

**Japanese Culture in Graphic Novel *Dragonbreath*  
'Attack of the Ninja Frogs' by Ursula Vernon.**



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## TABLE OF CONTENTS

ABSTRAK ii

ABSTRACT iii

ACKNOWLEDGEMENT iv

TABLE OF CONTENT v

LIST OF TABLES vi

LIST OF CHARTS vi

## CHAPTER I

### INTRODUCTION

1.1 Background of the Study 1

1.2 Research Question 3

1.3 Purpose of the Study 3

1.4 Previous Related Study 4

1.5 Limitation of the Study 4

1.6 Significance of the Study	5
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## CHAPTER II

### LITERATURE REVIEW

2.1 Theories on Japanese Culture	6
2.1.1 National Symbol of Japan	8
2.1.2 Motto of Japan	9
2.1.3 Pledge of Japan	15
2.1.4 Flag of Japan	15
2.1.5 Calendar of Japan	15
2.1.6 Language of Japan	16
2.1.7 Literature of Japan	14
2.1.8 Art of Japan	17
2.1.9 Architecture of Japan	18
2.1.10 History of Japan	19
2.1.11 Topography of Japan	20
2.1.12 Religion of Japan	21
2.1.13 Festival of Japan	22

2.2 Graphic Novel	22
2.2.1 Children Literature	25
2.2.2 Fable	26
2.3 Semiotic Process by Pierce	26
2.4 Ursula Vernon's Dragonbreath Series	32
2.5 Theoretical Framework	33

## CHAPTER III

### RESEARCH METHODOLOGY

3.1 Research Method	34
3.2 Source of the Data	34
3.2 Data	34
3.4 Data Collection Procedures	34
3.5 Data Analysis Procedures	35

## CHAPTER IV

### FINDINGS AND DISCUSSIONS

4.1 Data Description	37
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4.2 Research Findings	37
4.3. Discussion	39
4.3.1 Cultural Integration of Verbal and Nonverbal Language	
in Dragonbreath: Attack of Ninja Frogs Graphic Novel	39
4.3.1.1 Symbol Feature of Japanese Culture in the Graphic	
Novel	39
4.3.1.2 Art Features of Japanese Culture in the Graphic Novel	60
4.3.1.3 Language Features of Japanese Culture in the Graphic	
Novel	61
4.3.1.4 Architecture Features of Japanese Culture in the Graphic	
Novel	62
4.3.1.5 History Features of Japanese Culture in the Graphic	
Novel	65
4.3.1.6 Topography Features of Japanese Culture in the Graphic	
Novel	67
4.3.1.7 Religion Features of Japanese Culture in the Graphic	
Novel	69



4.3.1.8 Flag Features of Japanese Culture in the Graphic Novel 71

4.3.1.9 Pledge Features of Japanese Culture in the Graphic

Novel 73

## CHAPTER V CONCLUSION

5.1 Conclusion 74

5.2 Suggestion 75

## REFERENCES

## APPENDICES

## LIST OF TABLES

Table 2.1.1 Nagao Nishikawa's (1996) theory of Prerequisites and Factors

for Cultural Integration 8

Table 3.5.1 Narrations and Dialogues Table Analysis 36

Table 3.5.2 Illustrations Table Analysis 36

Table 4.2.1 Percentages of Cultural Integration in Graphic Novel Dragonbreath:

Attack of Ninja Frogs 27



## LIST OF IMAGES

Image 2.3.2.1 The Distribution of Categories 17

Image 4.3.1.1. Figure 4.3.1.1. Page 1 41

Image 4.3.1.1. Figure 4.3.1.1. Page 130 42

Image 4.3.1.1. Figure 4.3.1.1. Page 170 43

Image 4.3.1.1. Figure 4.3.1.1. Page 186-187 44

Image 4.3.1.1. Figure 4.3.1.1. Page 66 46

Image 4.3.1.1. Figure 4.3.1.1. Page 76	47
Image 4.3.1.1. Figure 4.3.1.1. Page 144	47
Image 4.3.1.1. Figure 4.3.1.1. Page 154	48
Image 4.3.1.1. Figure 4.3.1.1. Page Cover	49
Image 4.3.1.1. Figure 4.3.1.1. Page 71	50
Image 4.3.1.1. Figure 4.3.1.1. Page 154	51
Image 4.3.1.1. Figure 4.3.1.1. Page 124	52
Image 4.3.1.1. Figure 4.3.1.1. Page 128	53
Image 4.3.1.1. Figure 4.3.1.1. Page 106	54

Image 4.3.1.1. Figure 4.3.1.1. Page 200	54
Image 4.3.1.1. Figure 4.3.1.1. Page 132	55
Image 4.3.1.1. Figure 4.3.1.1. Page 123	56
Image 4.3.1.1. Figure 4.3.1.1. Page 77	57
Image 4.3.1.1. Figure 4.3.1.1. Page 170	58
Image 4.3.1.1. Figure 4.3.1.1. Page 80	58
Image 4.3.1.1. Figure 4.3.1.1. Page 90	58
Image 4.3.1.2. Figure 4.3.1.2. Page 198	60

Image 4.3.1.4. Figure 4.3.1.4. Page 112	63
Image 4.3.1.4. Figure 4.3.1.4. Page 76	64
Image 4.3.1.4. Figure 4.3.1.4. Page 128	65
Image 4.3.1.5. Figure 4.3.1.5. Page 77	67
Image 4.3.1.7. Figure 4.3.1.7. Page 101	71
Image 4.3.1.7. Figure 4.3.1.7. Page 88	71
Image 4.3.1.8. Figure 4.3.1.8. Page Cover	72
Image 4.3.1.8. Figure 4.3.1.8. Page 27	73
Image 4.3.1.9. Figure 4.3.1.9. Page 200	74





## CHAPTER I

### INTRODUCTION

#### 1.1. Background of the Study

Culture holds an important role on today's life. It affects everything in the society including ideas, values, attitudes and normative or expected patterns of behavior. Especially in this vast society, culture is one of the things that differentiate one and another. In a society, culture is shared regardless of the lineage and cannot appear by itself (Hall 1976, 16). As cited in Aflah (2010), Mulholland (1991) said that culture is a set of shared and also enduring meanings, values and beliefs that characterize a nation, ethnic, or other groups and orient their behaviors (Aflah 2010:11). Culture produces values from its development to bring the understanding of what is good, important, useful, desirable, and beautiful then culture become the roots of traditions that used to solve common human problems (Aflah 2010, 11).

The world is rich with countries that have particular culture; Japanese culture—like another Eastern culture, puts more emphasis on the philosophy of life based on politeness, customs, spiritualism, and way of mutual respect for one to another whilst the Western culture upholds practical thinking, and logic (Smith 2010, 8) Americans, hail from the Western cultural pool, have

developed perceptions about Japan and Japanese from historical, political, social and cultural point of view. These perceptions can be identified in many areas of American culture, including art, literature and film (Smith 2010, 8). Additionally, events and experiences of the twentieth century cemented feelings in many Americans that Japan was the 'other' to be most feared (Smith 2010, 9). Chase Buckle stated in his book that Kimata Shin'ichi and Kimata Mitsu's imagery of the Western society as 'cold' and Japanese as 'warm' in their comparison of the United States and Japan is expressed through literature (Buckle 1859, 4).

Culture has been widely presented through variety of literary works; therefore novels create products of imagination that based on the realm of reality (Keesing 1974, 73). Human behavior and cultural components such as aggression, territoriality, sex roles, facial expressions and other domains has been defined through various literatures from time to time (Keesing 1974: 74). A novel contains reality presented in fiction or fact and the choices of diction. The novel puts a lot of different aspects of life that were presented sufficiently with the choices of theme for authors to be appointed (Herniyati 2013: 5). Furthermore, novel is divided into some sub-genres; one of them is graphic novel. As one of the type of novel, graphic novel provides not only words, but also illustrations and have interacted increasingly with notions of "literature" and how they have commonly become associated with nostalgia and historical representation. (Baetens and Frey 2015: 4).

Ursula Vernon's graphic novel, *Dragonbreath* 'The Attack of Ninja Frogs' graphic novel is one example that describes how American views Japanese. Based on the cultural representation and the success of Ursula Vernon's Graphic Novel *Dragonbreath 'The Attack of Ninja Frogs'*, the writer is interested to analyze various possibilities of what and how a novel which written by an American author represents Japanese and their cultural values by utilizing the theory of Japanese Cultural Integration by Nagao Nishikawa.

## **1.2. Research Questions**

1. What kind of Japanese culture is represented in the graphic novel *Dragonbreath 'Attack of the Ninja Frogs'*?
2. How is the Japanese culture represented in the graphic novel *Dragonbreath 'Attack of the Ninja Frogs'*?

## **1.3. Purpose of the Study**

This research identifies the Japanese and Japanese cultural values in Ursula Vernon's *Dragonbreath 'Attack of Ninja Frogs'* graphic novel; how the author constructs Japanese and Japanese cultural values through dialogues, narratives and illustrations.

## **1.4. Previous Related Studies**

There are several similar studies have been conducted by Erica Smith from the University of Western Sydney which entitled *Representations of the Japanese in Contemporary Australian Literature and Film*. Her thesis reveals textual

representation of several texts that have been published on subject related to Australian perceptions of the Japanese. This study is conducted based on American textual representations using the Orientalism theory by Edward Said. The second researcher is Yanti Herniyati with her thesis entitled *Orientalism in Paul Theroux's Ghost Train to the Eastern Star* (2013). She tries to investigate Orientalism that is portrayed in the narratives and dialogues of *Ghost Train to the Eastern Star* that also using Edward Said's theory of Orientalism.

Those previous studies above have brought questions to the writer's mind. The theory of Orientalism by Edward Said was mainly concentrated on the change, struggle, controversy and war of Middle East, Arab and Islam (Said 2003:15), while the writer tends to implement the theory by using an authentic theory of Japanese and Japaneseness by Harumi Befu and Nagao Nishikawa in order to find answers of the research questions.

### **1.5. Limitation of the Study**

The writer limits her study by only analyzing dialogues, narrations, and illustrations that acted as an epitome of Japanese culture and its values in the graphic novel Dragonbreath 'Attack of Ninja Frogs'.

### **1.6. Significance of the Study**

This research contributed towards Japanese culture and graphic novel analysis, for the writer herself; this study will gain a deeper understanding about

the theme of the study. For the students of English Department, the study will uncover a new understanding in the area of Japanese culture and graphic novel.

## CHAPTER II

### LITERATURE REVIEW

#### 2.1. Theories on Japanese Culture

The theories on Japanese culture are one of the subgenres of the theories and discussions about Japanese. In the field of Japanese Studies, one prominent discourse is that of a 'multicultural Japan'. Much of this can be traced back to a number of critiques (e.g. Aoki 1990; Befu 1987; Dale 1986; Mouer and Sugimoto 1986; Yoshino 1992). It is a genre of texts that focus on issues of Japanese national and cultural Identity and how Japan and the Japanese should be understood (Nishikawa, 1996: 8). Befu defines this literature by its purpose: "to demonstrate unique qualities of Japanese culture, Japanese society, and the Japanese people" as he stated on his book *Hegemony of Hegemony: An Anthropological Analysis of "Nihonjinron"* (Befu, 2001: 26)

Mouer and Sugimoto (1986: 406) define Nihonjinron as having two central tenets: (a) Japanese society is 'uniquely' unique and (b) group orientation is the dominant cultural pattern which shapes behavior. A central premise of Nihonjinron is that the Japanese are a homogeneous people who constitute a racially unified nation. Ironically, it has been pointed out that the origins of this post-war discussion on national identity are not Japanese but rather American,

specifically Ruth Benedict's (1946) *The Chrysanthemum and the Sword* (Nishikawa, 1993: 45).

Nagao Nishikawa an Emeritus Professor in Ritsumeikan University, commented that there are in fact several parts of *theories on Japanese culture* which represent the inferiority complex of the Japanese towards advanced nations in Europe and United States and as its reactionary manifestation, narcissistic conceit and a sense of superiority (Nishikawa 1996: 120). The fact that culture is an ideology to integrate a nation is also confirmed by observing the relations of the two key concepts, culture and nation. In his opinion, a national culture is required as a national ideology in order to integrate a nation as long as the nation-states exist. He concluded that culture is the actual state of the nation (Nishikawa 1996: 129-135). He tried to examine the theories on Japanese culture from a more universal point of view that will make possible to identify the complexity of Japanese Culture (Nishikawa 1996, 130).

Nishikawa, also enumerate some essential points to define culture; that culture is mobile and interchangeable—therefore, what is called Japanese culture or so is divided by the frontier that does not exist; demolition of the myth of nationality. The second is that culture is constantly interacts and transforms. The third is the demolition of the myth of originality—the significance of the imitation should be examined. The last culture is a matter of each individual life and ultimately a question of individual choices and decisions (1993: 149-150).

**Table 2.1.****Nagao Nishikawa's (1996) theory of Prerequisites and Factors for Cultural Integration**

Cultural Integration	symbols, motto, pledge, flag, calendar, language, literature, art, architecture, history, compilation of topography, citizen's (national) religion—festival
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A nation can be defined by its race, physical similarity, religion, language, cultural tradition, etc. In short, Nishikawa defined by its cultural characteristics. He stated that this theory was made to categorize cultural integration and understand the factors that symbolized Japanese culture based on similarities and differences between the French Revolution and Meiji Revolution (Nishikawa Nishikawa, 1996: 133-134).

Nishikawa stated that Bruno Taut has fulfills the twelve characteristics of the “theory on Japanese culture” pointed out by Harumi Befu. He said that the not only the theory on Japanese culture but the theory on American culture, French culture, German culture, in short, all theories on culture, are a national ideology (Nishikawa, 1993: 148).



### 2.1.1. National Symbol of Japan

Nishikawa defined national symbols as a symbol that embodies a nation to the world as a national community: a sovereign state to put a person or thing as the part of a larger group (Nishikawa 1996: 160). The symbols are viewable from the country's animals, flowers, governance system, orders, organizations, decorations, soldier, fruit, food, clothes, famous people, pattern, norms, habits, religions, products, writings, paintings and etc (Nishikawa 1996: 161). Many symbols of Japan have developed over the years and are recognized worldwide, such as the red sun, as seen on Japan's flag, has been used as a national symbol since at least the 17th century (Ohkuni-Tierney, 2002: 56). Cherry blossoms that recognized as Japanese signature tree, as well as Chrysanthemum flower which appears on the crest of the imperial family also known as the Japanese Coat of Arms (Ohkuni-Tierney, 2002: 60).

