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IDEOLOGY OF DISASTER EDUCATION TRAUMA HANDLING POST-EARTHQUAKE IN PICTURE STORIES BOOK: CRITICAL DISCOURSE ANALYSIS

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ABSTRACT

This research analyzes the ideology that the author intends to instill in picture storybooks for children in Japan. The study aims to explore how the author conveys the ideology of handling trauma in children after earthquake disasters. The objects of the study are two picture storybooks titled "Yuzuchan" and "Yappari Ouchi Ga Ii Na." The research was conducted qualitatively using the documentary data search method. The analysis was carried out with van Dijk's CDA theory and Peirce's Semiotics Theory. The results of the analysis reveal that "Yuzuchan" and "Yappari Ouchi Ga Ii Na" are picture storybooks produced to help children cope with post-earthquake trauma. Disaster education handling the trauma is distributed in Macro Structure, Superstructure, and Microstructure. Although both of them deliver disaster education to overcome the same trauma, because the two authors have different backgrounds, the goals of the post-disaster ideology to be conveyed are different, the themes raised, and the topics raised are different. To convey the ideology of dealing with the trauma of death in Yuzuchan's story, the author raised the theme of loss due to catastrophic death. While at "Yappari Ouchi Ga Ii Na," from the ideology of disaster education facing trauma healing the ideology of earthquake trauma. The ideology of earthquake trauma handling is reflected in the macro and micro structures in both picture story discourses. The author uses diction and atmosphere to depict the post-earthquake trauma experienced by the characters. Meanwhile, disaster education in the form of trauma handling is conveyed through schematic elements, settings, presuppositions, diction, sentence patterns, and rhetoric in the stories. This research is not only beneficial for learners of the Japanese language and literature implementing CDA theory in discourse but also valuable for authors seeking to create stories about post-disaster trauma handling.

KEYWORDS: CDA, discourse, earthquake, trauma, picture stories book
INTRODUCTION

Around the world, in every disaster that occurs, children who are vulnerable groups tend to be the worst affected. This is because children are in a period of growth both physically and psychologically (Merchant, 2015). Compared to adults, most young children rely on routine and consistency in the environment, home life, and relationships with family (Nakamura, 2005). In addition, children's abilities and knowledge related to disaster mitigation are still very minimal (Putra and Aditya, 2014). Thus, these children have not been able to face disaster events directly. Children may die and be injured. Even children who survive after disasters can be threatened by infectious diseases including diarrhea, acute respiratory infections, measles, and malaria (Nakamura, 2005). Moreover, they may experience a variety of behavioral, psychological, and emotional problems after a disaster (Peek, 2008).

Various psychological problems can arise as a result of post-disaster life experienced by children-child. Post-disaster life full of destruction, loss, change, and other difficulties triggers the emergence of traumatic responses that can affect children's psychological development. This is because the nervous, motor, and perception systems possessed by children are still not fully developed (Levine and Kline, 2010: 32). Based on Kar's research (2009), common psychiatric manifestations among post-disaster children include acute stress reactions, adjustment disorder, depression, panic disorder, post-traumatic stress disorder, anxiety disorders specific to childhood and psychotic disorders. Comorbidities and subclinical syndromes are also common. If not treated properly it can result in severe life threats or dramatic disruption in children, the effects can last for years and can interfere with their well-being in the future (Peek, 2008). With such conditions, children need to be equipped with skills to grow the ability to survive in the face of disasters. The provision of disaster education to children aims to reduce the number of victims and adverse effects of disasters. That urgency is the basis for choosing the topic of disaster education handling trauma in this study.

In Japan, the teaching of disaster education from an early age is usually done through children's literature. Literature, in addition to providing benefits for pleasure, literature is also useful as an educational medium because literature is believed to contain values and moral elements for education and character education (Nurgiyantoro, 2010). The potential utilization of these literary works through the intrinsic elements forming literary works as a medium for planting insight into disasters and mitigation (Liliani, 2010). The delivery of disaster education through literature has advantages compared to other methods (Damayanti et al., 2019). Through literature, children can learn through the experiences of the characters in the story. Disasters and the grief of disasters are conveyed through a more subtle literary language that keeps children away from excessive anxiety and fear of disasters (Hasegawa, 2018:173). Literary works are also used as one of the means of tools in methods of Art Therapy used in the management of post-disaster trauma in children (Amilia et al., 2022). Therefore, this study took two picture story books set in the Hanshin-Awaji earthquake (1995) entitled Yuzu-chan (YC) (1995) and the Kumamoto Earthquake (2016) entitled "Yapari Ouchi ga Iina" (YOI) (2016) which are children's literature works as the object of the research study.

This research uses the object of study in the form of two picture story books entitled "Yuzu-Chan" (YC) 'Si Yuzu' and "Yappari o Uchi ga Li na" (YOI) 'Indeed, My Most Comfortable Home'. YC tells the story of the sadness of a little boy named Taichi who lost his best friend Yuzu due to an earthquake. Meanwhile, YOI tells the story of a child named Akira who suffers trauma after a major earthquake. The reason YC and YOI were chosen as the object of study was that the two picture story books were thick with the values of disaster education, especially the handling of trauma after the earthquake.
disaster in children (Kaoru, 2018). In addition, both stories are taken from true stories, and personal experiences of the authors at the time of experiencing the earthquake disaster.

