. Therefore, this study aims to examine “Representation of Onsen Culture in Miyazaki Hayao’s Anime *Sen to Chihiro no Kamikakushi*”. The focus of this study is on the onsen culture depicted in the anime film *Spirited Away*. The objective is to represent onsen culture and identify onsen in terms of social relations, recreation, and purification rituals. This study is expected to contribute scientifically to the study of Japanese popular culture, particularly in understanding how media such as anime represent traditional cultural heritage. In addition, this study also aims to provide new references and insights for researchers and academics interested in the fields of Japanese culture, visual narrative, and the preservation of traditional values through modern media.

There are several relevant previous studies that form the basis for this research. The first study was conducted by Karatoruan Angelique Steffanie with the title “*Onsen dan Orang Jepang*” in 2011. In this study, the author examined situational interactions in onsen culture by referring to two main sources of literature, namely “*Japan, A View From The Bath*” and “*Japanese Patterns of Behavior*”. The method used was a literature review, supported by interviews to gain a deeper understanding of Japanese society's practices and views on onsen culture. The results of this study emphasize that onsen is not just a bathing activity, but also reflects social ethics, interaction structures, and cultural values that are deeply rooted in Japanese society.

The second study was conducted by Yeni Rohmawati in 2017 with the title “*Unsur Kebudayaan dalam Anime Berjudul Sen to Chihiro no Kamikakushi Karya Miyazaki Hayao*”. This study aimed to identify Japanese cultural elements contained in anime, such as social systems, technology, livelihoods, religion, language, knowledge, and art. The research was conducted using qualitative methods and a descriptive approach, involving three main stages: data collection through searching for animations and related sources, thematic data analysis, and interpretation of the cultural meanings presented in the storyline and visuals of the anime. The results showed that anime is capable of representing various aspects of Japanese culture, both explicitly and implicitly.

Unlike the two studies above, this study aims to fill the gap in the study of onsen culture specifically in the anime *Sen to Chihiro no Kamikakushi*. To date, there have been few studies that specifically examine the representation of onsen culture in the visual and symbolic context presented through popular media such as anime, let alone using Lee Butler's theoretical framework, which highlights bathing practices in the context of Japanese history and culture.

Therefore, this study adopts a semiotic approach with a qualitative descriptive method, focusing on the analysis of visual and narrative elements in anime as a medium for conveying cultural values. With this approach, it is hoped that this study can provide a new perspective in the study of Japanese culture, particularly in relation to how onsen is represented as a space for social relations, a means of recreation, and a ritual of self-purification in animated media.

## 2. Method

This study uses a descriptive qualitative approach with a focus on deepening animation as an object of study. According to Adiputra et al. (2017), descriptive research aims to provide a systematic, factual, and accurate description of a phenomenon, whether natural or artificial. In this context, the descriptive method is used to describe and represent the cultural values of onsen that appear in the anime *Sen to Chihiro no Kamikakushi* through visualization, dialogue, and narrative.

The main data source in this study is the anime *Sen to Chihiro no Kamikakushi*, produced by Studio Ghibli and directed by Miyazaki Hayao. The film was first released on July 20, 2001, with a duration of 125 minutes. The story focuses on a girl named Ogino Chihiro who is trapped in the spirit world with her parents, who have been cursed to become pigs. To survive and find a way to save her family, Chihiro must work at a hot spring bathhouse called Aburaya, where spirits come to rest and purify themselves. In the process, Chihiro, who later changes her name to Sen. While in the spirit world, Sen founded various challenges and encounters many creatures from another world. This journey symbolizes personal transformation, character growth, and learning about the values of life.

The analysis technique used in this study refers to the theory of Miles and Huberman (1992), which states that data analysis in qualitative research consists of three main stages, namely data reduction, data presentation, and interpretation. Data reduction is a process of selection and focusing, in which researchers sort scenes that have onsen culture, both in images and dialogue. The next step, after the data has been reduced, is for the researcher to organize and present the data and identify it by number and time of appearance to facilitate analysis. The final step is for the researcher to interpret the collected and analyzed data to draw conclusions about the representation of onsen culture in the anime *Sen to Chihiro no Kamikakushi* and then relate it to the theory used in the research theoretical framework.

## 3. Result

Based on the results of the analysis, the issues surrounding onsen culture in the anime *Sen to Chihiro no Kamikakushi* can be divided into two forms: The representation of onsen culture in the anime *Sen to Chihiro no Kamikakushi* in data 1 and data 2, and the identification of onsen culture in the anime *Sen to Chihiro no Kamikakushi* I data 3, data 4, and data 5.

