

# Disaster Discourse in Children's Story Books

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## ABSTRACT

This study examines the ways of delivering natural disasters theme of children's story books. The method of collecting data was a document review with qualitative descriptive analysis. The theories used are Social Cognition Discourse Theory by Van Dijk (2014) and Visual Semiotics Theory by Danesi (2010). The results of the study showed that the disaster discourse in the children's story books with the theme of earthquakes and tsunamis was written out of concern and admiration for the struggle of the minority communities affected by the Japan tsunami who collaborated to fight for life as facing the disasters. The disaster discourse is produced with the aim of educating the public, especially children, as future generations to be responsive to natural disasters, especially earthquakes and tsunamis. The stories of the earthquake and Tsunami disaster are told through words and pictures that are simply expressed and not vulgar according to the child's cognition level. Natural disasters are natural events that will one day occur so that in writing disaster discourse into stories, it should not make readers afraid of disasters.

**Keywords:** *Disaster, Discourse, Mitigation, Children, Story books, Japan*

## 1. INTRODUCTION

Similar to Indonesia, Japan is located in the Circum Pacific Belt area where seismic and volcanic activity occurs continuously. It causes Japan and Indonesia to be vulnerable to natural disasters, especially earthquakes and volcanic eruptions. Similar to Indonesia, every year there are many victims caused by disasters. However, unlike Indonesia, the ability of people in Japan to respond and reduce vulnerability of disasters are getting better. In addition, by developing disaster management systems, improving disaster information systems, and improving technology, disaster damage can be reduced year by year [1].

The character of Japanese people which is responsive to disasters certainly was not formed instantly but it was trained from an early childhood gradually and continuously. For Japanese people being well prepared for natural disasters has become a sustainable agenda and disaster education that have been practiced in both formal and informal environments [2]. Informally, disaster education is carried out at home by and with parents. Based on a survey conducted on parents in Hachioji City, Tokyo and Nigata City at home disaster mitigation education is needed, in fact 80% of parents mentioned that they teach disaster prevention education at home. In Japan,

one way to increase the awareness of children and parents about disaster mitigation at home can be done through story books [3].

Delivering information about disasters, especially Tsunami to children through story books is not easy. This is because disasters are not pleasant events, but they are terrible, sad, and have violent aspects. To convey the importance of disaster response at the time of a disaster, of course, it must convey the event of a disaster that contains sadness, for instance, the damage due to disasters and disaster victims who could not survive. As in the story entitled "Aruna", the earthquake disaster in Yogyakarta is portrayed in a very terrible way, many casualties and objects, even figures lost their legs due to the earthquake [4]. Of course, the author of the story of "Aruna" wants to convey the message that earthquakes are a terrible disaster that often occurs in Indonesia; therefore, readers are expected to be responsive in the event of an earthquake. However, the delivery of very detailed stories exposing disaster victims can result in psychological burdens for readers. So, the way in writing disaster discourse in story books for children is very important to be studied. Therefore, this study discusses the delivery of disaster discourse through story books.

## 2. METHODOLOGY

The object of study was a disaster discourse of two story books in Japan, namely: “*Tsunami Tendenko* “*Hashire, Ue e!*” (TTHU) by Kazushi Shida (2013) and “*Yoshibaachan no Kamishibai*” (YK) by Sasaki Ari (2013). In this respect, the data on disaster discourse in the two story books were collected. Then, they were classified. The results of the classification are then analyzed using descriptive analytic methods. Descriptive method of analysis is done by describing the facts which are then followed by analysis [5]. The data were classified into the production process of the illustrated book stories and ways of delivering disaster stories analyzed using Critical Discourse theory with the Social Cognition approach by Van Dijk (2014) [6], Visual Semiotic Theory by Danesi (2010) [7], while disaster knowledge, facing disaster, and disaster mitigation is analyzed based on the Manual for Disaster Prevention by the Fire and Disaster Management Agency (2019) [8].