Critical Discourse Analysis (CDA) Van Dijk (2001) Used this study to examine the ideology of disaster education written by the author which is instilled in the readers. Literary works that contain disaster education are creative expressions of writers (as powerful or dominant parties) who produce works conveying ideologies expressed through language (Van Dijk, 2013). CDA studies are used to criticize the use of language, both writing style and diction used by the ruler (in this case, the ruler is an adult, and the author is the government, organization, or society) as a tool to express the ideology or beliefs and values of the author in producing and legitimizing the ideology of disaster education. It can be said that both YC and YOI picture storybooks are used as propaganda by the government so that people follow the values of disaster education instilled. Previous research on the work Nineteen Eighty-Four used as propaganda a form of rejection of the ruler by Bachtiar &; Handayani (2022). Therefore, this study will discuss the delivery of the ideology of handling trauma after the earthquake disaster in an illustrated storybook. To understand Ideological conveyance Education Disaster Trauma Management In both stories the picture story YC and YOI, both discourses analyzed the structure of the text based on Van Dijk's discourse analysis which is divided into Structure macrostructure, superstructure, and microstructure. It is hoped that this research can be useful for people who want to understand storybooks that contain disaster education and literary activists who want to write disaster stories for children.

METHOD
This research was conducted qualitatively. The object of research was two disaster-themed picture stories, namely: "Yuzu Chan" (YC) 'Si Yuzu' (1995) and "Yappari Ouchi ga Ii na" (YOI) 'Indeed, My Most Comfortable Home' (2016). The data collection method is carried out using the Documentation method or library with read, listen, and record techniques (Ratna, 2010). In this case, data related to disaster prevention education in the two picture stories YC and YOI were read, listened to, and recorded, after which, classified based on the problems and theories used. The results of data classification are then analyzed using analytical descriptive methods (Ratna, 2010). The data obtained are described first and then analyzed. Van Dijk's Discourse Theory (2014) is used to analyze the structure of disaster education discourse in picture stories, while Visual Semiotics Theory by Danesi (2010) is used to help analyze to see the signs used in both words and images. The results of the analysis are presented informally, namely through words, sentences, and other forms of narrative.

RESULTS AND DISCUSSION
From the results of discourse analysis on both YC and YOI picture stories based on Van Dijk's Discourse theory and Peirce's Semiotics, it was found that both stories are picture stories that contain disaster education to overcome post-earthquake trauma. Disaster education overcoming the trauma is distributed in Macro Structure, Superstructure, and Microstructure. Although both of them deliver disaster education to overcome the same trauma, because the two authors have different backgrounds, the goals of the post-disaster ideology to be conveyed are different, the themes raised, and the topics raised are different. The following is the delivery of post-disaster disaster education in the structure of YC and YOI.
Table 1.
YC and YOI Picture Story Discourse Structure

<table>
<thead>
<tr>
<th>Structure</th>
<th>Strategy</th>
<th>Indicators</th>
<th>YC</th>
<th>YOI</th>
</tr>
</thead>
<tbody>
<tr>
<td>Macros</td>
<td>Theme</td>
<td>Yuzu’s death</td>
<td>Trauma healing PTSD</td>
<td></td>
</tr>
<tr>
<td>Super</td>
<td>Scena</td>
<td>Beginning</td>
<td>An earthquake caused Yuzu’s death and injury to Taichi</td>
<td>Causes of PTSD in Akira</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Middle</td>
<td>Remembering Yuzu and knowing the news of Yuzu’s death, rejection, and depression due to Yuzu’s death</td>
<td>PTSD characteristics and how to overcome PTSD Akira’s characters</td>
</tr>
<tr>
<td>End</td>
<td></td>
<td>End</td>
<td>Unleashing Yuzu’s death</td>
<td>Akira successfully overcomes PTSD</td>
</tr>
<tr>
<td>Micro</td>
<td>Semantics</td>
<td>Background</td>
<td>Functional</td>
<td>Functional</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Purpose &amp; Details</td>
<td>Memories of Yuzu written in detail</td>
<td>The characteristics of PTSD sufferers and how to handle them are written in detail</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Synthetic</td>
<td>Representation of sentence choice</td>
<td>News sentences</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• News sentences</td>
<td>• News sentences</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Imperative sentences</td>
<td>• Imperative sentences</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>• Presupposition sentences</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Presumptions</td>
<td>-</td>
<td>Using presumptions to show the results of trauma healing</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Stylistic</td>
<td>Diction/word choice</td>
<td>Earthquake disaster: lexicon jishin (earthquake) and hinanjo (evacuation site)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Earthquake Disasters: jishin lexic</td>
<td>The psychological condition of PTSD sufferers: kowai</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>lexicon (earthquake), onomatopoeic lexic</td>
<td>Children’s toys for trauma healing, overcoming PTSD</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Fire disasters</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• The psychological state of trauma: tsumaranai (unattractive), uso (lying)</td>
<td></td>
</tr>
<tr>
<td>Rhetorical</td>
<td>Metaphor</td>
<td>• Hyperbole</td>
<td>• Personification</td>
<td></td>
</tr>
</tbody>
</table>
The following is a discussion of the results of the analysis related to the cultivation of disaster culture ideology, the author's ideology of handling earthquake trauma related to the production of YC and YOI picture story books, and the discourse structure of YC and YO picture story books.