### Data 1





*Figure 1 The Structure of Aburaya Onsen*

Source : Sen to Chihiro no Kamikakushi minutes 10:27 – 10:59

Chihiro found a magnificent building that combined elements of ryokan (traditional Japanese house) and temple architecture. The building was dominated by a combination color from red and green and decorated with gold ornament that gave it a luxurious and sacred feels. On the roof, a chimney emits thick black smoke, indicating about activity inside the building. Near the chimney, a white flag with the kanji character 油 (abura, meaning is oil) is visible, which also appears on the signboard at the main entrance to the bathhouse namely 油屋 (Aburaya). The building is surrounded by lush trees that reinforce the natural and tranquil atmosphere, while a red-railed bridge spans as the main path leading to the bathhouse, creating a sense of transition from the real world to the spiritual realm.

## Data 2



*Figure 2 Manner in Onsen*

Source : Sen to Chihiro no Kamikakushi minutes 32:00 – 32:05

In one scene in Sen to Chihiro no Kamikakushi, guests in spirit form are shown using the onsen facilities at Aburaya. Before entering the bath, they first scrub and clean their bodies, a form of etiquette that reflects respect for other onsen users. This cleaning process is assisted by yunafuro, female attendants tasked with helping guests maintain their cleanliness before

soaking. Additionally, some spirits are seen soaking using the zenshin-yoku (full-body bath) method. Some also place a small towel on their heads, not just as a habit, but as part of onsen etiquette. Towels should not be put in the water as it is considered to contaminate the purity of the water, which is considered sacred and pure. By placing it on their heads, guests show their awareness of norms and manners, while maintaining their body temperature during bathing.

### Data 3



*Figure 3 Social Relations*

三助 : 到着でございます。右手のお座敷でございます。  
 Sansuke : touchaku de gozaimasu. Migi te no ozashiki de gozaimasu  
 Sansuke : We're here. The room on the right.

Source : Sen to Chihiro no Kamikakushi minutes 32:24 – 32:37

One form of social relations in Japanese onsen culture can be seen in the role of attendants at hot springs. These attendants are known as sansuke, who assist guests by preparing hot water, carrying bathing equipment, and regulating the flow of water from the spring. In the anime *Sen to Chihiro no Kamikakushi*, sansuke are depicted as frog-like creatures wearing work clothes complete with sashes around their bodies. The presence of sansuke reflects the orderly service system and social relationships between attendants and guests, which are part of everyday life in traditional Japanese hot springs.

### Data 4



*Figure 4 Recreations*

番台蛙 : いらっしゃいませ。早いよつけて。いらっしゃいませ。いらっしゃいませ。  
 Bandaigaeru : Irasshaimase. Hayai yo tsukete. Irasshaimase. Irasshaimase.

Bandaigaeru : Welcome, you're early, welcome, welcome.

Source : Sen to Chihiro no Kamikakushi minutes 17:30 – 17:40

Aburaya Onsen in the anime Spirited Away represents a space for relaxation and rest for spirits. The interactions between the staff and guests, such as friendly greetings and bowing, reflect the distinctive Japanese style of service that emphasizes politeness and respect. The presence of various spirits coming to bathe reinforces the idea that an onsen is not merely a place for physical relaxation but also a space that offers emotional tranquility. The atmosphere around the bathhouse, filled with aesthetic elements and traditional nuances, shows that the experience offered is not just about bathing but also includes inner comfort, appreciation for culture, and spiritual values deeply rooted in Japanese culture.

#### Data 5



*Figure 5 Purification Rituals*

- 千 : ありがとう。あの、ここにトゲみたいのが刺さってるの。
- 湯婆婆 : トゲ??
- 千 : 深くて取れないの
- Sen : arigatou. Ano, koko ni toge mitai no ga sasatteru no.
- Yubaba : toge
- Sen : fukakute torenai no.
- Sen : thankyou, but someting like a thorn stuck.
- Yubaba : A thorn??
- Sen : It's deep, i can't pull it out.

Source : Sen to Chihiro no Kamikakushi minutes 1:05:40 – 1:05:47

In addition to serving as a place for socializing and recreation, hot spring in Japan also have spiritual significance, namely as a means of purification. This illustrated in the scene where the God of Filth (*okusaregami*) comes to Aburaya onsen to cleanse himself. With the help of Sen, Aburaya staff, and Yubaba, the God is able to undergo a cleansing process known in Japanese culture as *misogi*. *Misogi* is a spiritual practice that uses flowing water to cleanse oneself of impurities, both physically and spiritually, as a symbol of liberation from negative or impure things.

In the context, the condition of the River God, covered in trash, mud, and human waste, not only depicts physical impurity but also serves as a metaphor for the contamination of spiritual, moral, and environmental values. This purification is not merely about cleansing the deity's body but also represents an effort to restore harmony between humans and nature. This reflects the Japanese cultural perspective that reveres cleanliness as a form of respect for spirits and the surrounding environment.