## 3. DISSCUSION

### 3.1. The Production Process of Disaster Discourse in Storybooks

Based on Van Dijk's discourse theory, a discourse text does not merely trace the structure of a text but also examines how the text is produced. The author's cognition and mental awareness shape the story. Therefore, in order to understand a text, the author's discourse on social cognition is highly important to understand the meaning of a text [6]. TTHU and YK are story books with the theme of disaster response named '*tsunami tendenko*'. These two story books were written and produced in 2013 after a tsunami occurred in the Tohoku coastal area of Japan [9, 10]. The tsunami was caused by the Great East Japan Earthquake with a magnitude of M 9.0 on March 11, 2011. It was Japan's worst disaster which caused huge loss, even killed 21,839 people [1].

TTHU and YK are telling the true story of the tsunami victims. In the story of TTHU, the author brings up the story of the struggle of a child who survived the tsunami. In Kamaishi, Iwate Prefecture, Japan, elementary school students with the help of junior high school students evacuated and finally survived the tsunami in 2011. The aim of the author is to bring up and convey the local wisdom of Sanriku region, Tohoku in dealing with the tsunami disaster called *tsunami tendenko*<sup>1</sup> [9, 11]. Due to the local wisdom embedded in these Kamaishi City children, miraculously, 3.000 children (99.8%) from elementary and junior high school students in Kamaishi

City, Iwate Prefecture which is located in the coastal area of the Pacific Ocean Sea survived the tsunami disaster. The surviving events were called '*Kamaishi Miracle*' [10]. The author of TTHU story, when she was a volunteer in Iwate, was very impressed with the children of Kamaishi City because of their ability to deal with tsunamis. The author understood that the reason of the children survived was because of children's understanding of the local wisdom of the *tsunami tendenko*. When a tsunami occurs, these children's mindset, actions, and decisions are already to run, save themselves, keep alive without thinking about others, even the loved ones or family during the tsunami. In this world, tsunamis will surely occur again in the future, so that the authors want to write down their determination and experience in dealing with tsunamis to be shared with other children and wider communities [9].

The YK story is similar to TTHU story who introduces the local wisdom of *tsunami tendenko* and conveys it to the whole world. The YK story brings up the true story of the struggle of Tahata Yoshi (1925), a storyteller grandmother *Kamishibai*<sup>2</sup> [12] in Iwate Prefecture who survived from two tsunamis, namely the tsunami caused by the Sanriku Bay earthquake (1933) and the Great East Japan Earthquake (2011). Yoshi could survive when she was a child because of the *tsunami tendenko* was instilled by his grandfather through stories. Yoshi's grandfather also experienced a Tsunami due to the Sanriku Bay Earthquake (1896). The Tsunami keeps repeating when there is a big earthquake in the Tohoku region, therefore, Yoshi has been telling experiences and *tsunami tendenko* through *Kamishibai* she made himself to children in various events in schools in Iwate for 80 years. Due to the story told through *Kamishibai*, the children in Iwate become responsive to disasters [10]. The importance of knowledge of *tsunami tendenko* disaster mitigation which is conveyed through fairy tales to her successors is what underlies the author to bring up the life story of the grandmother Yoshi as a storyteller, especially when she encountered the tsunami disaster.

TTHU and YK tell the true story of tsunami victims. The characters in the stories according to the discourse theory of Van Dijk (2014) are minority communities, people who are experiencing difficulties due to the tsunami. Even the main characters is described as vulnerable, namely an elementary school child and a grandmother. Usually in the real life, the vulnerable group are not saved. In both stories, the author does not use strong male characters as portrayals of a patriarch, male strength, in Japanese society. However, the stories use vulnerable characters that are close to children to reinforce the message or ideology of disaster mitigation that they want to convey. It is precisely from this weakness that the effects of the life struggle story of tsunami victims are

<sup>1</sup>*Tendenko* is dialectical expression that mean 'go separately'. It is a traditional idea from the Sanriku region of northeastern, Japan (facing the Pacific Ocean), where tsunami often occurs there. The phrase of '*tendenko*' itself became well known after Fumio Yamashita, a historian of Japanese tsunami disasters, described his own experience with the great tsunami in 1933. His father fled from the approaching tsunami and left behind his family. When his wife criticized afterwards, Yamashita's father would answer, 'It's *tendenko*, as they say.' The father previously lost Yamashita's grandmother in the great tsunami in 1896 because she spent time trying to save her infant

daughter. Yamashita told this story to emphasis the importance of avoiding *tomo-daore*, where a rescuer loses his or her life along with the victim[11].