Japanese habits of bowing are one of the symbol of Japanese culture. According to Goldstein-Gidoni (1999), bowing in Japan shows respect for the person or thing that being bowed to. Societal ranking in Japanese is really important. Bowing can be used for introductions, appreciation, apologies, and greetings. The deeper and longer the bow shows how strong the respect and emotion given. Nakagawa stated that how low the bow determines the status of the relationship between the two people, if the person who's being bowed to answering the bow that means he/she is respecting the other person and not mad (Nagakawa, 1963).

The well-known red-crowned crane bird marked as the symbol of peace and cultural items such as *kimono, tabi, happi, yukata, obi, zori* and wooden clog are the traditional Japanese clothing (Meyer, 2009: 28). The crane is a sacred animal, Japanese people consider hurting a crane and another sacred animal is a bad luck (Aoto, 2006) Nishikawa mentioned several Japanese items that considered as the symbol of culture such as ceramics, glassware, dolls, masks, inviting cat doll on the window store, heavy waxed paper traditional umbrella and traditional Japanese bamboo flute *Shakuhaci* (Nishikawa, 1993: 86).

According to Mcgue (2012), *Kimono* is the word used to describe what has become known as the traditional dress of Japan. It often conveys information about a person's age, sex, class, the season, the occasion, as well as personal taste. Black kimono with the wearer's family crest on them is reserved for formal occasions along with the headdress. The headdress was considered to have mystical powers which could ward off evil spirits; however, there is currently a revival among young Japanese women who wish to add an elegant touch to their business suit (Mcgue, 2012)

Bamboos are of notable economic and cultural significance in South Asia, Southeast Asia and East Asia, being used for building materials, as a food source, and as a versatile raw product. While the shrine is where believers in Japan's indigenous religion, Shinto, go to pray. It is originated in ancient peoples' fears of demons and supernatural powers, and their worship of these. It has no written

body of doctrine, but it is Japan's main religion and is practiced widely through ceremonies and festivals (Ishikawa, 1982: 88).

Japanese animals beside the red-headed crane, the Japanese giant salamander *Andrias japonicus* literally means "giant pepper fish", it is the second-largest salamander in the world, only being surpassed by the very similar and closely related Chinese giant salamander (Fobster, 2009).

The salamander is allegedly taken from Japanese folk tales about Kappa. Kappa is a water monster, and has been blamed for many case of drowning, and are often said to try to lure people into water and pull them in with their great skill at wrestling (Fobster, 2009: 46). It has been suggested that the kappa legends are based on the Japanese giant salamander, an aggressive salamander that grabs its prey with its powerful jaws (Fobster, 2009: 46).

The Japanese dragons as with most Asian dragons are slender and long like a snake and are a composite of nine different animals with chin whiskers. Asian dragons can fly due to a knot on top of its head called *Chi'ihmuh* which magically enables it to fly. Some dragons can also live underneath the water and were believed to reside in large bodies of water such as lake or ocean (Heinrich, 1997).

As Japan has modernized after the World War II, other more contemporary symbols have emerged. Japanese-made automobiles and electronics are well known and consumed world-wide (Cobley, 2004: 88). Following Buckley's statement, Nagao said that Bruno Taut express his expectations towards

Japan where the form of “artistic culture”, which has already declined in Europe because of the “modern mechanical civilization”, still remains in unspoiled condition (Nishikawa, 1993: 141).

Nishikawa (1993), stated that many warriors of Japan have engaged in conflicts, serving different ideologies and different leaders. Japanese warriors are varied, one of them is Samurai, the sword master that serves the government and loyal as the upholder of justice while the samurai with no masters is called *Ronin*, *Shinsengumias* the policeman, *Ninja* as the spy, and Ashigaru as the foot soldiers or bowman (Tatsuya 1991: 101).

Samurai as the warrior that serves the government and imperial families receives high honor and considered as noble, while ninja and ronin considered as hitman or assassin (Nishikawa 1993: 88). Ninja was a covert agent or mercenary in feudal Japan functioned in espionage, sabotage, infiltration and assassination and open combat in certain situation (Adams, 1970).

According to Adams (1970), ninjas are masters of espionage and assassination. Although the net trap is not the only weapon that the ninja used to capture enemies or someone. Ninja’s outfit was all black covering their legs arms, and even head, all that was intended to show was the eyes of the ninja. Their coverings were meant to help them hide at night. Some also believe that the ninja was fully covered because they were not a high class mercenary, like a samurai, and they did not need to be seen (Matsuo, 2005: 18)

Japanese martial arts based on the historical terms of *budomeant* as a way of life encompassing physical, spiritual, and moral dimensions with focus of self-improvement, fulfillment, or personal growth (Tatsuya, 1991: 44). Japanese martial arts based on the warrior traditions of the samurai and the castle system that restricted the use of weapons by other members of society, originally, samurai were meant to be proficient in many weapons as well as the unarmed combat (Tatsuya, 1991: 90). The weapon used is also varied, Samurai used swords and spears called *Katana*, *Chokuto*, *Kodachi*, *Ken*, *Odachi* and many other swords that appears in different era (Matsuo, 2005). Matsuo also characterized the Japanese spears such as *Nagamaki*, *Naginata*, *Yari*, *Tanto* and *Ken* (Matsuo, 2005: 81). While Ninja used more convenient weapons such as *Sai*, *Shuriken*, *Kunai* or throwing knife, *Nunchucks*, and short sword *Wakizashi* (Matsuo, 2005: 81).

*Sai* is a traditional weapon used in the Okinawan martial arts. The basic form of the weapon is that of a pointed, prong shaped metal baton, with two curved prongs projecting from the handle. The prongs are used to catch sword blades when fighting samurai (Vernon, 2010: 49). In Japan it is commonly believed that the *Sai* had a dual purpose, one as a weapon and the other as an implement for the planting of rice (Matsuo, 2005).

Japanese mafia *Yakuza* are members of transnational organized crime syndicates originating in Japan, the operations and social roles of the *yakuza* are very different to other criminal organizations, in fact, the *yakuza* are almost mainstreams because they have office buildings and their gossip features in Japanese popular press (Corkill, 2011: 7). According to the UrbanDictionary.com,

*Oyabun* is the head of a Yakuza family, basically a Japanese counterpart to a don (head of Italian/Sicilian mafia), the *oyabun* is the father figure (2011).

### **2.1.2. Motto of Japan**

Nishikawa described the Japanese people's ancient motto is *Spread the spirit of nurturing rightness*, and *Accumulate Joyusness and stack brightness*, and *cover eight crown cords and make it roof*, these motto were used to encourage the community to stay happy even though their house is destroyed because of war, usually included in a song (Nishikawa, 1993: 125).

The motto of Japanese Empire *Open nation and do enterprising, establishing of great east Asian new order* means for establishing international righteousness, co-preventing communism, creating new culture and actualizing economic connection in east Asia (Buckle, 1859)

### **2.1.3. Pledge of Japan**

According to Nishikawa, Japanese pledge or vow is serious promise or agreement that is said or written as a debt (Nishikawa, 1993: 127). Like motto, Japanese pledge also included in a song lyric. The most famous pledge of Japan is in the *Kimigayo* song in 1930, acted as the pledge of the people to the nation; *May your reign continue for a thousand, eight thousand generations, until the pebbles grow into boulders lush with moss*(Callichman, 2005: 211)

Nishikawa mentioned that the pledge is said as the promise not only between two people, but also with God as the witness—or additional people as the witness and a contract or photograph as the evidence (Nishikawa 1996: 199).

#### **2.1.4. Flag of Japan**

There are two flags of Japan, the original red sun as the national flag and known worldwide, and the naval ensign flag known as the flag of Japan Maritime Self-Defense Force designed with a red disc slightly to the hoist with 16 rays extending from the disc to the edges of the flag (Nishikawa, 1996: 230). Nishikawa explains that the sun-disc flag was adopted as the national flag for merchant ships under Proclamation No. 57 of Meiji 3, and as the national flag used by the Navy under Proclamation No. 651 of Meiji 3 (Nishikawa, 1996: 230).

#### **2.1.5. Calendar of Japan**

On present days, Japan uses the Gregorian calendar together with year designations stating the year of the reign of the current emperor, while on the past, Japan used the Lunisolar Chinese calendar that was introduced to Japan via Korea in the middle of the sixth century until the meiji period when the Gregorian calendar was introduced (Nishikawa, 1996: 230).

### 2.1.6. Language of Japan

Japanese language is close related to the Korean and Altaic language family (Bentley 2001: 59). Before and during World War II Japanese language has been spoken outside through the Japanese annexation of Taiwan, Korea, China, Philippines and various Pacific islands; causing locals in those countries learned Japanese as the language of the empire (Bentley 2001: 62).

Addressing or referring to people, for example San as in Aman-san. These honorifics are often gender-neutral. Although honorifics are not part of the basic grammar of the Japanese language, they are a fundamental part of the sociolinguistics of Japanese, and proper use is essential to proficient and appropriate speech. According to McCarthy, San can also be attached to the names of animals or even inanimate objects. For example, a pet rabbit might be called usagi-san, and fish used for cooking can be referred to as sakana-san. Both uses would be considered childish (akin to "Mr. Rabbit" in English) and would be avoided in formal speech (2007).

Nishikawa explained that the Japanese language features can be drawn from the usage of the language in a dialogue or monologue and in different dialects, such as the common dialect like Tokyo-type, Kyoto –Osaka-type—which formed by Kansai, Shihoku and western Hokuriku regions, and dialects from peripheral regions, such as Tohoku or Kagoshima that may be unintelligible to the speakers from the other parts of the country (Nishikawa, 1996: 323).



### **2.1.7. Literature of Japan**

Japanese literature developed into a separate style in its own right as Japanese writers began writing their own works about Japan and were heavily influenced by China and India in the Buddhism in Japan until the end of Edo Period (Calichman, 2005). Nishikawa divided the Japanese literature into 4 types; Classical, Medieval, Early-modern, and Post War literature (Nishikawa, 1996: 325).

The classical literature refers to the literature produced during the Heian period the golden era of art and literature around 794-1185 essentially an essay about life, love and pastimes of nobles in the Emperor's court (Nishikawa, 1996: 325). The Medieval literatures around 1185-1603 are affected by the development of warrior class and war tales causing work from this period is notable for its insights into life and death, simple lifestyles, and redemption through killing, the medieval literature is similar with post-war literature that influenced by Japan's defeat with a lot of disaffection, loss of purpose and coping with defeat (Nishikawa, 1996: 326). Meanwhile the Early-modern literature was written on a peaceful Tokugawa period or Edo Period which give birth to the Japanese drama play Kabuki as the rise of the working and middle classes in the new capital of Edo (Nishikawa, 1996: 325).

### **2.1.8. Art of Japan**

Japanese art can be defined from the pottery, sculpture, ink painting, woodblock prints, the famous calligraphy on silk and paper, and more recently

manga—modern Japanese cartooning and comics—along with another types of arts (Nishikawa, 1996: 327).

### **2.1.9. Architecture of Japan**

Japanese architecture were based to the Shinto shrine architecture; wooden structures, elevated slightly off the ground, pagoda roof, sliding doors and developed from the wide buildings or complex to multi-story building that affected by the western architecture (Nishikawa, 1996: 329). What is generally identified as the Japanese aesthetic stems of architecture is coming from ideals of Taoism, imported from China in ancient times as one of simplicity and minimalism (Reynolds, 2001: 25). The specific idea that a room's true beauty is in the empty space within the roof and walls came from Laozi, a philosopher and the founder of Taoism, who held to the "aesthetic ideal of emptiness" believing that the mood should be captured in the imagination, and not so heavily dictated by what is physically present (Reynolds, 2001: 25).

According to Japanorbit.com, the design of the Japanese gardens is based on the principles of symbolization. Its essential elements have different meanings; a stone lantern representing four natural elements: earth, water, fire and wind, statues of male and female lions, placed at the entrance of the garden in order to protect the garden from intruders, representing the two opposite forces: yin and yang, water basin known as a deer chaser, which keep deer away by making a special sound when filled up, the koi fish swimming in ponds, as a decorative

meaning, typical Japanese bridge, called a moon bridge, whose purpose is to reflect artistic feelings

Japanese design is based strongly on craftsmanship, beauty, elaboration, and delicacy to make it simple but made with attention to detail and intricacy, this sense of intricacy and simplicity in Japanese designs is still valued in modern Japan as it was in traditional Japan (Nishikawa, 1996: 332).

#### **2.1.10. History of Japan**

The history of Japan including the history of its people, islands, and anything within the nation that considered as the origin of the present (Nishikawa, 1996: 355). Nishikawa also mentions that the myth and mythology such as Ainu mythology, Japanese dragons, the ritual of human sacrifices and legendary creatures are the factors of many things in Japan (Nishikawa, 1996: 355). The ritual of throwing human as the presents for God was popular in Japan, the victims are usually a homogeneous group of young girls in age around 9 to 14 years old (Waterhouse, 1996: 1).

Samurai and ninja have long been a part of what has made Japanese culture unique and fascinating. These two warriors that lived during ancient Japanese times have been immortalized in film and novels. But while the immortalization of these two types of warriors may be pretty much the same, there are a number of differences between samurais and ninjas. One of the major differences between the samurai and the ninja is who they exactly are. Samurais were warriors that belonged to the noble classes of ancient Japanese society. On

the other hand, ninjas were often mercenaries, and as such they would often belong to the lower classes of ancient Japanese society. Samurai are often warriors who served the emperor or the ruling during the period when feudalism was the form of government observed in Japanese, often until the very end without asking for a fee. Ninjas serve pretty much anyone and everyone who are willing to pay their price.

In the unrest of the Sengoku period (15th–17th centuries), mercenaries and spies for hire became active in the Iga Province and the adjacent area around the village of Kōga, and it is from the area's clans that much of our knowledge of the ninja is drawn. Following the unification of Japan under the Tokugawa era (17th century), the ninja faded into obscurity (Fujita, 2004).