## 4. Discussion

### Data 1

The image above shows an iconic building called Aburaya, a hot spring bath (*onsen*) located in the spirit world the anime *Sen to Chihiro no Kamikakushi*. The building appears magnificent with a strong red color, combined with a green color and gold ornaments, creating a luxurious and sacred impression. The traditional Japanese ambiance is evident in its shape and structure, which resemble the architectural style of the Meiji era. In terms of architectural style, the Aburaya onsen is often compared to the Dogo Onsen Honkan in Ehime Prefecture, one of Japan's oldest hot springs. The similarities can be seen in the tiered roof design, window shapes, and richly details wooden ornaments, which reinforce the historical and symbolic significance of the building.

One striking element is the flag bearing the kanji 油 (*Abura*, meaning oil) hanging on the side of the building. In the context of the anime, “*abura*” is used as a symbol of the onsen that are central to the activities at Aburaya. This reinforced by the large sign above the entrance is 油屋 (*Aburaya*), which literally means “oil house”, but contextually refers to a bathing place for spirits.

At the front of the building, there is a red bridge that stretches out and leads directly to the main entrance. This bridge is not an architectural element but also hold symbolic meaning. In Japanese culture, the color red often symbolizes transition between the human world and the spirit world or reinforcing the spirit world.

In addition, the smoke billowing from the chimney above the building indicates that this place is not just about a bathhouse, but also a center of activity at spirit world. The black smoke signifies the production process, the hard work of the staff and the dynamics taking place behind the grandeur of Aburaya building.

### Data 2

In the image above, spirits are seen enjoying a relaxing time in an onsen with comfort and order. This moment not only shows the relaxing function of onsen, but also demonstrate the cultural values and ethics that are highly respected in the use of public facilities in Japan.

Before entering the bath, the spirits are seen following the proper etiquette, which involves cleansing their bodies first. This process is done by scrubbing the body, as shown in the image being performed by a *yunafuro*, a female assistant guest onsen. This action reflects an awareness of the importance of personal hygiene and respect for other onsen users, value

that are highly cherished in Japanese culture.

When bathing, spirits use the *zenshin-yoku* (全身浴) method, which involves immersing the entire body up to the shoulders. This method is believed to provide maximum relaxation, as the heat from the onsen water spreads evenly throughout the body, helping to relieve muscle tension and improve blood circulation.

Some spirits are also seen placing a small towel on their heads, a common practice in Japanese onsen culture. Besides helping maintain body temperature balance, this action is also a form of etiquette and politeness, as submerging a towel in the water is considered unhygienic. By placing it on their heads, visitors demonstrate compliance with established norms without compromising personal comfort.

Overall, this scene not only depicts the relaxed and warm atmosphere of the onsen, but also implies the collective values, discipline, and social awareness that are an integral part of Japanese bathing culture. Onsen are not only places for physical cleansing, but also spaces for calming oneself, building social relationships, and strengthening mutual respect between individual.

### Data 3

The image above shows a *sansuke* as a male bath attendant to accompanying guests to the bathing area. In Japanese onsen culture, the role of the *sansuke* is crucial for maintaining the smooth and comfortable operation of the bathhouse. Their presence not only fulfills technical duties but also embodies the values of hospitality (*omotenashi*) and social relationships fostered within public spaces like onsen.

In the anime *Sen to Chihiro no Kamikakushi*, the role of the *sansuke* is depicted clearly and with a strong sense of responsibility. They not only escort guests but also ensure that every aspect of service runs smoothly and in accordance with procedures, from managing the flow of guests, maintaining order, to conveying information from the bathhouse management to other staff members.

The presence of *sansuke* in this story reflects the work dynamics and social structure found in traditional Japanese bathhouses. Their work is not only functional, but also builds social relationships between staff and guests, as well as among the staff themselves. In this sense, the bathhouse becomes a microcosm of Japanese society, where each individual plays their respective roles in harmony.

The attire worn by the *sansuke* is also distinctive, featuring the symbol 油 (*abura*, oil) which refers to the name of the bathhouse, *Aburaya*. This attire is not merely a uniform but also part of the visual identity of the workplace and a form of professionalism in serving the spirits that come to visit.

The relationship between *sansuke* and onsen guests in this anime reflects egalitarian and respectful social interactions, which are characteristic of Japanese culture. Thus, *sansuke* not only perform technical tasks, but also represent the values of work, functional social hierarchy, and a culture of service that is deeply rooted in Japanese society.