<sup>2</sup> *Kamishibai* or 'paper-theater is a tradition picture-story show in Japan that began of the early 1920. *Kami* is a paper and *shibai* is a drama. The *Kamishibai* is a small theater box in which large prints (A4) or paints can be inserted. On the back of the prints is a story that the narrator can read or tell [12].

stronger and the message of the struggle for life and the importance of disaster mitigation can reach the readers.

### 3.2. Disaster Discourse in Story books

TTHU and YK consist of about 3700 letters. Based on Reading Development Stage [13], these two story books are classified as Chapter Books written for children, aged 5-10 years. Therefore, the delivery of the two stories of disaster discourse is adjusted by the author for the level of children cognition on those ages from the pre-operational stage to the concrete operational stage [14]. The following discussion is the analysis of an earthquake and tsunami disaster discourse in those story books based on Van Dijk's discourse elements.

#### 3.2.1. Thematic Stories in Disaster Discourse

Various themes can be applied to tell a disaster discourse for children. The theme applied depends on the moral values or disaster education that an author wants to convey to the readers. In children's stories, themes are, at the same time, moral aspects. Therefore, in children's stories the themes and morals are the meaning of a story [14]. For instance in TTHU and YK, the theme is the response to the *tsunami tendenko*, so that the moral value or meaning to be conveyed in tsunami disasters is that self-safety is the most important. There is also a heroic theme in the story of *"Inamura no Hi: Sono Go"* (1995) by Tsunezo Nakai, the theme of loyalty in the story of *"Boku wa Umi ni Natta"* (2011), and so forth.

The theme of disaster response is a very good theme to be brought up in a story about disaster. This is due to the readers who are being led to more disaster knowledge and how to respond correctly to the problems that arise during disasters, evacuations, and post-disaster events. It is even causes the consequences that occurred if the disaster events are not responded properly. The knowledge of disaster response is presented through events in the scheme or storyline; at the initial, middle, climax, and ending stage of the story. Because those story books are produced for children, even though with the theme of disaster response, it is not necessary to have all of the knowledge of disaster response contained in the story.

#### 3.2.2. Schematic on Disaster Discourse

Schematic is a scheme or plot of a text from the introduction to the end of the story, where each part is arranged to form a unity of meaning. Five-year-old children have been able to organize various events and objects into themes, meaningful relations to produce proper stories. Therefore, children are able to read the structure of narrative stories [14]. In a disaster discourse for children, it must be adjusted to children's cognitive who does not understand a complex plot yet. Plots can be made as simple as possible. In the form of a forward plot with several conflicts around children's issues, between events there is a clear causal relation, and events are expected to be sequential or linear. As in the story of TTHU and YK they have a simple flow of forward plot that can be seen from the texts and pictures that complement each other.

The most important thing in creating disaster discourse is that the moral values or message that the author wants to convey is poured into the plots through the events that form the structure of the story from the beginning until the end of the story. It is good if the disaster education delivered in the story has been observed, by experts, especially from Disaster Management Agencies. The following table 1 shows the schematic examples and knowledge about the disaster before the disaster occurs, disaster response, and disaster management, as well as the disaster mitigation presented in the TTHU story written in the Table 1.