**Instilling the Ideology of 'disaster Culture' in Japanese Society**

Its geographical location, topography, and meteorological conditions, make Japan often hit by natural disasters such as volcanoes, earthquakes, tsunamis, typhoons, and heavy snowfall. To reduce the number of casualties, from the 1940s, Japan began to improve itself in managing natural disasters. Both in terms of laws and regulations, and facilities, as well as raising awareness and disseminating knowledge about disaster risk reduction (Government Cabinet Office of Japan, 2015). Disaster education (Bosai kyoiku) in Japan has been delivered in schools since the post-war, but the turning point in the Japanese government's awareness of disaster education occurred during the Great Hanshin-Awaji Earthquake. The Hanshin-Awaji earthquake was a shaking earthquake Southern part of Hyogo Prefecture, Japan with a strength of 7.2 Richter scale on January 17, 1995. As a result of the earthquake, 6,437 people were declared dead or missing, nearly 250,000 buildings collapsed, and about 15,000 buildings burned (Kitagawa, 2015). The magnitude of losses and the large number of fatalities due to the massive earthquake made a turning point in the Japanese government's disaster prevention education. The Japanese government's awareness that the development of natural disaster management strategies is essential for the protection and development of the country, and education on dealing with disasters is growing (Sakaue & Murata, 2019). Since then, a common understanding has been built that the damage caused by a disaster can be mitigated, even though the disaster itself cannot be stopped (Kitagawa, 2015). Therefore, after 1995, disaster education has been practiced in both formal and informal settings as part of disaster preparedness. Increasing awareness and dissemination of disaster knowledge is one of them through disaster prevention education. Disaster prevention education is carried out massively not limited in schools but also in non-formal education in the community, involving all elements of society in Japan. Both central to local governments, communities, companies, and social organizations take an active role in disaster prevention education to develop and spread the ideology of 'Culture of Disaster' to the next generation to shape the character of resilience to disasters. Disaster culture is the accumulation of life knowledge gained from experience and wisdom in dealing with disasters in the form of wisdom and ingenuity left by predecessors to protect life (Kenkyū Kaihatsu-kyoku Jishin Bōsai Kenkyū-ka, 2009).

Problems regarding post-disaster trauma disorders are experienced by post-disaster children. Based on research, many post-disaster child trauma disorders occurred during the Great Hanshin Awaji Earthquake (1995), the Great East Japan Earthquake, (Okada et al., 2004) and Kumamoto Earthquake (2016) (Akasaka &; Kawashima, 2019) (Johnson et al., 2014). From the existing phenomenon, mental/psychological health problems experienced by Children in the aftermath of disasters in Japan became one of the priorities in disaster education. In addition to disaster prevention education and mitigation education, education on disaster recovery, especially mental health is also Attractive. "The perspective of how disaster victims view disasters and how they will
carry out reconstruction is one of the most important perspectives (Sakaue & Murata, 2019). Therefore, the Kumamoto City Government and the Japanese people did not miss taking a role in dealing with the problem of post-disaster trauma disorders.

**YC was produced to embed the ideology of handling trauma due to death**

Yuzu Chan (YC) is a picture book for children produced in memory of the victims of The Great Hanshin-Awaji Earthquake. Of the fatalities, more than 400 children lost their lives, most of which were caused by falling rubble (Okada et al., 2004). A survivor of the Hanshin-Awaji Earthquake, Miyako Hida, tells the true story of a child victim of the Hanshin-Awaji earthquake named Yuzu. In YC, the main character experiences deep grief due to the death of Yuzu, a 10-year-old elementary school student who was found dead under the rubble of his house. The earthquake situation occurred at 5:45 in the morning that is When most children were asleep in their sleep, leaving them trapped in the rubble of buildings and having no chance to escape the shock of a house earthquake (Hida & Ishikura, 1995).

Four months after the disaster, on May 1, 1995, YC was published by Poplar Publishing as a shortlisted book for the National Youth Book Report Contest (National Youth Book Report Contest) 42nd (National School Library Association, 2009). As a writer who is also a politician (member of the House of Representatives), and a member of the Cultural Promotion and Printing Organization (Wikipedia, 2023), Miyoko created Yuzuchan's story using the reality of the Hanshin-Awaji earthquake and wrote in a simple Kansai dialect that is easy for children to understand. He wants children to understand the concept of disasters and the concept of death due to natural disasters well. The death of a friend or family member can be traumatic for children after an earthquake (Okada et al., 2004:90). Therefore, this book was created to commemorate the victims who died during the Hanshin-Awaji earthquake and is also used to comfort earthquake survivors who have lost friends and family members. This book has been used as a book to introduce the concept of death due to natural disasters (Mizuno, 2010).

**YOI is produced for children who have experienced post-earthquake trauma**

The creation of a work cannot be separated from the environment around the author. The position of social cognition becomes a party that is vital and most influential in determining the discourse and meaning of the resulting text. In this case, it is the personal and social experience of the author that influences the production of a text or discourse (Van Dijk, 2014). The YOI story is the work of a doctor at Hyogo Prefectural Rehabilitation Center Hospital who is also the director of the Kumamoto City Child Development Support Center named Shigemi Kimura and two kindergarten teachers named Yukimi Hosago and Kumi Kawashima after the earthquake in Kumamoto City with a magnitude of 7.3 on April 14, 2016. The massive earthquake resulted in 55 deaths and 1,814 injuries, displacing more than 180,000 people. The large earthquake also caused many traumatized children, they were afraid to enter the building or return home (Disaster Management Cabinet Office., 2017).

YOI is a project of the Kumamoto City Government based on the phenomenon of trauma in children after the Hanshin-Awaji Earthquake. Two weeks after the earthquake, several families with children with developmental disorders complained about the trauma experienced by their children. The children were afraid to enter the shelter or return home, leaving their families with difficulties because they had to live a post-disaster life in a car. Therefore, to overcome the problem of trauma Post-traumatic stress disorder (PTSD) of these children, Kimura collaborated with the local government to start making stories Yappari Ouchi ga Ii na (YOI). Although at first this book was only aimed at children with

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developmental disorders, but after being distributed to parents in Kumamoto. This book also manages to provide calm and overcome the trauma of children who do not have developmental disorders (Mizuma et al., 2018). Therefore, from YOI's discourse, it is clearly illustrated that the author who understands the psychology of post-earthquake traumatic children and their handling wants to instill the ideology of trauma handling/trauma healing to overcome earthquake PTSD and enter the house to readers, especially children victims of earthquake disasters.