### Data 4

The image above shows the moment when spirits from all corners gather at *Aburaya*, a hot spring that serves as the center of activity in the spirit world. This bustling atmosphere reflects that *Aburaya* is a highly respected and sought-after destination, not only for its bathing services but also for the warm atmosphere and welcoming attitude it offers to every guest.

What is interesting about this scene is how *Aburaya* welcomes all types of spirits regardless of their form, size, or status. Large and small spirits, strange and unique ones, are all greeted with respectful greetings: “Welcome, we have been waiting for you.” This illustrates

the concept of equality in service, where there is no discrimination in the provision of services—all guests are entitled to the best experience. This value aligns with the concept of *omotenashi* in Japanese culture, which is a form of wholehearted service that prioritizes respect and concern for others’ needs.

More than just a place to bath, *onsen* in this context serves as a recreational and spiritual space, where spirits not only cleanse themselves physically, but also seek inner peace, energy restoration, and social connection. They come to relax, restore their balance, and experience the peace offered by the environment and atmosphere at *Aburaya*.

In Japanese culture, an *onsen* is not merely seen as a public bathing facility but also as a social space, a place where interactions between individuals can occur on equal terms. Social status is set aside when one is in an *onsen*; everyone is equal, sharing space and silence in the warmth of the water. This representation is reinforced by the visualization of *Aburaya* as a symbol of a transitional space, a meeting place between different worlds connected by the values of togetherness, tranquility, and respect.

Thus, *Aburaya Onsen* in *Sen to Chihiro no Kamikakushi* is not merely a setting, but also a recreational space rich in meaning. This place is used by spirits to unwind, enjoy tranquility, and restore their spiritual balance in a warm and soothing atmosphere.

Furthermore, *Aburaya* does not merely provide physical comfort but also offers a comprehensive emotional and social experience. The warm hospitality, the aesthetic atmosphere of the building, and the heartfelt interactions between staff and guests reflect core values in Japanese society, such as social etiquette (*omotenashi*), harmonious relationships, and respect for guests—even when those guests come from the spirit world.

### **Data 5**

The image above shows one of the most symbolic and meaningful moments in *Spirited Away*, namely when the Stinky God undergoes a purification process at the *Aburaya* bathhouse. This process is known in Japanese tradition as *misogi* (禊), a ritual of purification using flowing water to remove impurities, both physical and spiritual.

The flowing water from the bamboo pipes poured into the bath not only serves to rinse the Filth God's body of mud and debris but also acts as a purifying element carrying deeper meaning. In this context, water symbolizes purity capable of cleansing spiritual, moral, and even ecological contamination. The debris, mud, and waste expelled from the deity’s body represent the concrete form of the burdens and pollution that have defiled its original essence.

After the *misogi* process is complete, it is revealed that the creature is actually the River God, a noble figure who has been tainted by humans who carelessly dump waste into the river. This transformation shows that the *onsen* in this anime serves not only as a place of recreation or relaxation, but also as a sacred space that holds symbolic and spiritual power.

Through this scene, *Sen to Chihiro no Kamikakushi* conveys an important message: that *onsen* can be a place of spiritual purification, where one's true identity or that of a creature can reemerge after being cleansed of all forms of impurity and burden. Self-purification in the *onsen* becomes a symbolic ritual to free oneself from negative influences and rediscover one's true essence.

So, the *onsen* in *Aburaya* isn't just a place to bath, but also a spiritual and symbolic space where healing, cleansing, and transformation can happen physically, psychologically, and spiritually.

## **5. Conclusion**

The representation of *onsen* culture in the anime *Sen to Chihiro no Kamikakushi* shows

that onsen are not merely a setting or aesthetic element in the storyline. More than that, onsen are depicted as meaningful living spaces—places where spirituality, recreation, and social relations come together in a collective experience.

The Aburaya building, as the central bathhouse, not only showcases the grandeur of traditional Japanese architecture but also serves as a symbol of an inclusive world where all beings are accepted regardless of form, size, or status. This reflects the values of equality, wholehearted service (*omotenashi*), and social harmony that are highly cherished in Japanese culture.

The onsen etiquette displayed, such as purifying the body before bathing, soaking using the *zenshin-yoku* method, and welcoming guests with respect, shows that onsen are spaces that are not only physically clean but also spiritually sacred. The process of self-purification in the scene where the River God returns to his original form through the *misogi* ritual reinforces the function of the onsen as a space for spiritual purification and reflection on the relationship between humans, nature, and spirituality.

So, it can be concluded that the onsen in this anime is represented as a symbol of life—a place of healing, transformation, and cross-world encounters. Anime has proven to be an effective medium for conveying cultural values in a meaningful and imaginative way. Through visuals, dialogue, and narrative, *Sen to Chihiro no Kamikakushi* not only introduces onsen culture to a global audience but also invites viewers to understand the depth of human values underlying it.

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