**Table 1.** Schematic and disaster knowledge in TTHU

Page	Schematic	Pictures and stories	Disaster Preventive
1	Exposition	The main character who likes the sea learned about tsunami tendenko	<ul style="list-style-type: none"> <li>• How to act during the tsunami</li> <li>• Definition of tsunami tendenko</li> </ul>
2	Rising action	Earthquakes happens, character "P" takes shelter under the table	<ul style="list-style-type: none"> <li>• How I should act in the event of an earthquake</li> <li>• What I should do during a tsunami</li> </ul>
3-9	Conflict	A greater aftershock come, Students of Kamaishi Junior High School doing evacuation, the teacher commands to evacuate, then students and teacher go to evacuation site	<ul style="list-style-type: none"> <li>• What kind of disasters is caused by earthquakes?</li> <li>• What you should do during a tsunami when you stayed indoors</li> <li>• Tsunami tendenko: think only of yourself</li> <li>• What you should do during a tsunami when you are close to the mountain.</li> </ul>
10-11	Climax	They arrive in a safe place from tsunami, tsunami comes, and attacks the city	<ul style="list-style-type: none"> <li>• Tsunami tendenko: know clearly the safe height from a tsunami</li> <li>• What kind of disaster will happen in the tsunami?</li> </ul>
12-17	Falling Action	They are safe from tsunami disaster and back to evacuation camp	<ul style="list-style-type: none"> <li>• Post tsunami evacuation</li> <li>• Tsunami tendenko: tomo-daore</li> <li>• Disaster mitigation: Ampifuda (disaster evacuation card)</li> </ul>
18-20	Resolution	Life continuous after disaster and healed from trauma	<ul style="list-style-type: none"> <li>• Disaster mitigation: build in new places</li> </ul>
	<i>Postliminary</i>	Closing notes contain the reasons for writing the story	

As mentioned in Table 1, the theme of the *tsunami tendenko* response is contained in the schematic of the story from the beginning to the ending part of the story. The theme of the *tsunami tendenko* is reinforced by the description of the evacuation events that are longer than other stories, in addition, it is clarified with the characters of children who are responsive to disasters and have the initiative in thinking and acting to save their lives, without thinking about family or other matters. Narrating the main character, Boku (I), and his friends in the story quickly respond while encountering an earthquake disaster by going under the table and immediately running up the hill where the evacuation site is set without any command when there is a tsunami warning as they always practice. Then, when they gathering at the first safe point, suddenly they have to run as hard as they could to climb up again to save themselves from the landslides of rocks from the top of the mountain and also the tsunami attack. In addition, at the end of the story, there is a sub-topic of testimony from other tsunami victims who act based on the *tsunami tendenko* principle. An uncle who survived because he immediately evacuated himself without looking for his family first, he believed that his family wherever they are certainly did the same thing as he did.

Similar to the TTHU story, the YK also brings up the theme of the *tsunami tendenko* because it is more describing the response of the tsunami disaster. Sub-themes in the story book which are to support the story are events from the experience of the grandmother Yoshi, a *Kamishibai* narrator who had twice suffered a tsunami disaster. The events took the form of: the introduction of a character who is a child that lives near the sea, responding to disasters when a major earthquake and tsunami occurs he was 8 years old, losing mothers due to the tsunami, sharing bitter experiences and responses to the *tsunami tendenko* through the self-made *Kamishibai* tsunami, the occurrence of a big earthquake dated March 11, 2011. The following table 2 give the schematic details and knowledge about disasters which are disaster response, and post-disaster management, and disaster mitigation that is presented in the YK story.

**Table 2.** Schematic and disaster knowledge in YK

Page	Schematic	Pictures and stories	Disaster Preventive
26-27	Exposition	Introducing Yoshibaachan's character and setting	<ul style="list-style-type: none"> <li>How to act during a tsunami</li> <li>definition of tsunami tendenko</li> </ul>
28-29	Rising action	A great earthquake happens when Yoshi was 8 years old	<ul style="list-style-type: none"> <li>How I should act in the event of an earthquake</li> <li>What I should do during a tsunami</li> <li>Definition of tsunami tendenko and tomo daore</li> </ul>
30-31		Life after tsunami, Yoshi gets married and becomes a <i>Kamishibai</i>	<ul style="list-style-type: none"> <li>Disaster mitigation: building a dike</li> <li>Mitigation education for Iwate's students by <i>Kamishibai</i></li> </ul>
32-33		An earthquake happens	<ul style="list-style-type: none"> <li>How I should act in the event of an earthquake</li> </ul>