The distribution of both YC and YOI picture storybooks produced to overcome the trauma aims to allow parents and educators in schools to use them to educate Japanese children easily. Thus, unconsciously the ideology of becana culture can be instilled through fun activities in the family and at school. This is because children aged 3-4 years and over can already demonstrate their ability if the objects and situations presented to them are concrete and meaningful (Nurgiyantoro, 2018). After children are read stories or read the storybook themselves, knowledge related to earthquake disasters is constructed in the minds of children, then they can accept the values contained therein, apply them when disasters occur, and finally children from an early age have awareness of earthquake disaster response, so that the expected disaster culture is formed.

**Discourse Structure of Ideology of Disaster Education Trauma Management in YC and YOI Picture Stories**

1) **Macro Structure**

Macrostructure is the thematic or topic of a discourse which is the global meaning of a text (Van Dijk, 2014). In discourse, the title can be considered the topic of the story. To convey the ideology of dealing with the trauma of death in YC's story, the author raised the theme of loss due to catastrophic death. Some moments depict the feelings of sadness and loss of Taichi's main character, especially when Taichi's best friend, 'Yuzu', dies in an earthquake. The death of Yuzu's character creates a deep feeling of loss among other characters in the story. With the theme of death, the fierce uses the person who died due to the disaster, namely 'the Yuzu' as the topic in the story. The author explores the closeness of relationships and good memories of deceased characters. While at YOI, from the ideology of disaster education facing trauma healing, the theme raised was 'trauma healing' and made 'trauma healing facing PTSD' as the topic of YOI's story.

2) **Superstructure/schematic**

Superstructure or schematic is the framework of a text that shows how the structure and elements are arranged in a text as a whole (Van Dijk, 2014). The schematic complexity of YC and YOI is structured based on the cognitive development of the target YC and YOI story readers. The target audience of YC and YOI is children from an early age (3-5 years). Children of this age are in the early stages of development to the stage of being able to organize various events and objects into themes (Nurgiyantoro, 2018). Therefore, YC and YOI picture stories are written with a simple plot. YC consists of an opening, content, and closing, and one conflict leading to a climax. Just like in YC, YOI consists of an opening, filling, and closing. It's just that YOI presents more conflicts. YOI consists of two conflicts leading to a climax.

In YC's picture storybook, the ideology of disaster facing the trauma of a friend's death after a disaster is well integrated through the topic of the character 'Yuzu' story contained in the opening, content, and closing of the story. In the opening part, it is done using the introduction of Taichi's character who suddenly thinks of Yuzu, a friend who died in an earthquake, before Taichi's character faints from the rubble. In the content or
core of the story, the portion of the story tells more about the friendship or closeness between Taichi and Yuzu, starting from the first meeting when they get acquainted, the things Taichi likes about Yuzu and the daily life they both do at school when Taichi is unconscious/fainting. The climax in the core of the story tells the news of Yuzu's death is conveyed to Taichi from his mother. Upon hearing the news, it is said that Taichi experienced denial (see data 6), anger (see data 6), and depression (see data 7). In that section, the author began to include 3 stages of Kubler Ross's 5 stages in dealing with the trauma of grief/grief due to someone's death (in Rosaliana & Apriari, 2022: 91). These stages are denial, anger, and depression. In the finishing or concluding section, the ideology of dealing with trauma is inserted in one final stage in dealing with Kubler Ross's grief, namely acceptance. In the story, the acceptance stage is told through the events of Taichi and his schoolmates who have accepted Yuzu's death perform a simple farewell ceremony by releasing Yuzu's favorite balloons as a symbol of releasing Yuzu's departure with iklas. Here's the schematic and disaster education in YC's story.

Table 2.
Schematics and Disaster Education in Yuzu-chan's Story (1995)

<table>
<thead>
<tr>
<th>Yard</th>
<th>Schematic in the story YC</th>
<th>Disaster Education</th>
</tr>
</thead>
<tbody>
<tr>
<td>Front Cover</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Inner cover</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1-5p</td>
<td><strong>Opener</strong> <em>(Conflict 1- Forward flow)</em></td>
<td>• Earthquake situation</td>
</tr>
<tr>
<td></td>
<td>Taichi loses consciousness when an earthquake strikes. Before losing consciousness, he killed his best friend, Yuzu.</td>
<td>• Facing an earthquake: Protect yourself from falling items by using <em>a futon</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Impact of earthquake: injured by house rubble/debris</td>
</tr>
<tr>
<td>6-16p</td>
<td><strong>Fill Taichi</strong></td>
<td>• Trauma Healing: Remembering a friend who died</td>
</tr>
<tr>
<td></td>
<td>introduces Yuzu and her school life. He also tells Yuzu's big and glorious dream of becoming a balloon seller.</td>
<td></td>
</tr>
<tr>
<td>18-23p</td>
<td><strong>(Climax- Forward flow)</strong></td>
<td>• Ensure families are safe by taking the injured to the nearest hospital</td>
</tr>
<tr>
<td></td>
<td>Taichi's consciousness has returned and he is getting help at the hospital. Taichi hears the news of Yuzu's death.</td>
<td>• Impact of the earthquake: death of a friend</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Trauma Healing: stages 1-3 of 'denial', <em>anger</em>, and <em>depression</em> in the face of Kubler Ross's grief</td>
</tr>
<tr>
<td>24-27 p</td>
<td><strong>Cover Anticlimax</strong></td>
<td>• Support each other</td>
</tr>
<tr>
<td></td>
<td>Taichi and his friends, who survived the earthquake, bid farewell to Yuzu by flying his favorite balloon.</td>
<td>• Trauma Healing: stage 5 'acceptance' accepting the death of a friend/loved one in the face of Kubler Ross's grief</td>
</tr>
</tbody>
</table>
In YOI, the ideology of disaster education facing trauma healing is integrated through the topic of the story 'trauma healing facing PTSD' in the opening, content, and closing. In the opening section, the mechanism and occurrence of earthquakes are conveyed which are the source of the cause of PTSD in Akira. In the content, trauma healing is displayed through 'characteristics of trauma in post-earthquake children' which is displayed through two story conflicts leading to a climax. In the first conflict, Akira experienced anxiety and fear when he was about to enter the Sports Hall and the second conflict was when Akira experienced anxiety and fear when he would enter the house after the aftershocks subsided. This fear and anxiety is also displayed in the climax at night, when it is dark Akira will sleep, and he remembers the earthquake that occurred before. The fear, anxiety, and avoidance displayed by Akira in the series of events in the story are characteristics of PTSD sufferers (Kupfer et al., 2013). Interestingly, every PTSD disorder event experienced by the character, the author also displays how to overcome it. When the first conflict, the author provides a solution for families who have anxiety disorders in crowded places by providing scenes of 'sleeping in the car'. For the second conflict, using a 'favorite toy' overcomes the fear of entering the house. At the peak event, the rake also provides solutions through family support to make the house and situation safe. Family support helps cope with PTSD (Kupfer et al., 2013). Family support is displayed by the author by showing the events 'Akira's father cleans up the room', Akira's mother teaches how to deal with disasters safely', and 'family togetherness while sleeping' in the climax and anti-climax of the story. At the end of the story, Akira's PTSD was reduced thanks to family assistance, and he was happy to be at home again. Here's the schematic and disaster education in YOI's story.