The Japanese dragons as with most Asian dragons are slender and long like a snake and are a composite of nine different animals with chin whiskers. Asian dragons can fly due to a knot on top of its head called *Chi'ihmuh* which magically enables it to fly. Some dragons can also live underneath the water and were believed to reside in large bodies of water such as lake or ocean (Nishikawa, 1996: 190).

#### **2.1.11. Topography of Japan**

The Japanese islands are the upper portions of vast mountains belonging to what is sometimes called the Circum-Pacific Ring of Fire, which stretches from Southeast Asia to the Aleutian Islands with mountains cover over 75% of the

land's surface indicating that, geologically speaking, Japan is still a young area (Wang, 2010: 44).

There are 25 mountains with peaks of over 3,000 m (9,800 ft). The highest is the beautiful Mt. Fuji (Fuji-san), at 3,776 m (12,388 ft). Japan has 265 volcanoes of which about 20 remain active that generates earthquakes which occur continually, with an average of 1,500 minor shocks per year (Nishikawa, 1993: 99). One of the world's greatest recorded natural disasters was the Kanto earthquake of 1923, when the Tokyo-Yokohama area was devastated and upward of 99,000 persons died (Wang, 2010: 44).

The mountainous topography resulting the population of Shimane prefecture is rice farmers. In Japan it is commonly believed that the *sai* had a dual purpose, one as a weapon and the other as an implement for the planting of rice. (Matsuo, 2005)

#### **2.1.12. Religion of Japan**

Japan has two main religions, the Shinto religion is native to Japan, and began in ancient history as the belief in spiritual forces found in nature and Buddhism that came to Japan from India around the 6th century. Because neither Shinto nor Buddhism is an exclusive religion, many Japanese people participate in elements of both faiths (Inoue, 2003: 10). Based on Article 20 of its Constitution, upper estimates suggest that 84–96 percent of the Japanese population subscribe

to Buddhism or Shinto, including a large number of followers of a syncretism of both religions(Inoue, 2003: 10).

### **2.1.13. Festival of Japan**

Nishikawa mentioned several nationwide festivals such as *SeijinShiki* the coming of age day, *Hinamatsuri* the Doll Festival, *Hanami* or flower viewing, *Tanabata* the star festival, *Shichi-Go-San*: festival day for children aged three, five and seven, and *misoka*: New Year's Eve (Nishikawa, 1996: 144). While the traditional festival such as *Tamaseserior* ball-catching festival where men wearing only loincloths compete for an 8-kg treasure ball (takara-no-tama) 30-cm in diameter which is believed to bring good fortune upon the person who can lift it over his head, *Kamakura* festival where the shizuka no mai dance is performed on the ritual referring to the history of Princess Shizuka, and other traditional festival that only occurs in a specific area (Nishikawa, 1996: 144).

## **2.2. Graphic Novel**

A graphic novel is a book made up of comics' content. Although the word "novel" normally refers to long fictional works, the term "graphic novel" is applied broadly, and includes fiction, non-fiction, and anthologized work. It is distinguished from the term "comic book", which is used for comics' periodicals (Baetens and Frey 2015: 37).

Experts such as Topffer (1845; 1965), Eisner (1985; 1996) and McCloud (1993;2003) has examine comic books since the 19th century. Topffer (1845)

emphasizing the visual elements in the comics for review, while Eisner (1985) emphasize the order of storytelling in comics and McCloud (2000) describes the history, definition, forming elements, the manufacturing process, to the position of comics in the community (Kunzle 1973: 109-125).

Scott McCloud mentioned in his book *Comics and Sequential Art* that both words and images in the comics support each other to make the readers easily understand about the story lied in it. He also gives definitions of every comics which may exist, stating that comics as juxtaposed pictorial and other images in deliberate sequence (McCloud 1993:9). He sees comics as a language with pictures as vocabulary. However, the comic is not just a mere sequence of images, comics can describe anything more than what can be seen and read.

Paul Gravett stated in his book *Graphic Novels: Everything You Need to Know* (2005) that Graphic Novels presents an accessible, entertaining, and highly illustrated guide to the diversity of contemporary comics in book form. Featuring striking graphics and explanatory extracts from a wide range of graphic novels, the book examines the specific language of the comics medium; the history and pioneers of the form; recent masterpieces from Art Spiegelman's *Maus* to Chris Ware's *Jimmy Corrigan*; the impact of Japanese manga and European albums translated into English; how artists have overcome prejudices towards the genre; and the ambitious range of themes and issues artists are addressing, including childhood, war and survival, politics, the future, sexuality, and the supernatural (Gravett, 2005: 9)

In 1842, the first major graphic novel was published in the United States. *THE ADVENTURES OF OBADIAH OLDBUCK* by humorist Rodolphe Toffler, appeared in a weekly humor magazine called *Brother Jonathan*. It concerned the misadventures of a young man and his "lady-love", using captioned cartoons arranged in tiered or strip like fashion. *THE YELLOW KID* appeared in 1895, and quickly became the first successfully merchandised comic strip character. Created by Richard Outcalt, The Yellow Kid was so popular that the strip's presence actually increased newspaper sales. In 1897, the Hearst Syndicate released the first collected edition of Yellow Kid cartoons in book form. This best-selling collection could be considered the very first financially successful graphic novel. Nowadays Graphic Novels are a fast growing segment of the entertainment industry. There are five television networks that are either dedicated to or carry a major portion of graphic novel based cartoon series and there are new movies, created from graphic novels, being released monthly (Tychinski, 2003).

However, Kunzle (1973) examines the manuscripts of the XV-XIX century shows that the modern comic strip derived from the ancient manuscripts. According to Kunzle (1973: 4), the history of comic strips in Europe begins by the presence of the broadsheet in the year of 1450-1825, namely a text that is printed on a sheet of paper, which can be accompanied by illustrations. In general, broadsheets contain religious propaganda, political violence, or social criticism in line with Europe's condition at that time. Furthermore, Kunzle (1973: 6) classify broadsheet as illustrated story, he described it as early comic strip. The broadsheet is the ancestor of cartoon that was published in the print media, which contains



jokes in a single panel or humorous illustration (1973: 2). Satire cartoon is called caricature, whereas row of panels cartoonis called cartoon comics which containhumoristic comments about an event or an actual problem (Wijana 2003: 11). In this case, the comic strip is one of the cartoon comics part. Comic strips, which were recorded, called comic books, better known as comics (Sabin 1996: 15-25).

### **2.2.1 Children Literature**

Children's Literature is defined as material written and produced for the information or entertainment of children and young adults. It includes all non-fiction, literary and artistic genres and physical formats (Reynolds, 2001).

Kimberly Reynolds mentioned that Children's literature takes many forms works adapted for children in antiquity, picture books and pop-ups - and now includes the latest online games and eBooks. This vast and amorphous subject is both intimately related to other areas of literary and cultural investigation that also has its own purposes. Raising questions about what shape the future of literature for children should take, and exploring the crossover with adult fiction, Reynolds shows that writing for children—whether on page or screen—has participated in shaping and directing ideas about culture, society and childhood (Reynolds 2001: 12).

Kimberly Reynolds agreed that children's literature is one of the earliest ways for children to encounter stories; it plays a powerful role in shaping how the children think about and understand the world. In her book, *Children's Literature:*

*A very Short Introduction (2011)* she stated that children can understand the kinds of culture, about changes in culture, present and past through literature and often includes its visual elements that can be a valuable source of historical information about everything from how children in the past looked and the environment they occupied (Reynolds 2011, 4).

### **2.2.2 Fable**

Fable is usually short narrative making an edifying or cautionary point and often employing as characters animals that speak and act like humans (Reynolds, 2001). In modern times, fable has been trivialized in children's books; it also has been fully adapted to modern adult literature. Sabatino Scia the writer of *Neapolitan* wrote more than two hundred fables that described as "western protest fables". The character in his fables are not only animals, but also things, beings and elements from nature aimed as the role of revealer of human society. Other famous fabulists are Jean de La Fontaine, Rumi, George Orwell and Aesop by Velazquez (Burkert 1992: 121). Marci Haloin defining fables as legendary, supernatural tales, morals or lessons are revealed and stated at the end, characters often have generic names which narrating and demonstrating a useful truth, especially in which animals speaks as humans (Haoin: 2005).

## **2.3 Semiotic Process by Peirce (1839-1914)**

Peirce defined sign as something that relates to something else for someone in some respect or capacity (Noth 1995, 28). From the results of semiotics process, Peirce categorizing sign into three trichotomies based on the relationship between the mark with representamen, object, and interpretant (Noth 1995, 45). The first one, representamen, related with its object, the second element of sign. Desmedt (2010) added, that representamen is a conception of being that is independent of anything else. The representamen belongs to the realm of possibility; it is experienced within a kind of timelessness and corresponds to emotional experience (Desmedt 2010).

The second one is the object; the object is the mode of being relation to something else including the individual, experience, fact, existence and action-reaction (Desmedt, 2010: 29). Desmedt explained that the object is alluded to "semiotic object" for it is that to which the sign relates (2010: 29). The 'object' that can be seen, touch, and smelled is not real, because the object is being constructed by the interpreters (Desmedt, 2010: 29). This element operates within discontinuous time, where the dimension of past time enters in a certain event occurred at a certain moment before some other event which was its consequence which corresponds to practical experience that constructed in the interpreter's mind (Desmedt, 2010: 32).

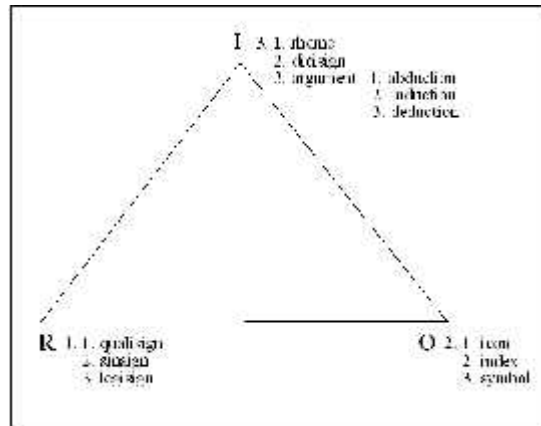
The third element is the interpretant, Desmedt (2010) stated that interpretant is the mediator through which a first and a second are brought to relation that triggered from the representamen. The interpretant relates to mediate between

the representamen and semiotic object in such a way as to bring about an interrelation between them at the same time and in the same way that it brings itself into interrelation with them (Desmedt2010, 29). Desdedt (2010) added that the interpretant belongs to the domain of rules and laws; however, the third element is the category of thought, language, representation, and the process of semiosis; it corresponds to intellectual experience.

The three elements bonded to become a fully-fledged sign. Noth (1995) described the three elements as eating utensils: spoon, knife, and fork that works on different ways but reach the same goals; dining. The representamen is a thing that represents the object and trigger an interpretant, which in turn becomes a representamen by triggering another interpretant referring to the same object as the first representamen, and thereby allowing the first one to refer to the object (Desmedt, 2010).The repretamen can be (1) a qualisign , meaning a quality that functions like a sign; (2) a sinsign, which means a spesificspatio-temporal thing or event that functions like a sign; or (3) a legisign, a conventional sign (Desdedt, 2010)

### **Image 2.3.2.1**

#### **The Distribution of Semiotic Categories**



In the process, the sign is regarded as a representamen or ground, which is something that can be sensed by human. In the cognition, representamen associated with something that indicated them, which called objects. The object is interpreted in regard to produce interpretant. The three forms are listed here in decreasing order of conventionality. Symbolic signs such as language are (at least) highly conventional; iconic signs always involve some degree of conventionality; indexical signs 'direct the attention to their objects by blind compulsion' (Peirce 1931-58: 2.306). *Indexical* and *iconic* signifiers can be seen as more constrained by referential *signifieds* whereas in the more conventional *symbolic* signs the *signified* can be seen as being defined to a greater extent by the *signifier*. Within each form signs also vary in their degree of conventionality. Other criteria might be applied to rank the three forms differently. For instance, Hodge and Kress suggest that indexicality is based on an act of judgment or inference whereas iconicity is closer to 'direct perception' making the highest 'modality' that of iconic signs. Note that the terms 'motivation' (from Saussure) and 'constraint' are sometimes used to describe the extent to which the signified determines the signifier. The more a signifier is constrained by the signified, the more 'motivated'

the sign is: iconic signs are highly motivated; symbolic signs are unmotivated. The less motivated the sign, the more learning of an agreed convention is required. Nevertheless, semioticians emphasize the role of convention in relation to signs. As we shall see, even photographs and films are built on conventions which we must learn to 'read'. Such conventions are an important social dimension of semiotics.

Peirce and Saussure used the term '*symbol*' differently from each other. Whilst nowadays most theorists would refer to language as a symbolic sign system, Saussure avoided referring to linguistic signs as 'symbols', since the ordinary everyday use of this term refers to examples such as a pair of scales (signifying *justice*), and he insisted that such signs are 'never wholly arbitrary. They are not empty configurations, they show at least a vestige of natural connection' between the signifier and the signified - a link which he later refers to as 'rational' (Saussure 1983: 68; 73). Whilst Saussure focused on the arbitrary nature of the linguistic sign, a more obvious example of arbitrary symbolism is mathematics. Mathematics does not need to refer to an external world at all: its signified is indisputably *concepts* and mathematics is a system of relations (Langer 1951, 28).

For Peirce, a symbol is a sign which refers to the object that it denotes by virtue of a law, usually an association of general ideas, which operates to cause the symbol to be interpreted as referring to that object (Peirce 1958). He interprets symbols according to 'a rule' or 'a habitual connection. The symbol is connected

with its object by virtue of the idea of the symbol-using animal, without which no such connection would exist. It is constituted a sign merely or mainly by the fact that it is used and understood as such and it would lose the character which renders it a sign if there were no interpretant (Peirce 1958).

A symbol is a conventional sign, or one depending upon habit (acquired or inborn), all words, sentences, books and other conventional signs are symbols (Sless, 1986). Peirce characterizes linguistic signs in terms of their *conventionality* in a similar way to Saussure. In a rare direct reference to the arbitrariness of symbols (which he then called 'tokens'), he noted that they 'are, for the most part, conventional or arbitrary' (Graham, 2000). Graham (2000) added, a symbol is a sign whose special significance or fitness to represent just what it does represent lies in nothing but the very fact of there being a habit, disposition, or other effective general rule that it will be so interpreted. Take, for example, the word "*man*". These three letters are not in the least like a man; nor is the sound with which they are associated.