			<ul style="list-style-type: none"> <li>Preparing for disaster. Ready for an emergency bag.</li> <li>Tsunami tendenko</li> </ul>
34-47	Climax	Yoshi arrives in a safe place and tsunami attacks	<ul style="list-style-type: none"> <li>What kind of disaster will happen in the Tsunami?</li> </ul>
38-41	Falling Action	Yoshi and Kinu survive	<ul style="list-style-type: none"> <li>Post tsunami evacuation</li> <li>Tsunami tendenko: tomodaore</li> <li>Post tsunami management</li> <li>Disaster mitigation</li> </ul>
42-43	Resolution	Life after Tsunami	<ul style="list-style-type: none"> <li>Disaster mitigation education by <i>Kamishibai</i></li> </ul>
	<i>Postliminary</i>	Disaster Prevention Knowledge	<ul style="list-style-type: none"> <li>Disaster mitigation education by <i>Kamishibai</i></li> <li>Information about tsunami's folklore 'Inamra no Hi'</li> <li>Knowledge about tsunami and tsunami tendenko</li> </ul>

### 3.2.3. Setting on Disaster Discourse

The setting can influence the meaning that want to be displayed in a discourse. The setting determines in which direction a reader's view is led. In addition, the setting is the reason for the justification of a discourse text. In a disaster discourse, the setting has a very important role to convey every event and situation when a disaster occurs. If the time series of events, situations, and locations in the setting are not written correctly, it can lead to errors while constructing readers' knowledge of the disaster itself so that it can cause confusion while facing the disaster. In the situation setting while describing a disaster in a story book, it should be done briefly, informative, not excessive, not vulgar, and must not provoke readers to be afraid of it.

a) *Time setting*: Writing the time setting, specifically the sequence of events (chronology) in a disaster discourse of story books is written sequentially and very clearly. In a disaster discourse, the occurrence time of the disaster in the setting can be written vaguely (merely day, date, or using a time statement). However, if the story is inspired by a true story, the actual time when the disaster occurred can also be written in the story. As in the TTHU and YK story whose stories are based on true stories, the time of the disaster is written at the beginning of the story, which was on March 11, 2011 in the afternoon.

b) *Place setting*: The place setting should be told clearly and very accurately as in the actual location. In the earthquake disaster discourse, the place setting in where the figures are present determines the continuity of the disaster story and the next disaster response event. For instance, if an earthquake occurs in somebody's house, or in a vehicle, of course, the events of the next disaster response story are very different. In the vehicle, the character does not have to check whether the fire or stove has been turned off or not yet[8]. In the story of TTHU and YK, the earthquake occurs under the sea and causes a tsunami. The place setting in the story is beach areas and

areas near the sea. In the TTHU story, it is located in a village or town in Iwate Prefecture. In the TTHU story, disaster occurs in Kamaishi City, Japan. Meanwhile, in the YK story, disaster occurs in Taro City, Japan.

c) *Atmosphere setting*: In disaster discourse, the situation or atmosphere setting of a disaster event in storybooks is described as closely as possible in accordance with the atmosphere as in the actual event by using pictures and words. For instance, in stories that describe earthquake situations, the words kinesthetic senses of shocks are used, onomatopoeia that indicates shocks can also use a figures of speech. For children aged 5-10 years old, according to the cognition level, the form used to describe the events of disaster should be in a personification, and it can also use the association. It is not recommended to use a hyperbolic figure of speech, which exaggerates a situation.

Both in TTHU and YK story, disaster stories are told in a concise, informative manner, not excessive, not vulgar, and without provoking readers so that they are afraid of facing the disasters. The following discussion presents the setting of the earthquake and tsunami in TTHU and YK story.

### 3.2.3.1. Earthquakes

A tsunami can be caused by a great earthquake that occurs under the sea, volcanic eruptions in the sea, landslides, and meteor impacts [8]. As mentioned above, TTHU and YK story relate to tsunamis caused by the Great East Japan Earthquake, so in both the TTHU and YK stories, prior to the tsunami, the earthquake occurred. In Japan, earthquakes are natural events that often occur. In a year more than 1500 earthquakes happen, it can be said that in one day an average of two earthquakes occur [15]. Japanese society is also accustomed to disaster response exercises conducted in companies, public facilities, and schools. Therefore, in the story of TTHU and YK, earthquake events are told as natural events usually occur, not described as a frightening event.

#### DATA 1

March 11, 2011.