<table>
<thead>
<tr>
<th>Schematics in YOI Stories</th>
<th>Disaster Prevention Knowledge/Education</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Opener</strong> (Exposition Stage)</td>
<td>• Mechanism/Reason for earthquakes.</td>
</tr>
<tr>
<td>The earth is not healthy, the earth sneezes, and earthquakes occur. An earthquake ensued, and Akira and his family fled to the evacuation site</td>
<td>• Evacuation to a designated place after an earthquake occurs</td>
</tr>
<tr>
<td>1-3p</td>
<td>• severe earthquakes cause PTSD</td>
</tr>
<tr>
<td><strong>conflict 1</strong></td>
<td>• Trauma healing: PTSD traits, PTSD characteristics of anxiety, fear, and avoidance of things that have to do with the traumatic event</td>
</tr>
<tr>
<td>4p</td>
<td></td>
</tr>
</tbody>
</table>

Table 3. Schematics and Disaster Education in YOI
<table>
<thead>
<tr>
<th>Page</th>
<th>Section</th>
<th>Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>5-10p</td>
<td>(conflict 2)</td>
<td>Akira and the family return home. The family persuades Akira to enter the house.</td>
</tr>
</tbody>
</table>
|       |         | • Trauma healing: PTSD traits of anxiety, fear, and avoidance of things that have to do with the traumatic event.  
|       |         | • Trauma healing: coping with PTSD coaxing using a favorite toy. |
| 11p   | (Climax) | At night, when going to bed, Akira is afraid of another earthquake. He cried. Father calms Akira down by showing him the arrangement of the furniture and space in the bedroom. |
|       |         | • Trauma healing: PTSD characteristics of sleeplessness, worry, recurrence of memories related to events or all painful events for individuals remembered by the earthquake.  
|       |         | • Trauma healing: overcoming PTSD by disaster prevention and support.  
|       |         | • Protect your life by keeping furniture/equipment from falling or moving and arranging home furnishings. |
| 12-13p | (Anti-Climax) | Mother hugged and gave emergency response advice when the earthquake occurred. The day ended with mutual support. |
|       |         | • Trauma healing: overcoming PTSD by disaster prevention and support.  
|       |         | • Trauma healing: providing preparedness education when feeling a vibration of shelter in a safe place (under a table).  
|       |         | • Trauma healing: providing preparedness education for immediate evacuation to a designated place after an earthquake occurs.  
|       |         | • Trauma healing: providing support between families. |
| 14-15p | Cover (Settlement) | Akira feels better. He understood that at any time the earth would get sick again and an earthquake occurred. However, now Akira feels better prepared for the earthquake. |
|       |         | • Trauma healing: healing stage: fear decreases/disappears.  
|       |         | • Understand the mechanism of earthquakes. |
|      | postliminy | Notes related to trauma and trauma healing addressed to the family. |
| Back Cover | | Trauma and trauma healing. |
3) Microstructure
Semantics

In an illustrated story that contains the educational values of disaster prevention, micro-structure plays a very important role in conveying the objectives that the author wants to convey to the reader through the use of text language, namely semantics, syntax, and rhetoric. In semantics, discourse emphasizes the setting, details, and purpose of a written text (Van Dijk, 2014).

The functional background is used by both authors to convey the ideology of disaster education to overcome trauma after an earthquake. This is because both YC and YOI are based on true stories, so the author uses the setting to determine the development of the storyline and the characters of the story so that readers feel the real events. Neither author mentions time explicitly in the text, but both authors use images to show the background of the time and place according to the actual earthquake event. For example, in YC, the earthquake occurred in the morning at 5:45, the author described the time in black in the background of the image when the earthquake occurred. While in YOI, the earthquake occurred at 11:26 p.m. depicted with images of stars illuminating the earth when conveying the mechanism of earthquake occurrence at the beginning of the story (see data figure 1). Here's a depiction of time in YC.

Figure 1
Time of Earthquake Disaster in YC

(YC, 1995: 1-2)

Just like the time setting, the two authors maximize the function of the setting to emphasize the educational ideology of post-earthquake trauma management. For example, in YC, to convey the ideology of facing death, the author uses the setting of the school, classroom, and even the seating location of Taichi and Yuzu characters next to each other to show the close relationship between Taichi and Yuzu. So when Taichi hears the news of Yuzu's death, readers feel the deep sadness felt by Yuzu. Here's an example of a place background on YC.
In YOI, the background of the room that was ravaged by the earthquake is used to show the magnitude of the earthquake that is the cause of PTSD experienced by Akira Character. In addition, the setting of the house and the sports hall as an evacuation place is used to show the symptoms of PTSD suffered by Akira's Characters. Due to the massive earthquake experienced at his home, Akira experienced fear of entering the house or building again. The author of YOI also used a neat, secure, and toy-filled room setting to show a safe and comfortable place for PTSD sufferers to live.