Turning to *icons*, Peirce declared that an iconic sign represents its object mainly by its similarity (Peirce 1958). Peirce also added that a sign is an icon insofar as it is like that thing and used as a sign of it. Indeed, he originally termed such modes, likenesses. He added that every picture is an icon. Icons have qualities which 'resemble' those of the objects they represent, and they 'excite analogous sensations in the mind, unlike the index, the icon has no dynamical connection with the object it represents (Peirce, 1958).

The philosopher Susanne Langer argues that the picture is essentially a symbol, not a duplicate, of what it represents (Langer 1951, 67). Pictures resemble what they represent only in some respects. What we tend to recognize in an image are analogous relations of parts to a whole (Langer, 67-70). For Peirce, icons included every diagram, even although there be no sensuous resemblance between it and its object, but only an analogy between the relations of the parts of each' (Peirce 1958, 2.279). Many diagrams resemble their objects not at all in looks; it is only in respect to the relations of their parts that their likeness consists (Pierce, 2.282). Even the most 'realistic' image is not a replica or even a copy of what is depicted.

#### **2.4 Ursula Vernon's Dragonbreath Series**

*Dragonbreath* is an ongoing American graphic novel series created by Ursula Vernon. The *Dragonbreath* series tell the adventure of a young dragon and his best friend which both of them live in a world of reptiles and amphibians. This series currently published by Penguin Young Readers Group on, and have reached its 10<sup>th</sup> books. The second series; *Dragonbreath The 'Attack of Ninja Frogs'* that the writer chose to study is the only one that has the cultural values of Japanese. This second series tells the story of Danny and his best friend whom met a Japanese student that was stalked by Ninja Frogs that intend to kidnap her and took her back to Japan. The story is rather amusing because the author, Mrs. Vernon, tried to define how American sees Asian, especially Japanese.



Ursula Vernon, the author of this series who also wrote and illustrated *Nurk*, *Digger* and another projects. She won a Hugo Award for her graphic novel *Digger* (2005-2011) and for the children's book *Dragonbreath* and *Nurk: The Strange, Surprising Adventure of a (Somewhat) Brave Shrew*, and nominated for an Eisner award and a number of Webcomics Choice Awards (LiveJournal, 2015). She grew up in Oregon and Arizona, and studied anthropology at Macalester College in Minnesota (LiveJournal, 2015).

## **2.6 Theoretical Framework**

This research will analyze the Japanese cultural values in the *Dragonbreath* 'Attack of Ninja Frogs' graphic novel by using Nishikawa's Japanese cultural integration theory and also analyze the illustrations by using semiotic theory by Charles Sanders Peirce. The data are taken from the dialogues, narrations, and illustrations that acted as an epitome of Japanese and Japanese cultural values. According to Nishikawa there are fourteen features of Japanese cultural integration that related to the study of Japaneseness "*Nihonjinron*" which will be used for analyzing the Japaneseness of the graphic novel. Also according to Peirce there are 3 stages of interpreting pictures based on the relationship between representamen, object and interpretant that will be used to analyze illustrations in the graphic novel that react as an epitome of Japanese and Japanese cultural values.

## CHAPTER III

### RESEARCH METHODOLOGY

#### 3.1. Research Method

The methodology that the writer used in this study is interpretative descriptive analysis as Tesch (1990) defined interpretative descriptive analysis as a method of analyzing the data by describing the data that researcher had found and would process the description in an analysis that required an interpretation. This study belongs to qualitative research, as Creswell (2013) stated that qualitative research method deals with purposeful sampling, collection of open ended data, analysis of text or picture, representation in table and personal interpretation of the finding.

#### 3.2. Source of the Data

The source of the data is the *Dragonbreath 'Attack of Ninja Frogs'* graphic novel by Ursula Vernon that published in 2010 by Penguin.

#### 3.3. Data

The data are narrations, dialogues and illustrations indicating Japanese culture in the novel.

### **3.4. Data Collecting Procedure**

1. Reading Ursula Vernon's *Dragonbreath 'Attack of Ninja Frogs'*
2. Identifying the narrations, dialogues and illustrations indicating Japanese Culture based on Nishikawa's Cultural Integration theory

### **3.5. Data Analysis Technique**

1. Categorizing the identified narrations, dialogues and illustrations indicating Japanese culture into the cultural integration of Nishikawa's factors of national integration theory by putting them into a table
2. Analyzing the narrations and dialogues indicating Japanese culture and values using the cultural integration theory by Nagao Nishikawa
3. Analyzing the illustrations indicating Japanese culture and values using the semiotic theory by Charles Sanders Peirce
4. Analyzing the result of semiotic analysis indicating Japanese culture and values using the cultural integration theory by Nagao Nishikawa
5. Interpreting the result
6. Drawing conclusion

### Narrations and Dialogues Table Analysis

No	Narration/Dialogue	Features							Interpretation
		S	A	L	Ac	H	T	R	

Notes:

Note:

S= Symbols

A= Art

L= Language

Ac= Architecture

H= History

T= Topography

R= Religion

### Illustrations Table Analysis

No	Peirce Semiotic Features			Cultural IntegrationF eature
	Representament	Object	Interpretant	

## CHAPTER IV

### FINDING & DISCUSSION

#### 4.1. Data Description

This research describes the Japanese cultural values which are shown in Dragonbreath ‘‘Attack of the Ninja Frogs?’’ graphic novel. The data of this research are illustrations, narrations and dialogues of the graphic novel. In order to describe and reveal the Japanese cultural values in the graphic novel, the 37 illustrations and 51 dialogues and narrations are analyzed based on the cultural integrations theory by Nagao Nishikawa. The verbal and nonverbal sign which are examined are:

1. Narrations and dialogues (symbol, art, language, architecture, history, topography, religion).
2. Illustrations (symbol, flag, pledge, art, language, architecture, history, topography, religion).

#### 4.2. Research Findings

Based on the analysis, almost all of the texts in the graphic novel show the features of Japanese cultural values. Most of the texts also show about how the western people assess the Japanese culture. The texts also implies about the Japanese cultural values from the beginning until the last of the page of the graphic novel. Moreover, most of the texts depict the Japanese cultural values

based on the stereotype of Japanese and settings of how the Western people especially an American boy, views Japan. From the features of Cultural Integrations, the writer found 32symbol features, oneart feature, two language features, four architectural features, five historical features, three topographyfeaturesand three religion features out of 50 narrations and dialogues indicating Japanese culture in the graphic novel.

Most of the illustrations in the graphic novel show various national symbol of Japan relating to the story of the graphic novel. Most of the illustrations also depict the Japanese cultural values by showing the features of cultural integration of Japan. The writer found 28 symbol features, two flag features, one art features, three architecture features, one history feature, tworeligion features and one pledge featureout of 38 illustrations indicating the features of Japanese culture on the graphic novel.

**Table 4.2.1**

**Percentages of Cultural Integration in Graphic Novel Dragonbreath  
'Attack of Ninja Frogs'**

No	Culture Integration Features		Total	Percentage	
1	Narrations and dialogues	Symbol	32	64%	56.8%
		Art	1	2%	
		Language	2	4%	
		Architecture	4	8%	

		History	5	10%	
		Topography	3	6%	
		Religion	3	6%	
Total			50	100%	
2	Illustrations	Symbol	28	74%	43.2%
		Art	1	2.6%	
		Flag	2	5.3%	
		Architecture	3	7.9%	
		History	1	2.6%	
		Religion	2	5.3%	
		Pledge	1	2.6%	
Total			38	100%	

After analyzing the data taken from the graphic novel, it was found that the narrations and dialogues show the cultural integration of Japanese more frequent than the illustrations. 56.8% of the whole data showed the features of Japanese cultural integration in the narrations and dialogues, and 43.2% of the data showed the features of Japanese cultural integration in the illustrations. On the features of cultural integration, symbol feature rated as the most frequent feature of Japanese cultural integration in narrations, dialogues and illustrations. The symbol feature most often appears in the illustration than in the narrations and dialogues. 74% of the symbol feature appears in the illustrations, and 64% symbol feature appears in dialogues and narrations.

### 4.3. Discussion

The writer use the Semiotic Analysis theory by Charles S. Pierce to interpret the meaning of the illustrations on the graphic novel and use the Cultural Integration theory by Nagao Nishikawa to analyze the features of Japanese culture that portrayed in the narrations, dialogues and the illustrations.

#### 4.3.1. Cultural Integration of Verbal and Nonverbal Language in Dragonbreath 'Attack of Ninja Frogs' Graphic Novel

The narrations, dialogues and illustrations depict the symbol, flag, art, language, architecture, history, topography and religion features of Japanese culture.

##### 4.3.1.1 Symbol Features of Japanese Culture in the Graphic Novel

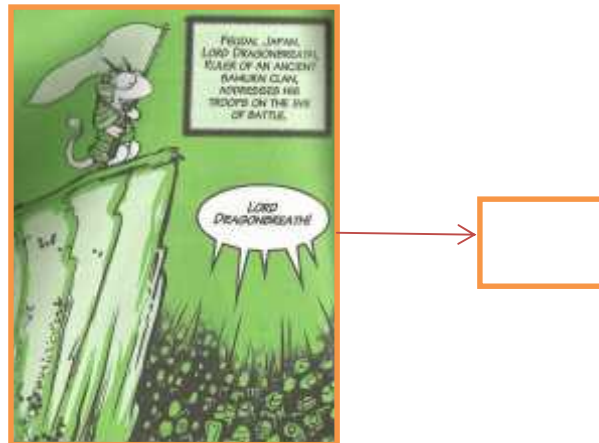
The first symbol feature is the legendary tales of samurai depicted in the Japanese warrior. Samurai and snapping banners is the symbol of the crowd is going to war.

Something about samurai and cliff tops, and snapping banners, Like in *Sword of Izumo*, which had been on last night. (page 7)

The main character standing on the side of the cliff depicts the symbol of leadership and heroism of a samurai and also being illustrated on page 1.



**Figure 4.3.1.1. Page 1**



(4) A samurai towards his followers

The event depicted is a symbol of Japanese culture, including the heroic samurai and banners of the samurai clan which Japanese people highly proud of the circumstances. Perhaps part of this outlook was the samurai adherence to a high code of honor called the Bushido, or the fact that their loyalty was to their master, typically a high government official.

“Lord Takeshi,” said the gatekeeper, putting a fist over his heart (page 134)

The gesture said in the narration, known as "offering hearts" is meant to demonstrate that the soldiers are willing to give their bodies and lives to protect humanity and to ensure its survival. This is an apt gesture as the casualty rate among these soldiers is extreme due to the overwhelming power of their enemies. The dialogue is supporting the gesture, by addressing Takeshi with Lord, showing that he is the head of the Samurai clan.

Figure 4.3.1.1. Page 130



## (21) Samurai Gecko

The illustration on page 130 also describes the samurai gecko that is friendly to the kids showing the traits of a good guy. Considering that he is a samurai who is known as the noble warrior. The image is symbolizing the friendly gecko samurai's traits as the good warrior.

In this fable story, lizards and amphibians are taking the role of human. The story use Japanese giant salamander for the character of a transfer student from Japan depicted as the iconic Japanese lizard even though Japan has another lizards such as Japanese iguana or tree lizard and another twenty seven frog species.

Now that he was closer, he recognized the girl as Suki the salamander, an exchange student from somewhere or other in Japan. (page 16)

In other hand, the illustration of Suki on page 170 is more similar to the salamander in general; flattened head, large eyes and three fingers, only the shape of her tail that matched the description of Japanese giant salamander.

**Figure 4.3.1.1. Page 170**



(5) Suki the transfer student from Japan

Vernon stated on her conversation that real giant salamanders don't have obvious gills, but she had to add them to Suki's character design because her editors wanted something that looked a little more frilly for her.

The next symbol feature is the criteria of ninja; outfit, weapon, specialty, and habits of ninja.

One of them had a pair of Sais shoved into his belt. They were frogs. *Ninja* frogs. (page 49)

“—I wonder if they know ninjutsu they must ‘cause they’re ninjas. I wonder if they could teach me—“ (page 54)

Maybe your father’s in the Yakuza, like in the *Painted Shadows*, and they’re trying to get at him by kidnapping you—“ (page 59)

“Well,” said Danny, leaning back, “ninjas are Japanese, so what do you do back home in Japan when you get a case of ninjas?” (page61)

From the sentence “One of them had a pair of sais shoved into his belt”, it can be inferred that the frogs are carrying the weapon just in case if later they have to fight against samurai. The illustration on page 186-187 proofed that the Sai weapon is being used to fight samurai.

#### Feature 4.3.1.1 Page 186-187



#### (26) Samurai vs Ninja

When Suki had finished telling her entire story, Danny fished the shuriken out of his pocket and handed it over. (page 86)

The four side mini blade is called shuriken. In Japan, shuriken is known as one of the weapon that used by ninja. Shuriken is literally means “sword hidden in user's hand” is a traditional Japanese concealed weapon that was generally used for throwing, and sometimes stabbing or slashing. Ninja stars, or Shuriken, were invented in the Three Year War (1083-1087AD) by Tadamasa (Ishikawa, 1982)

Suki's 'Attackers were identical. They wore black suits that covered everything but their eyes, and they had broad, sticky pads on their fingers. (page 49)

“—I wonder if they know ninjutsu they must ‘cause they’re ninjas. I wonder if they could teach me—“ (page 54)

Maybe your father's in the Yakuza, like in the *Painted Shadows*, and they're trying to get at him by kidnapping you—“ (page 59)

“The oyabun will be pleased to see you” (page 150)

This sentence “I wonder if they know ninjutsu they must ‘cause they’re ninjas” indicates that Danny concluded that all ninja know the moves because they are espionage experts which showed that the author considers ninja is like a Japanese stereotypical villain. *Ninjutsu* is the strategy and tactics of unconventional warfare and guerrilla warfare as well as the art of espionage purportedly practiced by the ninjas (Crowdy, 2006: 28).

“hsssst! Keep your voice down! That's not something you go shouting on every street corner! Ninjas, you say? Well, you'd better come inside...” (page 83)

The old dragon understands that this is a serious matter if it is involving ninja. That means he understands how ninja works, and how expert ninja in getting information. This shows that he could tell that if the kids have a ninja problem, then the ninjas are not far from where they are and also indicating that the ninja is known as an expert of espionage. The line is acting as a symbol of Ninja's traits.