*That day, it was about to finish the fifth session a little more.*

*The windows rattlet... A loud sound (noise) ...*

*Blackboard eraser fell.*

*Suddenly, my body lifted up. "Kyaa!"*

*I went under the desk for life.*

*A loud sound (noise)...*

*Earthquake?*

(TTHU, 2013:2)



Picture 1. A picture and its story when an earthquake occurs (TTHU, 2013: 2)

Data 1 and Picture 1 are earthquake events in one of the TTHU page spread. In the data, after feeling an earthquake marked by the classroom shocks, the characters in the story are described surprised by the scale of the earthquake, they do not panic, are not afraid, go straight to the table like during disaster response exercises they always do. The character's surprise at the earthquake is marked by a shout of *kyaa!* (voice of being surprised ((oh my God))). In the data 1 and picture 1 an earthquake is depicted with a cluttered classroom and objects falling down due to severe earthquake and raised ground. The words used in the earthquake situation are the kinesthetic sense words *yure* (shocks), *ochiru* (fall), and the *onomatopoeia* that describes shocking objects (glass collision sound) and *gory onomatopoeia* (the sound of small objects falling). The magnitude of the scale of the earthquake that causes the tsunami in the TTHU story is stated by the *gakun onomatopoeia* (the sound of a large object falling) and the description of *karada ga zuntomochi agatta* (body raised up).

In the YK's page spread, the earthquake is told before the tsunami. In the YK there are two episodes to tell about earthquakes and tsunamis. The first is in 1933 when the character "Yoshi" was a child, the earthquake is merely mentioned with the phrase *ookii jishin* (a big earthquake) without any description of the situation. Second, In the 2011 earthquake situation is told when Yoshi has lunch, the house shakes violently, objects fall, when it begins to subside, a great shake comes, that is when Yoshi knows that a tsunami is coming. Earthquakes are characterized by the kinesthetic words *ochiru* and *yure*, as well as the words that describe auditory images such as *onomatopoeia mishi mishi* (sound of squeaky floors), and *gata gata* (sound of creaking house). While the scale is described by *onomatopoeia dosun* (sound of something falling and colliding).

### 3.2.3.2. Tsunamis

The word tsunami comes from the words 津 *tsu* 'harbor) and 波 *nami* (waves)', based on its origin it can be interpreted as waves in the harbor. Tsunamis occur because earthquakes in the sea area and the epicenter is not deep, shallow, from under the sea floor. The earthquake is caused by a fault, an upward fault or downward fault. This vertical change in sea level causes sea waves to move water

from the seabed to the sea surface which causes the sea level to rise and fall. The phenomenon of sea water change occurs in such a way and spreads as a wave called as tsunami [8].

In the picture of one of TTHU's and YK's page spread, the attacking tsunami wave is associated with huge black water, even in the YK the tsunami is described as black fog covering the city. In addition, by using personification, the tsunami is likened to living creatures that are very active in attacking and rolling up what they encounter. The following are depictions of tsunamis in the YK and TTHU.



Picture 2. Tsunami Picture in YK (YK, 2013: 6-7)

In Picture 2, a tsunami is depicted as large black water. The tsunami brings mud and sand from the seabed. The black water comes from the sea to the land calmly, but scary. tsunami waves hit rocks and cause large sparks. Then, the tsunami passes through the embankment, a large white burst appears upward. The black water flows into the city after passing the embankment as high as 10 meters. The water also hits the building, making black spray. The houses that are carried by the flow piled up, electricity poles collapsed, rolls up electric wires while being crammed. The city is wrapped up in gray fog. The city is damaged before the eyes.

The danger of tsunami is shown through the personification speech figure that likens tsunamis as living creatures that can destroy anything they encounter, such as bumping power embankments (*teibou ni butsukaru*), riding on wave-breaking embankments (*teibou o norikoeru*), hitting buildings (*tatemono ni butsukaru*), rolling up power lines (*teibou ni butsukaru*), knocking down electricity poles (*denchuu o taosu*), and finally resulting a destroyed city wrapped in black water. Whereas in the picture story TTHU when the main character Boku (me) arrives at the evacuation site, from behind coming a sound associated with *mizu makkuroi* water (jet black), jet black water is rising from the sea, hitting, pushing buildings, mutually houses collided, crushed as if screaming. The use of personification in describing tsunami changes the nature of tsunamis which are actually inanimate objects become a very aggressive living creatures, that can go up to the mainland and attack the city, pushing, hitting objects they encounter in a very short time.