Similarly, the atmosphere background, which is interesting in YC, the atmosphere background presented through text and images is used by the author to show the danger of earthquakes and fires that hit the city. In addition, the background atmosphere is also used to show the process of Taichi's character accepting Yuzu's death through the color and excitement of the background image that supports the story. Similar to YOI, the background atmosphere is used to reinforce the PTSD symptoms suffered by Akira, depicted with a trembling body, feelings of fear, and crying. The opposite atmosphere is depicted when Akira manages to overcome the trauma of his fear, the joyful atmosphere when he manages to enter the house, and when he realizes that home is the best place.

The authors of YC and YOI describe in more detail the supporting events of the story that contain trauma healing disaster recovery education than other disaster education, such as mitigation, disaster preparedness, and dealing with earthquakes. At YC, to convey to readers how to overcome the trauma of death due to earthquakes is to remember the person who died. Therefore, the author of YC describes in more detail
about the character Yuzu who died due to an earthquake. Description of Yuzu's character and memories of Taichi's time with Yuzu takes up almost half the story. In YOI, to convey trauma healing to children with PTSD after the earthquake, of course, the story is more detailed on the causes of Akira's character affected by PTSD, the characteristics of PTSD sufferers, to how to overcome PTSD.

Syntax

YC and YOI are picture storybooks with a target audience from the early age group to the age of 6 years. This target audience is characterized by the number of letters and typeface. YC uses about 1271 letters written with a predominance of Hiragana, Katakana, and Kanji letters in first-grade elementary schools. While YOI uses 1076 letters, written with Hiragana Letters, and Katakana Letters without using Kanji. Based on these readers, the author uses simple sentences, lexicons that are close to children, and pronouns that are usually used by children from early childhood to age 6 years.

Sentence form

The sentence forms used by both authors in YC and YOI to convey the ideology of disaster facing post-disaster trauma are news sentences, imperative sentences, and supposition sentences. Based on the meaning conveyed, here are the sentences used by both authors.

1) News sentences (genshoubyousha)

Data 1 おとうちゃんの かたの むこうで、まちが もえる。
まっかっかに もえる。
Oto-chan no kata no mukou de, machi ga moeteru.
Makkakka ni moeteru.
Across my father's shoulder, the city is on fire.
Burning with fiery red.
(YC, 2013: 18)

Data 2 うごけへん、ぼくの からだがうごけへん。
Ugokehen, boku no kara da ga ugokehen.
Can't move, my body can't move
(YC, 2013: 2)

Data 3 ちきゅうさんが、かぜをひいたよ。
Chi kyū-san ga, kaze o hita yo.
The Earth is catching a cold.
(YOI, 2016:1)

News sentences are used to inform the reader of a situation or circumstance. In YC news sentences are used to inform a situation or circumstance. The sentence used can be in the form of a positive sentence or the form of a negative sentence. Data (1) is a positive news sentence form marked with the dictionary form verb {-ru} at the end of a word. The sentence in the data (1) informs the reader of the occurrence of a fire disaster that is a follow-up to an earthquake in the city where the speaker lives. While data (2) is a negative news sentence form indicated by the use of negative form verbs {-hen}. The sentence in data (2) serves to inform the condition of the speaker 'unable to move' due to the earthquake. In addition to the two data that inform the follow-up disaster and the impact of the earthquake, news sentences are also used by YC authors to inform the...
occurrence of the earthquake, notification of Yuzu's death, and information on Yuzu's departure release ceremony as a sign of acceptance of Yuzu's death. In YOI, news sentences are used to inform the mechanism of disasters, evacuation, aftershocks, and Akira's psychological condition when experiencing PTSD symptoms and after successfully overcoming PTSD trauma. Data (3) is an example of a news sentence in YOI that informs the condition of the earth that is catching a cold.

2) Imperative sentences (hatarakikake no bun)

Data 4 「じしんや! ふとんかぶっとれー!!」
"Jishin ya! Futon fogtetore!!"
"There was an earthquake! Protect yourself with futons!!"
(YC, 2013: 1)

Data 5 おかあさんは、「また じしんがおきたら、ここにかくれてね。みんなで
にげるから だいじょうぶだよ。」 とぎゅっと だきしめてくれました。
Okāsan wa "mata jishin ga okitara, koko ni kakurete ne. Min'na de nigerukara
daijōbuda yo." to gyutto dakishimete kuremashita.

His mother hugged Akira and said, "If the earthquake comes again, hide here"
(YOI, 2016:12)

Imperative sentences are also used by authors to convey disaster education. In YC, the imperative sentence used serves to express a command (meirei) to the interlocutor to do something. For example, data (4) imperative sentences have the characteristic meireikei verb {-e} in the word 'kabuttetore'. The word 'kabuttore' comes from two verbs 'kuru' (covering) and 'toru' (taking) in the sentence "Jishin ya! Futon fogtetore'!!" is a Japanese expression that means more or less "Earthquake! Grab and put on a blanket quickly!" or it can also be interpreted as "Earthquake! Take refuge under the covers immediately!". The speaker (father) instructs the listener (Tohoh Taichi) to immediately protect themselves with a blanket or similar object when an earthquake occurs. While in YOI, the author uses a sentence that states a request (irai) In data (5) the Mother Figure begs the Akira Character to 'hide' under the table when the earthquake occurs. The use of petition sentences instead of command sentences so that Akira's character obeys his mother's wishes. In addition, the mother figure understands the anxiety of her child's heart. So that his child obeys the nuances more subtly to invite readers to do the same thing when an earthquake occurs. The following is an example of imperative sentence data on YC and YOI.