Danny refers that the ninjas are being paid by yakuza to capture Suki. This shows negative assumptions towards ninja, Danny assumed that the ninja want to kidnap Suki because they want to betray Suki's father—that he thought a *Yakuza*.

**Figure 4.3.1.1.page 66**



(7) A ninja on the roof

**Figure 4.3.1.1.page 76**



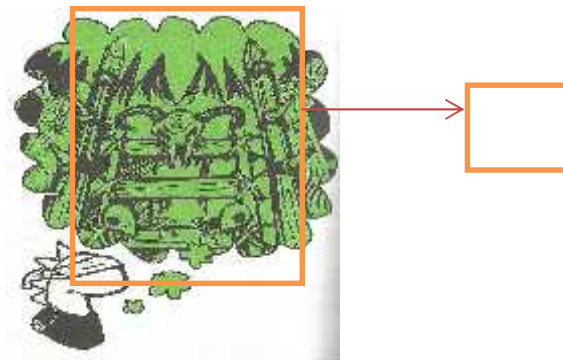
(10) A ninja frog on a bamboo tree

**Figure 4.3.1.1.page144**

(23) Ninja following Danny and friends

The criteria of ninja being the master of espionage is shown in the illustrations page 66, 76, and 144. The illustrations are showing that Danny and friends are being followed by ninja without them noticing. The object of the three illustrations is considered as a symbol, the ninja is able to follow the three kids without being noticed. This shows the ability of a ninja as a spy.

There were probably weapons and pointy things and ninjas doing fabulous secret ninja stuff all around them, and all Danny could see was the inside of a piece of cloth. (page 154)

**Feature 4.3.1.1. Page 154**

(24) Danny's imagination of ninja's headquarters

The narration and the illustration (page 154) are showing the stereotype of ninja; bad, tricky, villain, etc. Danny's imagination of ninja fortress that full of

pointy stuff indicates the lair of a villain. This shows that the ninja is the bad guy along with the typical ninja traits.

The Ninja frogs also being the element symbol of Japan. The fact of the ninja is taking the form of frogs is because twenty-seven species of frog are found in Japan.

Another ninja's characteristic also found in the narration that describes the cause of crane's misery.

A bola was a long leather strap with two heavy spiked weights on the ends. Both weights had the spiral sigil of the Spurtongue clan. (page 126)

From the fact that cranes are a sacred animal in Japan, it can be depicted that the ninjas are doing bad thing. It matched the characteristics of ninja stereotypes that always doing something negative. The writer presumed that the reason behind this act is because the ninjas are being paid to do that, referring to the fact that crane bird is an endangered species.

“That's ... that's a *bamboo!* And snow?! And—was that a *shrine?!*” (page 70)

The fact that Suki was surprised because she was in a place that has characteristics like her hometown, Japan because there are bamboo trees and shrine which matched the characteristics of Japan.



### Feature 4.3.1.1. Cover



(3) Bamboo trees

### Feature 4.3.1.1. Page 71



(9) Bus stop surrounded by a bamboo forest

The bamboo trees can also be found in almost all of the illustration background, and being used by the ninja as the hiding place when the samurai come (page 186-187).

Danny's great-grandfather was a dragon, but a different sort of dragon than Wendell had ever seen before. He had a long snaky body, cracked yellow claws, enormous catfish whiskers, and glasses even thicker than Wendell's (page 77).

The description of Danny's great grandfather shows the features of Asian dragon. By the narration's definition, Danny's great-great grandfather is an ancient Asian dragon. The long snaky body, cracked claws, and catfish whiskers refer to the description of Japanese dragon.

The next symbol features are found on the act of bowing that done by Suki the salamander to Danny's great-grandfather, Suki to the crane, Danny and Wendell to the crane.

The little salamander bowed deeply into the old dragon and said, "*Ohayo gozaimasu.*" (page 78)

The narration shows the authenticity of Japanese culture in Suki's character which is native Japanese by bowing.

The effect was immediate. Danny's great great-grandfather straightened up and returned the bow, obviously charmed. (page. 78)

#### Feature 4.3.1.1. Page 154



(12) Suki bows to Danny's great-grandfather

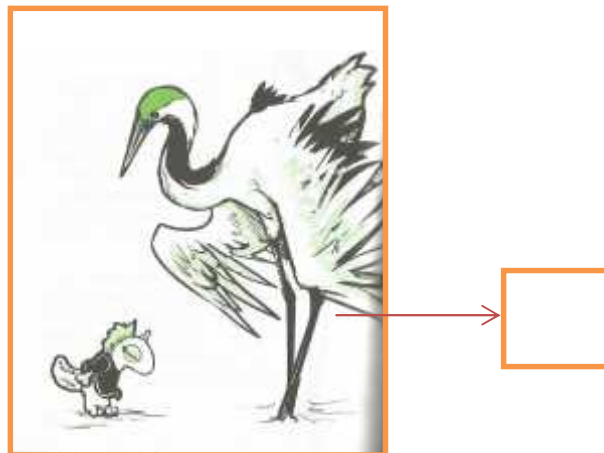
The effect of the bow given by Suki charmed Danny's great grandfather. He then has to return the bow as low as the one given. The act of Suki bowing to Danny's great-grandfather can be found on the illustration (page 79). The illustration of Suki bows to Danny's great-grandfather marked as the symbol. On the interpretation side, the image shows that Suki bows deeply, indicating that she holds a deep respect to Danny's grandfather.

Then—and Danny could scarcely believe it—the crane *bowed* to Suki like an actor in a movie (page 124)

It turned its head from side to side, peering down at them, and then it fanned its tail a little and bowed (P. 190)

Danny and Wendell bowed back (page 190)

#### Feature 4.3.1.1. Page 124



(18) Suki and the crane bow to each other

The narration describes the crane as a Japanese animal by bowing to Suki as illustration on page 124. The act of bowing shows that the crane is accustomed to the culture and imitates Japanese people's habits of bowing to deliver the

meaning of grateful. While Danny and Wendell (page 190), replying the bow as a sign of gratitude and follow the cultural norms in Japan about bowing. The narration shows that the two American boys are now understand how to greet and being polite in a Japanese cultural way. The narration also symbolizes the bow as the appropriate action to show gratitude.

The next symbol feature is found in the dialogue of Danny's great-grandfather in a form of marker of Japanese organization.

"That's the sigil for Spurtongue Clan...hmm" (page 86)

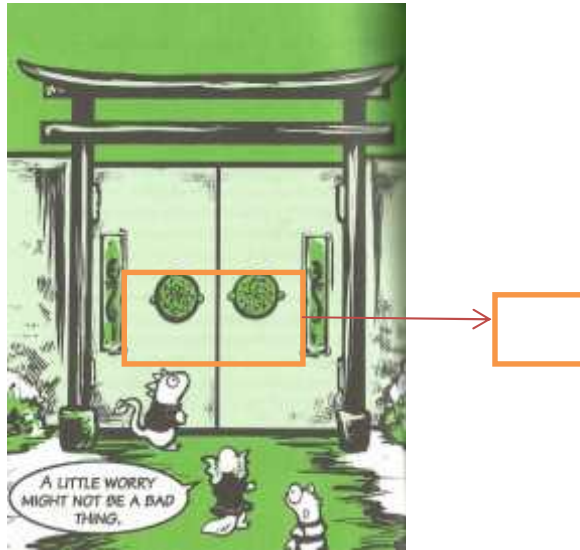
In this dialogue, the sigil for Spurtongue Clan is the marker of Japanese organization. A clan is a group of people united by actual or perceived kinship and descent. Even if lineage details are unknown, clan members may be organized around a founding member or apical ancestor. The kinship-based bonds may be symbolical, whereby the clan shares a "stipulated" common ancestor that is a symbol of the clan's unity (Fujita, 2004).

"They're about fifteen minutes down the road. Follow the path; turn left at the mailbox with the golden chrysanthemum on it." (page 98)

The gate was at least twenty feet tall and had big iron hinges and giant door knockers like steel chrysanthemums (page 127)

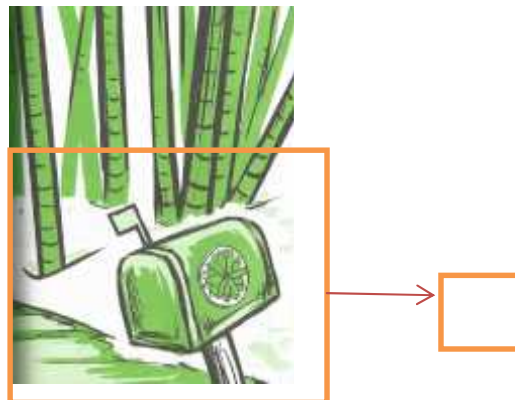
Chrysanthemum is a seal that worn by Japanese imperial family, and people who works for them. The dialogue shows that the samurai are working for the king, and nobility.

**Feature 4.3.1.1. Page 128**



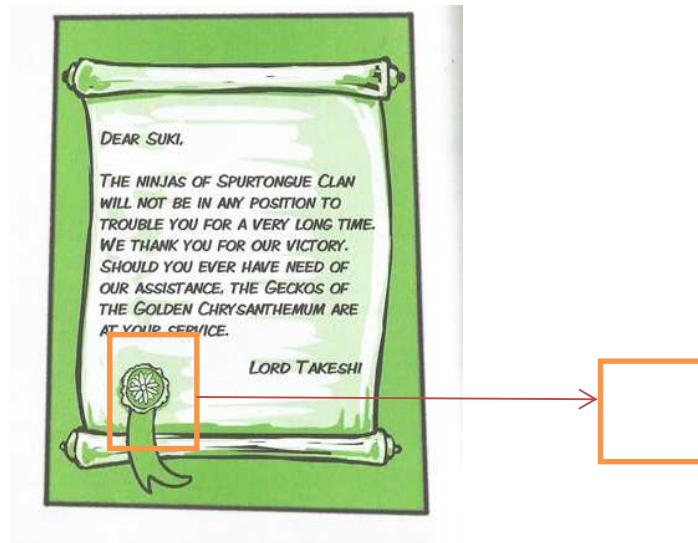
(20) Chrysanthemum seal on the gate

**Feature 4.3.1.1. Page 106**



(16) Chrysanthemum seal on the mailbox

### Feature 4.3.1.1. Page 200



(28) Chrysanthemum seal on the letter from Lord Takeshi

The chrysanthemum seal also found on the gate (illustration: 128), the mailbox (illustration: 106), and the seal in the Samurai gecko's letter to Suki (illustration: 200). The narration describes the samurai's front gate which relating the samurai as the high-class warrior and serve the nobility. The presence of chrysanthemum marks the place as a highly respectable place.

### Feature 4.3.1.1. Page 132



## (22) Cherry Blossom tree branch

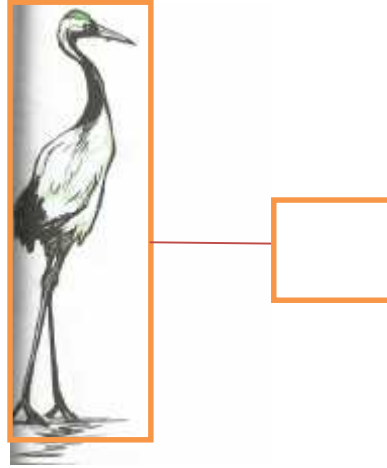
Another symbol feature of Japanese flowers is the cherry blossom tree mentioned in the Samurai gecko's headquarters, and also on the illustration (page 132). The object Cherry blossom tree is marked as the icon of Japan. On the interpretation side, the cherry blossom tree is indicates the nationality of the samurai. During World War II, the cherry blossom was used to motivate the Japanese people, to stoke nationalism and militarism among the populace.

The gate of the Geckos of the Golden Chrysanthemum had no metal spikes, no piles of bones, and in fact, there were several cherry trees planted around the compound, blossoming despite the season. (page 132)

The presence of crane bird that rescued by Danny and friends marked as the subsequent symbol feature of Japanese culture. As a bird in the fable of lizards and amphibian, the crane considered as the wild animal.

"It's a crane!" said Suki. (page 114)

**Feature 4.3.1.1. Page 123**



(17) Red-headed Crane

In Japan, the crane—especially red-headed crane—is a national treasure as in the illustration page 123. It is the symbol of longevity and good luck because it was thought to have a life span of a thousand years. The phrase shows that the crane is present as the original Japanese animal (Nishikawa 1996: 50).

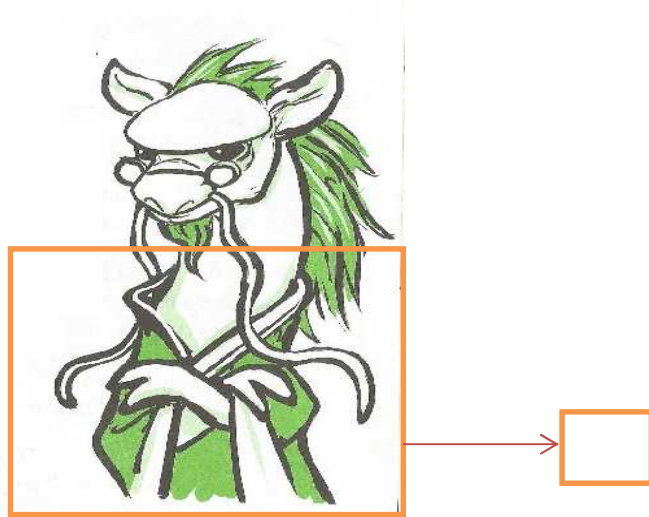
“we can see about assigning you your quarters and fitting you for something in black tabi—“ (page 162)

*Tabi* are the traditional Japanese socks. Ankle-high and with a separation between the big toe and other toes, they are worn by both men and women. *Tabi* are also essential with traditional clothing—kimono and other *wafuku* as well as being worn by samurai in the feudal era. The dialogue shows the symbol of Japanese clothing.



The ninjas had decided that Suki should be dressed more appropriately for her station, and had given her a black kimono and an elaborate headdress (P. 170)

**Feature 4.3.1.1. Page 77**



(11) Kimono

Danny's great-grandfather is also wearing a kimono, as illustrated on page 77. The object of the illustration acted as the symbol that Danny's great-grandfather is Japanese by wearing kimono on daily basis.