The use of personification in order to describe a tsunami is intended to make readers truly aware of the tsunami. Readers must quickly escape to not becoming a victim of the tsunami. Whereas the association of black color according to Japanese culture besides providing the meaning of dirty water, has quite a lot of meanings [16]. In Japanese culture, black color can be interpreted as pride,

honor, lower classes, sadness, and so forth. when a tsunami strikes the city, the color of the tsunami turns black bringing happiness, honor, sadness of memories of the people in the city it attacks.

### 3.2.4. Details

The things that are important, which want to be conveyed to readers, are written in more detail [6]. In disaster discourse of storybooks, what is written in detail is related to the story theme. In a story of disaster discourse, the occurrence of a disaster and things written in detail conveyed to readers, surely, depend on the theme or moral values that the author wants to convey. Disaster discourse stories themed disaster response and heroism certainly describe more events of the disaster occurrence, disaster response and the evacuation process. Meanwhile, stories that tell about the impact of a disaster certainly illustrate the impact of a disaster in more detail experienced by the figures and their environment. The thing that must be remembered is because readers are children aged 5-10 years old, disaster victims should not be over-exposed both in pictures and words.

In TTHU and YK story with the theme of the *tsunami tendenko* response, the disaster response activities in the form of a life-saving evacuation process is written in more detail. On the other hand, disaster victims are described in less detail. In addition, an interesting part in the TTHU picture story, it is said that there are dead victims but it does not show in the pictures. The author's purpose to not showing the disaster victims in the story is in order to eliminate the element of violence in the children story. On the other hand, in the YK picture story, it does not merely mention the lexicon *naku naru* (died) to describe the victims who died due to the tsunami disaster, but also include pictures of tsunami victims in the form of a sketch of somebody being stretchered.

### 3.2.5. Lexicon

The lexicon element is a choice of words used by the author in writing a discourse in order to indicate certain attitudes or ideologies. Illustrated stories about disasters are made to educate readers about disasters, disaster response, and disaster mitigation. In the disaster discourse, it is better to introduce a lexicon or diction of the disaster itself, disaster response and disaster mitigation. In the TTHU and YK, the authors want readers to understand the tsunami disaster response well, in terms of word choice, the authors use terms that are close to the tsunami disaster response, such as: *inochi tendenko*, *tsunami* (tsunami), *tsunami keihou no sain* (tsunami warning sign), *hinan* (evacuation), *hinan kunren* (disaster response training/disaster simulation), *hinan shiteijo* (designated evacuation site), *teoshi no hinansha* (evacuation wagon for children), *ampifuda* (yellow evacuation card), and *naku naru* (passed away) is used to refer to fatalities rather than the word *shinu* (death) to respect the dead and refine the language.

## 4. CONCLUSION

From the analysis above it can be concluded that the disaster discourse can be begun out of admiration and

concern for victims of natural disasters who are considered as the vulnerable and minority. From the experience of minority groups, the victims of a disaster might move out to the majority group that has not experienced a tsunami yet so that in the future they will not become victims of a tsunami.

Disaster-themed story books are remarkable to increase knowledge on how to deal with disasters, such as bringing up the local wisdom of the Inochi Tendenko tsunami disaster response from the Tohoku region. In writing the tsunami disaster discourse, the plot of the events is written and begun by the introduction of characters and setting of situations that they live near the sea which they love it very much. Then it is proceeded with a big earthquake event, followed by a tsunami warning, an event to escape to higher ground, a tsunami attack event, a post-tsunami event at the evacuation site, and closed by the character's feeling towards the sea after the tsunami event occurs. For illustrated stories, the atmosphere setting of disasters is described in accordance with the atmosphere as in the actual event using pictures and stories of the disaster. In a story that describes an earthquake situation, the words related to kinesthetic senses of shocks are used, the *onomatopoeia* that shows shocks being personified. In disaster discourse, the things written in detail are related to the theme of the story. A lexicon or diction about the disaster itself should be introduced, as well as the disaster response and disaster mitigation. Natural disasters are natural events that will one day occur so in writing disaster discourse into a story, it should not make readers afraid of disasters.

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