3) Presupposition Sentences

Presupposition sentences are found only on YOI. The author of YOI uses the presupposition phrase to denote disaster education, namely 'disaster preparedness'. In data (5), the presupposition sentence is indicated by the verb {-tara} which means requirement. The use of the assumption {-tara} in data (5) means that in the future 'if there is an earthquake' then 'hide under the table'. This {-tara} supposition sentence has a softer feel compared to the use of the 'command' sentence. Because at that time Mother knew Akira's psychological condition that needed support.

Presumption
Presuppositions underlie statements so that they become requirements for the truth/absence of a speech. Presuppositions are conjectures, beliefs, or assumptions about another person or something that a speaker already has before uttering a speech. Of the two YC and YOI stories, the presupposition is used only on YOI. The authors use two presumptions to explain the success of trauma healing performed to overcome PTSD after an earthquake in children. Taichi's success in overcoming the fear of entering the house and the fear of earthquakes. Here is one of the presumption data in YOI.

Data 6 つぎのひ、「やっぱり、うちがいいな。」とあきらくんは呟きました。

_Tsugi no hi, 'yappari, ouchi ga ii na.' to Akira-kun wa tsubuyakimashita._

The next day, Akira muttered _"It turned out to be fun at home"_ (YOI, 2016:14)

Data (6) is the statement of Taichi after waking up. He has made it through a safe and enjoyable evening at home. Presuppositions in the sentence are lexical presuppositions whose presuppositions can be known through speech interpreted by affirmation of a speech. The lexical that expresses presuppositions are 'yappari' (apparently) and 'ii' (good, good). The lexical 'ii' in 'ouchi ga ii' refers to safe, good, pleasant conditions according to expected conditions. So from the two words used in the sentence, it can be interpreted that previously the speaker, Taichi Character, had felt that home was not pleasant. The use of assumptions in data (5) strengthens the meaning/emphasizes the success of the trauma-healing process carried out by the Taichi family.

Stylistic

Stylistic is the author's style of language that is expressed in his work to achieve the goals to be conveyed. Stylistics include word choice/lexicon. The choice of words used by both YC and YOI authors to convey the ideology of disaster education, especially the handling of trauma after an earthquake is certainly words that are close to children and by the cognition of children from early childhood to the age of six.

The lexicon used to indicate disasters and the occurrence of disasters is the _jishin (earthquake) lexicon_. The jishin lexicon is found in both YC and YOI. In addition to the word earthquake itself, the author uses onomatopoeia to indicate the condition, intensity, and magnitude of the earthquake. In YC, onomatopoeia is used _doon_ (a very loud and booming sound when something collides with each other strongly), _gooss_ (rumbling sound), and _yusa yusa_ (something heavy shaking slowly and rubbing against each other) to indicate earthquakes that occur in very large stories. In YOI, the onomatopoeia used is _hakkushun_ (hasyim) which is used to indicate the reason for an earthquake (see point personification analysis). Other lexicons that show the occurrence of earthquakes are found in YC, namely _futon_ (mattress, thick blanket) is a tool used for safety, _yureru (swaying)_ to indicate the magnitude of the earthquake that occurred, and _moeru (burning)_ to indicate fires that are catastrophic following earthquakes. In YOI, the lexicon related to earthquake disasters is _nigeru_ (run, escape) and _hinanjou_ (evacuation place). If an earthquake occurs, readers are reminded to immediately run to the evacuation site.

There is another lexicon used to deliver disaster education on trauma management. In YC, to overcome the trauma of death, the lexicon used includes a lexicon to show the psychological condition of trauma sufferers, namely _tsumarai_ (unattractive) to show psychological conditions at the stage of _depression, uso_ (lie) at the stage of
In YOI, the lexicon is used to indicate psychological conditions, namely *naku* (crying), and *kowai* (fear) which shows the characteristics of PTSD sufferers. The *yuuki* (courage) lexicon shows an attempt to cure PTSD. The lexicon of the adjectives *tanoshii* (happy) and *ii* (good, good) shows the results of the PTSD trauma healing process in children. In addition, there is also a lexicon of equipment used for PTSD therapy, namely *Kumon no nugurumi* (teddy bear), *kumamon* (*Kumamoto City Icon teddy bear*), *Burareru* (*Plarail*), *minikaa* (small car), and *omocha* (toy). The lexicon of the apparatus is words very close to children.

**Rhetorical**

Readings that contain disaster prevention education of course contain stories about disasters. Reading about disasters tends to be scary for children. But, it is different from Readings from Other non-fiction, picture stories included in literature use a style of language so that disaster stories can be conveyed more interestingly. In addition, literature that has the excess power of imagination can offer children imaginary adventures when telling disaster stories (Nurgiyantoro, 2018). For Japanese people, the development of imagination is very important to be able to spur creative thinking and be able to solve problems in the future. It is the language style that is used as a tool in conveying the development of the power of imagination. Here are the language styles used in YC and YOI.

**Metaphor (hiyu)**

The metaphor found only in the YOI story is in the form of personification (*gijin*). The figure of speech personification transforms inanimate objects as if they behave like humans. The personification found can be seen in data (3) and images (4) on the YOI picture story.

*Figure 4*

**Mechanism of Earthquake Occurrence in YOI**

Gembar (1) is a personification used to indicate the reason for an earthquake, namely the earth that is *kujimi* (sneezing). The mechanism of an earthquake is likened to a human being who is sick with a cold. Sneezing causes the human body to shake. This shock is compared to the earth-shaking during an earthquake. Sick conditions in humans can occur repeatedly and cannot be predicted when they occur again. This is also what children want to convey earthquakes can occur repeatedly and cannot be predicted when they occur. Therefore, in YOI, the use of rhetoric in unique texts and images has a huge contribution to attracting children's interest and developing children's imagination about the causes of earthquakes when reading earthquake disaster stories.
Hyperbole (Kochou)

Hyperbole is a rhetorical device that expresses everything excessively. This hyperbole style is only found in YC discourse. The hyperbole used is 'hyakumennen' (one million years). Here's the hyperbole data in YC.