**Feature 4.3.1.1. Page 170**



(25) Suki in a kimono

The narration and the illustration on page 170 shows that Suki is wearing black kimono. Black kimono with the wearer's family crest on them is reserved for formal occasions along with the headdress.

**Feature 4.3.1.1. Page 80**



(14) A Japanese Tea Set

**Feature 4.3.1.1. Page 90**



(15) Suki and Danny's great-grandfather drinking tea

The illustration on page 80 and 90 are describing a Japanese tea set and the habit of drinking tea by Japanese people. The image is referring to the tea ceremony that the Japanese usually have. It is representing the Japanese tea set because it matched the indicator of a Japanese tea set; cup with no handle on the cup. This means that the old dragon serves tea to his guest. The interpretation of the image shows the custom of how Japanese people serve their guests. The tea set is referring to how much Japanese accustomed to drink tea, much more to the fact that Japanese have tea ceremony. This shows as the symbol of Japanese culture. The image of Danny's great-grandfather and Suki with a tea cup on his hand, referring to the fact that Suki and Danny's great-great grandfather is true Japanese people by making them the only one who drinks the tea. The image is acting as the symbol of Japanese people who likes to drink tea and accustomed to it very dearly.

Japanese traditional mailing system is being illustrated on page 198. In this illustration the scroll depicted as the icon of Japanese mail. Suki is holding a scroll from Lord Takeshi, Japanese usually using scroll as a letter or calligraphy painting. The letters are written on a flexible backing, so that it can be rolled for storage. The image is indicating the Samurai is still holding the traditional traits of Japanese culture by using scroll to send information.

#### **Feature 4.3.1.1. Page 198**



(27) Suki carrying a scroll

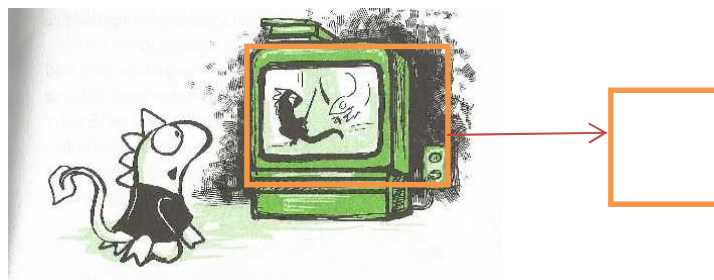
#### 4.3.1.2. Art Features of Japanese Culture in the Graphic Novel

There are two art features that represent Japanese culture that can be found in the graphic novel. The first art features is the Japanese manga series, *Fist of the North Star* that released on 1983.

Still, he couldn't be too upset. *Seven Fist of Carnage* was going to be on tonight. (page 7)

Fist of the North Star, known in Japan "Fist of the Northern Ladle"), is a Japanese manga series on 1983. The writer used the references of the said Japanese manga series as another movie title that the character watches. This reveals the fact that Japanese manga is known widely among western people.

#### Feature 4.3.1.2.page 13



(1) Samurai movie

The art feature is the illustration of Danny the dragon watching a ninja with a sword fighting a lizard (page 13), supports the narrations perfectly. Considering the ninja is originated from Japan. The image is indicating the Japanese television show is going world-wide.

#### 4.3.1.3. Language Features of Japanese Culture in the Graphic Novel

There are two language features that able to mark of Japanese culture. The first feature is the saying “good morning” on Japanese language, and the accuracy of its use.

The little salamander bowed deeply into the old dragon and said, “*Ohayo gozaimasu.*”

(Page 78)

“*Ohayougozaimasu*” means “good morning” it is said to a person that the speaker have never met before or to a person that the speaker meet every day. The literal meaning of “*Ohayougozaimasu*” is that “(It is nice of you to be diligent in) the early morning”. The usage of this phrase along with the bowing indicating that Suki is an authentic Japanese girl that know how to act in Japan social etiquette.

“Thank you, Crane-san. You saved our lives.” (page 191)

The dialogue shows that Suki is referring the crane by an honorific title san showing the respect for the hero that saved her lives, and based on her childish Japanese girl side who attached the calling for an animal.

#### **4.3.1.4. Architecture Features of Japanese Culture in the Graphic Novel**

Japanese architecture features are mentioned in the narrations and dialogues, and also depicted in the illustrations. The first is the cobblestone walkway marked as the architectural feature of Japanese Zen garden.

After they'd walked for half an hour, the bamboo thinned out and the path led into a cobblestone walkway. (page 75)

They followed the path up to a small ornamental bridge, with nothing much going under it. (page. 112)

The mentioning of cobblestone walkway depicts the traits of Japanese culture based on the architecture feature of Japanese garden.

Ornamental bridge that Danny and friends have found on their way to the samurai gecko's headquarter also indicates another characteristics of Japanese garden. The ornamental bridge or Moon Bridge is one of the important components of Japanese Zen garden. This type of bridge was originally designed to allow pedestrians to cross canals while allowing the passage of barges beneath. In formal garden design a moon bridge is placed so that it is reflected in still water. The high arch and its reflection form a circle, symbolizing the moon.

The bridge was constructed using the climbing ascent and descent this had the further advantage of not using space from the adjoining fields for approaches. The illustration in page 112 portrays the exact definition of the ornamental bridge, the climbing ascent and descent forming semi-circle.

### Feature 4.3.14. Page 112



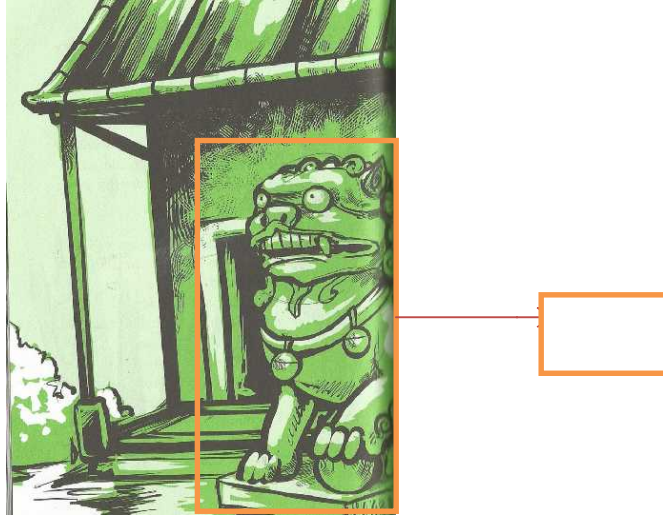
#### (2) Ornamental bridge

The ornamental bridge marked as the icon of Japanese garden. On the interpretation side, the bridge shows the location of the place that they are going through. They have passing through an ornamental bridge, which means that they are in the garden of the samurai headquarters.

At the end of the walkway was a small neat house with a pagoda-style roof and an entryway guarded by stone dogs. (page 75)

Pagodastyle roof often being used by the shrines in Japan the top of the roof referred as the “demon-arrester”. The stone dogs or the Lion-dogs are statue pairs of lion-like creatures either guarding the entrance or the inner shrine of many Japanese Shinto shrines or kept inside the inner shrine itself, where they are not visible to the public. As illustrated in page 76, the house and stone dogs use the Japanese shrine architecture to define the house of Danny’s great-great grandfather.

### Feature 4.3.1.4. Page 76



(1) Lion-Dog statue

The object, stone guard acted as the Icon of Japanese shrine architecture. These statues meant to ward off evil spirits, but since the image only shows one guard dog with the mouth open, the writer implying that the statue is meant for an ornament instead of to follow the religious background of the statue.

The last architecture feature is the definition of gates of the samurai gecko's headquarters.

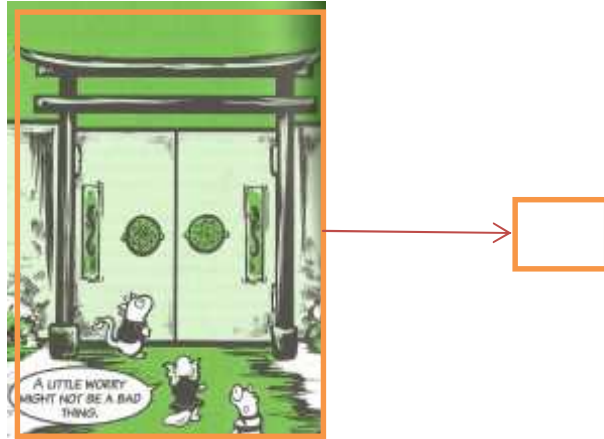
The gate was at least twenty feet tall and had big iron hinges and giant door knockers like steel chrysanthemums (page 127)

Gates are considered symbols of family solidarity and clan unity. Virtually every residential gate will display the name of the family, either on a plaque or on a gate lamp. In times past however, homes of ordinary people and farmers did not feature gates, which were confined to those of the warrior class and above. Every temple, every nobleman's and every courtier's house had a gate, and the degree of



elaboration seen in the gate structure indicated the status of the owner. (Aoto, 2006).

#### Feature 4.3.1.4. Page 128



#### (3) Japanese gate

As illustrated on page 128, the image and narration describe the samurai's front gate to mark the samurai as the high-class warrior and serve the nobility.

#### 4.3.1.5. History Features of Japanese Culture in the Graphic Novel

The first history features indicating Japanese culture is the history of the famous sword on the Izumo prefecture.

Something about samurai, and cliff tops, and snapping banners, Like in *Sword of Izumo*, which had been on last night. (page 7)

Susanoo, a Japanese God, found a sword inside an eight tailed snake. He presented the sword as a reconciliation gift to his brother, Amaterasu. This legend happened at Izumo River.

Vernon made up the movie based on the real history of the sword. This indicates that the author wants to include the real history of Japan into her book. On her email that she sent to the writer Vernon clearly stating her reason on using the Japanese folklore as the movie title, she stated that some of the titles are related to Japanese folklore—she took Japanese in high school and read a fair bit about it then (Vernon, 2015)

The second history feature is the history of samurai that known as the noble warrior of Japan versus the ninja that considered as the low-class mercenary.

He hoped it was as good as his all-time favorite, *Vengeance of the Thirteen Masters*, in which a blind salamander samurai fights off thirteen ninja clans, using only a pair of chopsticks.(page7)

The sentence indicates that samurai is the good and fighting the evil ninja with the ability of hero; the samurai using only a pair of eating utensils to fight the ninjas.

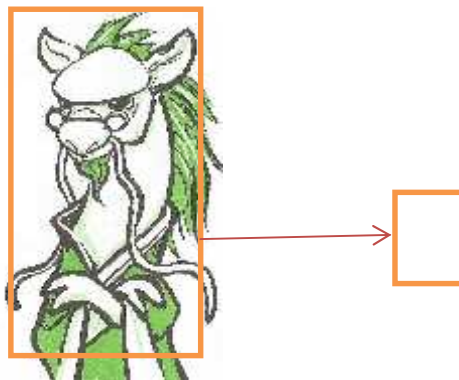
“Japan isn’t some kind of fantasy land full of ninjas!” Suki said. “I mean, they’re practically mythological!” (page 62)

The dialogue shows that ninjas are common in Japan even though it’s occurrences on modern era is unknown. Thus the knowledge of Japan having ninjas is derived from the Japanese history.

Danny's great-grandfather was a dragon, but a different sort of dragon than Wendell had ever seen before. **He had a long snaky body, cracked yellow claws, enormous catfish whiskers,** and glasses even thicker than Wendell's (page 77).

The description of Danny's great grandfather shows the fourth history features of Asian dragon.

#### Feature 4.3.1.5 Page 77



##### (1) Ancient Dragon

By the narration's definition, and as illustrated in page 77, Danny's great-great grandfather is an ancient Asian dragon. The long snaky body, cracked yellow claws, and catfish whiskers refer to the description of Japanese dragon.

The volcano in question was a perfectly respectable smoking volcano, the sort where primitive islanders throw human sacrifices in order to appease the gods in certain type of movie. (P. 164)

The narration is following to a historical feature of Japanese human sacrifice, the ritual of throwing human as the presents for God was popular in Japan, the victims are usually a homogeneous group of young girls in age around 9 to 14 years old (Waterhouse, 1996: 1).

Danny felt Wendell slip, felt his own grip fail—and then, before he could even panic, he was rising up on—a cloud? It was the giant crane.

The circumstances described in the narration matched the history of Japanese folklore, *Tsuru no Ongaeshi* which means “Crane’s Return of a Favor” is a story about a crane who returns a favor to a man.

#### **4.3.1.6. Topography Features of Japanese Culture in the Graphic Novel**

There are three topography features that the writer found in the narrations and dialogues. The first feature is the location of the house of Danny’s great-grandfather.

“Your great-grandfather,” said Mrs. Dragonbreath promptly. “He lives just outside of Izumo Province in Japan.” (P. 64)

Izumo was an old province of western Japan in the area of Shimane Prefecture on the island of *Honshu*. Izumo has one of the most ancient and important Shinto shrines in Japan and also home to two major festivals.

In this dialogue, Danny’s mother reveals the fact that Izumo province is important, and Danny is supposed to be accustomed with Japan seeing that his great-great grandfather is living in Japan.

“What I want to know is how the ninjas got a live volcano!” said Wendell (page 164)

The narration reveals Wendell’s perplexity over the fact that the headquarters of the ninja was on the volcano. Japan topography is mountainous.

The mainland, Honshu, is mountainous with coastal lowlands. The two smaller islands, Kyushu and Shikoku, also have mountain ranges. The land in Japan is 85 percent mountains.

The story began outside the Izumo province “*your great-great grandfather lives just outside the Izumo province*” it is possible that the ninja headquarters is located on the nearest mountain area, the Chugoku Mountains; he stated that Shimane prefecture is situated on the Sea of Japan side of the Chugoku region. Because of its mountainous landscape, rice farming is done mostly in the Izumo. Most major cities are located either on the seaside, or along a river. One-third of the prefecture’s population is concentrated in the Izumo-Matsue area. Otherwise, over two-thirds of the population is on the coastline because Chugoku Mountains make the land inland harder to inhabit. It is following the other fact of why the ninja is carrying sais, according to the previous statement of Kanenori S. Matsuo,

The last topography feature is the explanation given by the ninja frogs about how they get the live volcano on their headquarters.

“It came with the fortress, actually. Japan is really very seismically active, and since we bought the whole place from a mad scientist who was looking to retire, it came with its own volcano.” (P. 167)

The dialogue stated by a native or inhabitant of Japan, the ninja frog, he said it as it is common to find an active volcano in Japan.

#### **4.3.1.7 Religion Features of Japanese Culture in the Graphic Novel**

There are five religion features that the writer found in the narrations and dialogues. The first and second religion feature is the Japanese belief of reincarnation.

“Your little friend is the reincarnation of the great warrior Leaping sword, who used to rule Spurtongue Clan of ninja frogs a few hundred years ago.” (page 88)

“Do you ever get the feeling you may have died a horrible death involving bamboo slivers?” (page 90)

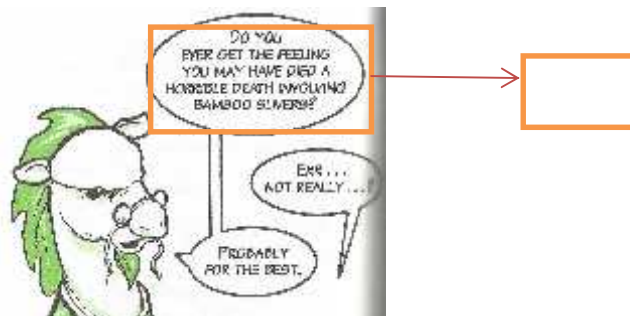
The oyabun rolled his eyes and waved a hand, and one of the ninja frogs said, “**Excuse me, scion of Leaping Sword,**” and pulled her hands behind her (page. 174)

The feature of Japanese Buddhism is used as the reason of why the ninjas are after Suki. The meaning of the dialogue is that Suki has an unfinished business to be done from her past life. The second dialogue shows that the ninja address an honorific title to Suki because they believe in their religion that Suki is the reincarnation of the previous leader.

“Close your eyes,” Great-grandfather Dragonbreath said. “Breathe deeply. Center your chi.” (page 101)

“Your chi. Your energy. Your innermost being. That bit right here.” (page 101)

#### Feature 4.3.1.7 Page 101



## (1) Reincarnation

**Feature 4.3.1.7 Page 101**

## (2) Chi

The dialogue is referring to concepts analogous of chi. The chi taken to be the life-process or flow of energy that sustains living beings are found in many belief systems, especially in Asia (Fujibayashi, 1996)

The last religion feature is the belief of crane bird as the sacred Japanese animal. The narration shows that the ninja is looking for a bad luck by hurting the sacred crane. Although the crane is an animal, Japanese people consider hurting a crane and another sacred animal is a bad luck (Aoto, 2006)

**4.3.1.8.Flag Features of Japanese Culture in the Graphic Novel**

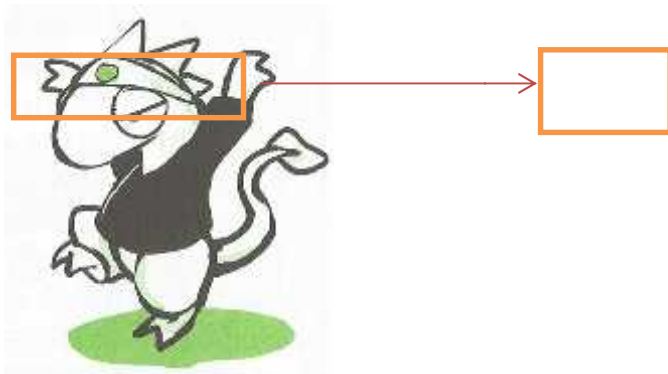
The first flag feature is the Illustration of a dragon with a red and white circle headband surrounded by four ninja frogs who wears all black overall and one of them is holding a sai (cover).

#### Feature 4.3.1.8 Cover



(1) Inverted Japanese Flag

#### Feature 4.3.1.8 Page 27





(1) Japanese flag

The American dragon wearing a flag-like headband is referring to the instructions on the story's going to happen. This can be concluded that this story will contain a mixture of Japanese and American cultures.

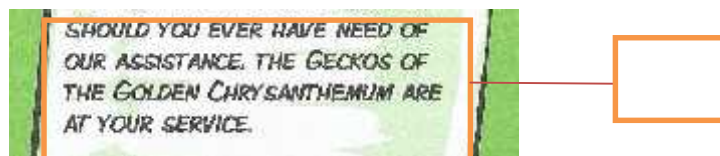
The second flag feature is the illustration of Danny doing a crane like kungfu moves wearing a Japanese flag headband (page 27). The American dragon wearing a Japanese flag-like headband and is referring to the flag of Japan

#### 4.3.1.9.Pledge Feature of Japanese Culture in the Graphic Novel

The pledge feature can be found on the body copy of the scroll illustration.

The ninjas of Spurtongue clan will not be in any position to trouble you for a very long time. We thank you for our victory. Should you ever have need of our assistance, the geckos of the Golden Chrysanthemum are at your service. (page 200)

#### Feature 4.3.1.9 Page 200



(1) Pledge of the samurai

The lines represent the pledge of a samurai—geckos of the Golden Chrysanthemum samurai. The geckos promise Suki to help her if the ninja is

coming back to bother her. In other words, she is being protected by the royal guard of Japanese imperial family. The letter shows the pledge of the royal guard of Japanese imperial family.

## CHAPTER V

### CONCLUSION AND SUGGESTION

This chapter aimed at providing the conclusion and suggestion. In this chapter, the writer concluded the research and suggested some related theories which can be used to conduct another study in this topic.

#### 5.1. Conclusion

According to the result of the analysis by using Nagao Nishikawa's cultural integration, and Charles S. Peirce's semiotic theory, 38 illustrations and 50 narrations and dialogues depict the images of Japanese culture. The Japanese cultures found in the graphic novels are: symbol of Japanese culture (32 dialogues and narrations, 28 illustrations), flag of Japan (2 illustrations), art features of Japanese culture (1 narration, 1 illustration), Japanese language feature (2 dialogues and narrations), Japanese architecture features (4 dialogues and narrations, 1 illustration), Japanese history features (5 dialogues and narrations, 1 illustration), Japanese topography features (3 dialogues and narrations), Japanese religion features (3 dialogues and narrations, 2 illustrations) and pledge feature (1 illustration).

From those findings, it can be concluded that *Dragonbreath Attack of Ninja Frogs* used Japanese culture most dominantly on the dialogues and narrations than on the illustrations, but the symbol feature as the most frequent

features are found in the illustrations. The culture portrayed through Japanese warriors, mercenaries, animals and Japanese people's norm and habits. From the analysis above it can be emphasized that Japanese cultures are depicted in the graphic novel *Dragonbreath Attack of Ninja Frogs*' by Ursula Vernon through the narrations, dialogues and illustrations.

## **5.2. Suggestion**

After conducting this study, the writer suggested that the Japanese culture academic research can be used by the next English Department students who are interested in studying Japanese culture without using the wide oriental theory, and interested in graphic novel. The writer implemented Nagao Nishikawa's *Two interpretations of Japanese Culture* that can describe the Japanese culture and the writer combine the theory of semiotic by Charles S. Peirce to find the Japanese culture in the illustration of the graphic novel. These theories can be used to complete and give deeper understanding of Japanese culture and graphic novel academic research in a semiotic study.

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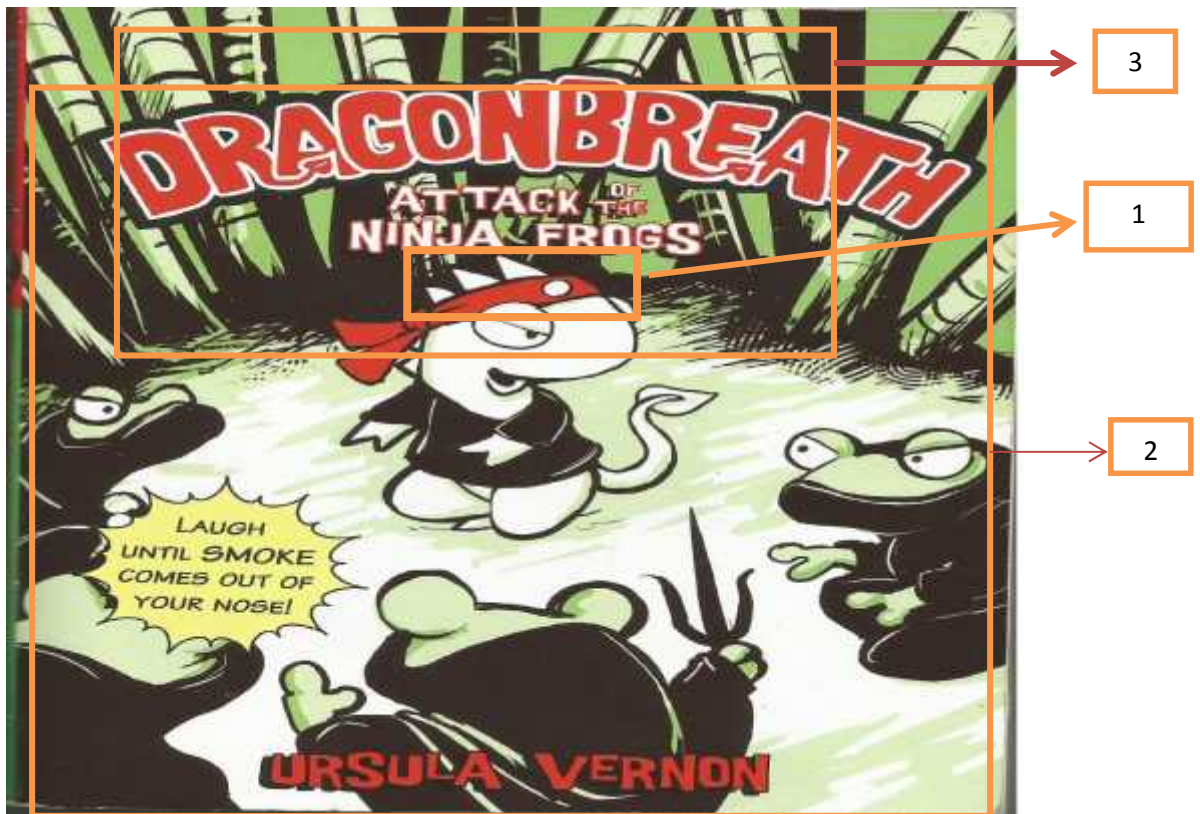
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## Appendices

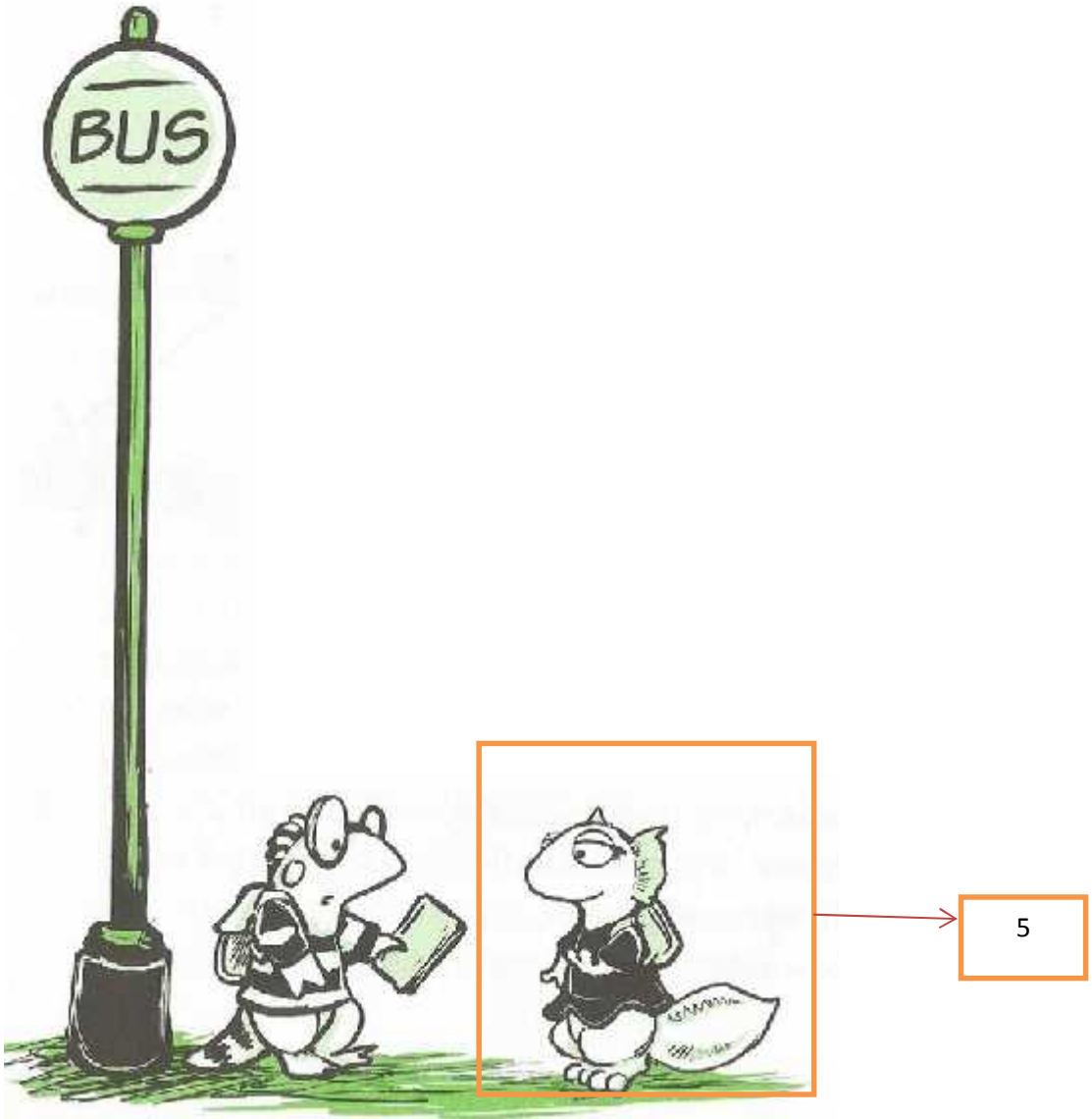
**4.3.1.1. Illustrations of symbol features in the Dragonbreath: *Attack of Ninja Frogs***