Data 7 ゆずちゃんは、もう 学校へけえへん。
きのうも、きょうも、あしたも、ずーっと けえへん。
ひゃくまんねん たっても、もう けえへんのやて。

Yuzu-chan wa, mou gakkou e keehen.
Kinou Mo, Kyou Mo, Ashita Mo, Zuutto Keehen.
Hyakumennen tatte mo, mou keehen no yate.

Yuzu is no longer going to school.
Yesterday too, today too, tomorrow too, continuously will not go.
Even after a million years have passed, it will no longer be able to leave.

In data (7), hyperbole Hyakumennen (one million years) expresses Taichi's deep sadness, longing, and regret for never being able to see Yuzu again due to death. He can't see Yuzu at school again at any time because Yuzu has died and must not be able to go to school anymore. Even after one million years. One million years refers to the age of human beings, human age can't reach one million years, even in 1995 the life expectancy of Japanese men was only 76.83 years and women only 83.36 years (Taniguchi et al., 1999). From the style of language used, we can know the psychological condition of Taichi who is sad to be in the stage of depression due to Yuzu's death. Therefore, from data (6) it can be concluded that in addition to embellishing the language, the author uses hyperbole to convey the feeling of grief due to someone's death felt by Taichi can also be conveyed to the reader.

Repetition (kurikaeshi)

The use of repetition to reinforce the story and convey the author's ideology is found in YC and YOI stories. YC is used to reinforce feelings at the stage of denial of death (data 7) and depression of losing a best friend (data 6). In YOI, ippo (one step) rep is used to emphasize the hard work of Akira's Character in overcoming the trauma of fear of entering the house (data 8). Here is the rep data on YC and YOI.

Data 7「ゆずちゃんな......」 おかあちゃんが、いうた。
「いえの 下じきになって、死んでしまったんやて。」
そんなん、うそや。うそや。うそや。
"Yuzu-chan na......" Okaa-san ga, IUTA.
"Ie no shitajiki ni natte, shirude shimotan yate."
Sonnan, uso yes. Uso yes. Uso yes.
"Yuzu yes......" Mom said.
"He was found dead at the bottom of his house."
No way, it's a lie. That's a lie. That's a lie.

(YC, 2013: 20-21)
Akira also let out the courage, and then step by step walked into the house.

Graphic

Graphic elements are emphasized or highlighted parts (considered important) that can be observed from a discourse. Included in this element are letters that are written or appear differently (italics, bold, capitalized, or written small) from a text. In pictorial discourse, images are also an important element in supporting the message. Graphic elements related to images found in YC and YOI support the meaning of the text in conveying the ideology of disaster management in the form of the use of color and image size. The background color used in the image is an index of the mood of the story. Usually, colors are used to express a situation, or the course of the story/event, or show the feelings of the characters in the story. YC and YOI are found during disasters using black and darker backgrounds. While the brightly colored background image represents happiness or joy. For example, in figure data (1) in YC, the dark color is used during an earthquake. In addition to showing the time of the incident in the early morning, it also presents aridity, sadness, and grief. Because in Japan, dark colors are a symbol of mourning. Moreover, in the picture, there is a picture of red spots which is a blood index which means injured. So the black and red colors used in the background mean that there are people injured, wretched, and even dying because of the earthquake that occurred at that time. Similarly, in YOI, the dark color in the background (blue) indicates that a catastrophic event occurred at night (data figure 5). While the bright color (yellow) indicates the morning time (data figure 6). The following is the data on the use of colors and their meanings in images on YOI.

Figure 5

Earthquake Event in YOI

(YOI, 2016: 2)
CONCLUSION

From the results of the analysis, it was found that the birth of a discourse on disaster prevention education in Japan was motivated by the aim of instilling the ideology of 'Disaster Culture' by the rulers (government, community organizations, and Japanese society) to increase disaster preparedness and awareness of disaster response in children. The creation of a work cannot be separated from the environment around the author. The author's background is influential in determining the discourse and meaning of the resulting text. In picture stories, not all disaster prevention education is conveyed in stories. Values that correspond to the author's ideology that are considered important by the cognition of the target reader.

From the analysis of YC and YOI picture books, it is found that the ideological values of post-traumatic disaster education delivered are different based on the author's background, goals, and production process. At YC, the author is a public, political figure, and disaster survivor concerned about the lives of children who were victims of the Hanshin-Awaji earthquake. The author of YC wants to convey the ideology of facing death in children by raising the theme of the death of a friend with the topic 'Yuzu', one of the victims of the Hanshin Awaji disaster. While at YOI, the author who is a psychiatrist wrote YOI aimed at helping children from PTSD trauma. Found in the YC story, the events presented in the story to overcome the main character's grief, the author uses 4 stages out of 5 stages of dealing with grief according to Kubler Ross. Meanwhile, the author of YOI raised the theme of trauma healing and the topic of trauma healing facing PTSD. The events presented in the YOI also fit with PTSD's trauma healing theory. The post-traumatic ideology raised is then distributed into macrostructures, superstructures, and microstructures. Interestingly, from the microstructure used, it was found that the use of stylistics and rhetoric made disaster stories containing disaster education more interesting, aesthetic, and not scary for children.

This research is far from perfect and can be developed again. Other research on the topic of disaster education, picture storybooks as objects of study, and theories used in analyzing can be done. For example, in terms of its linguistics.

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