(1) Headband (2) Dragon vs four ninja frogs (3) Bamboo trees



(4) A samurai towards his followers



(5) Suki

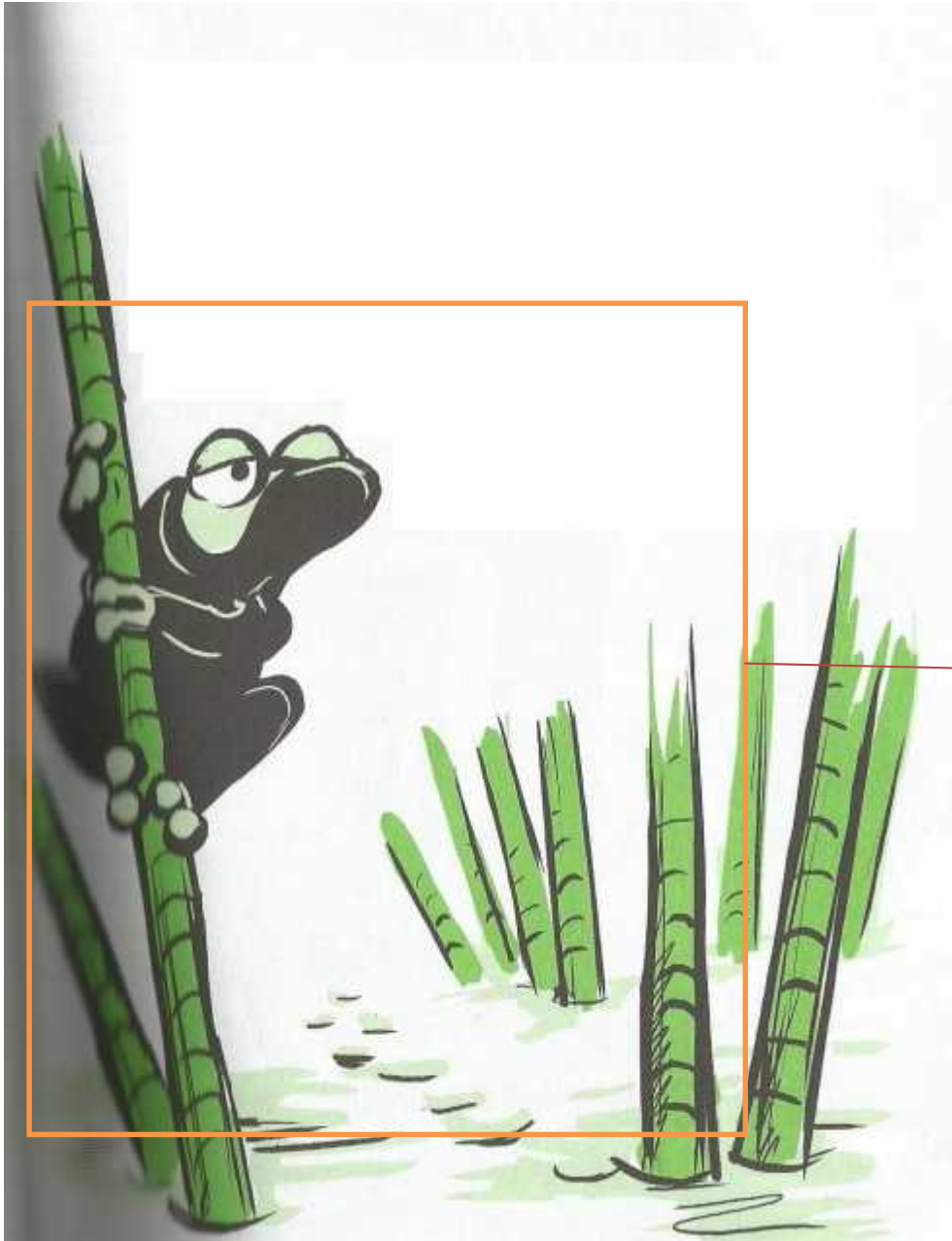


(7) A ninja on the roof



9

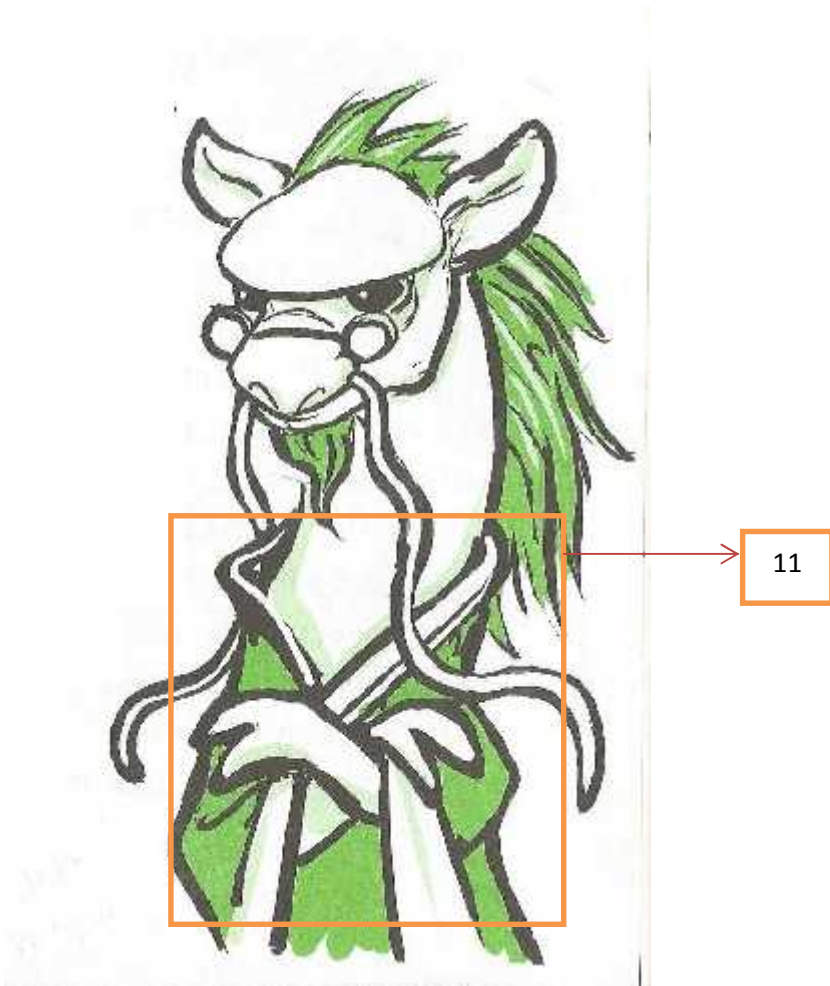
(9) Bus stop surrounded by a bamboo forest



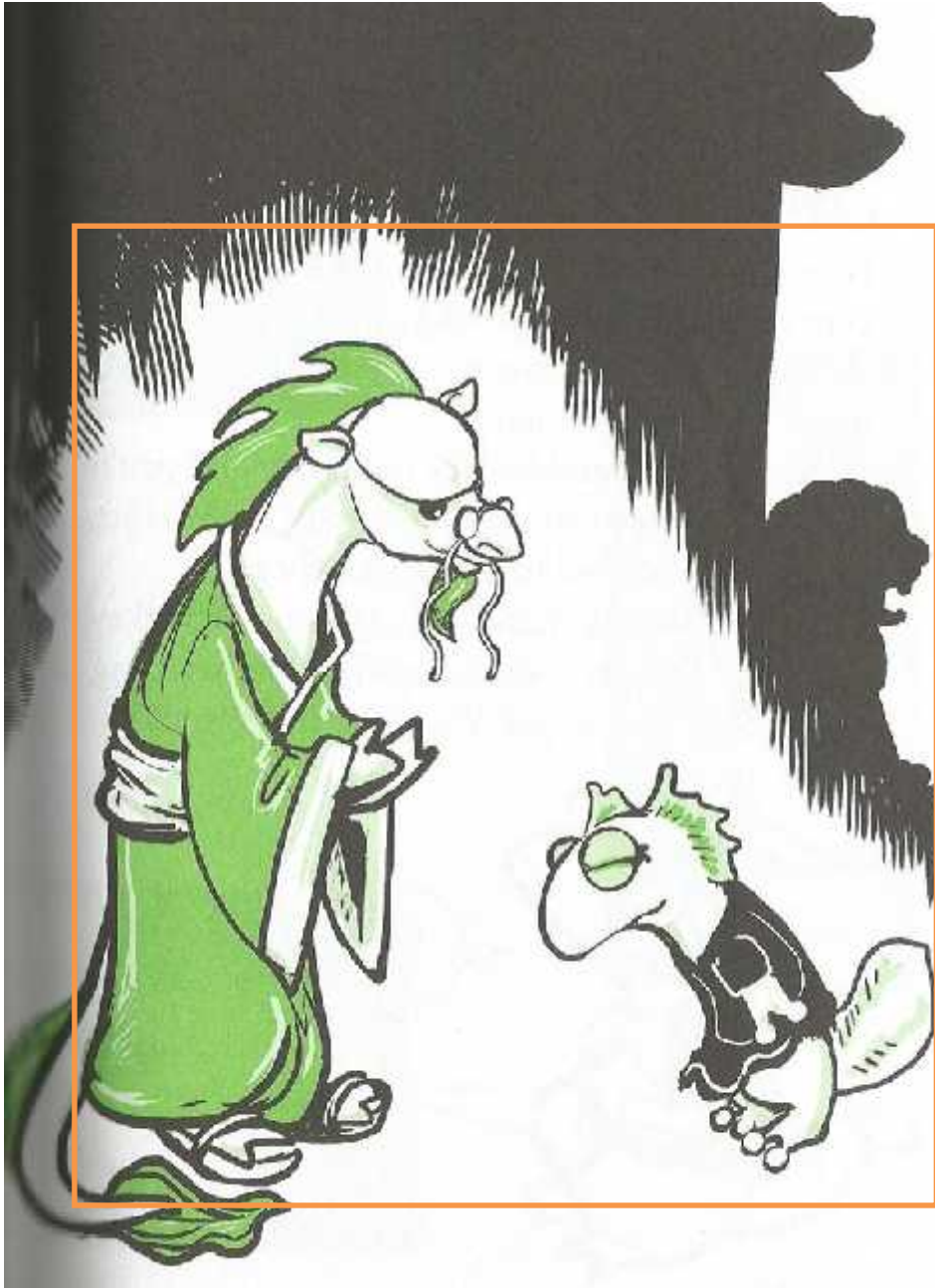
10

(10) A ninja frog on a bamboo tree





(11) Kimono



12

(12) Suki bows to Danny's great-grandfather

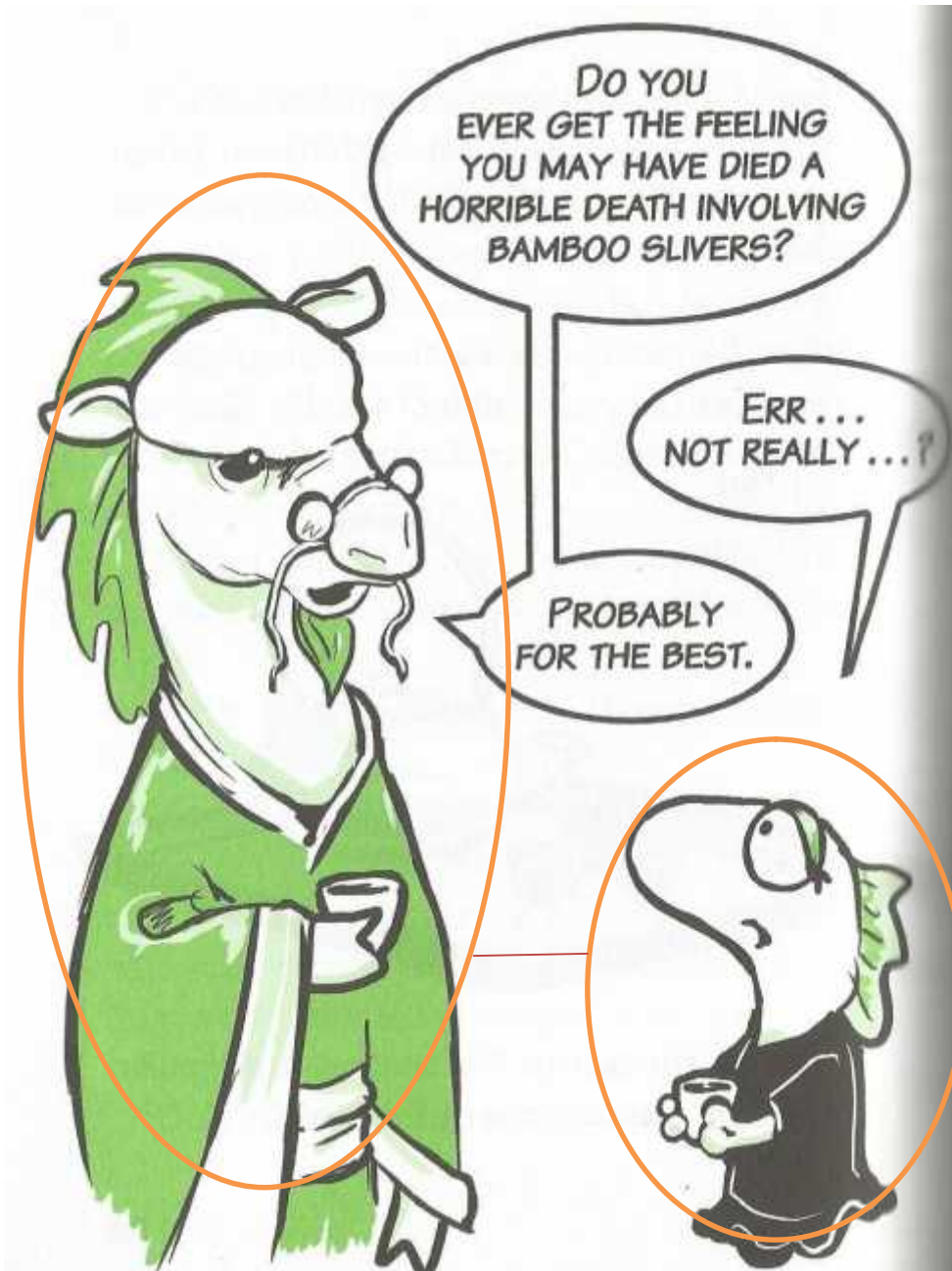


(13) Body Copy of Danny's Great-grandfather

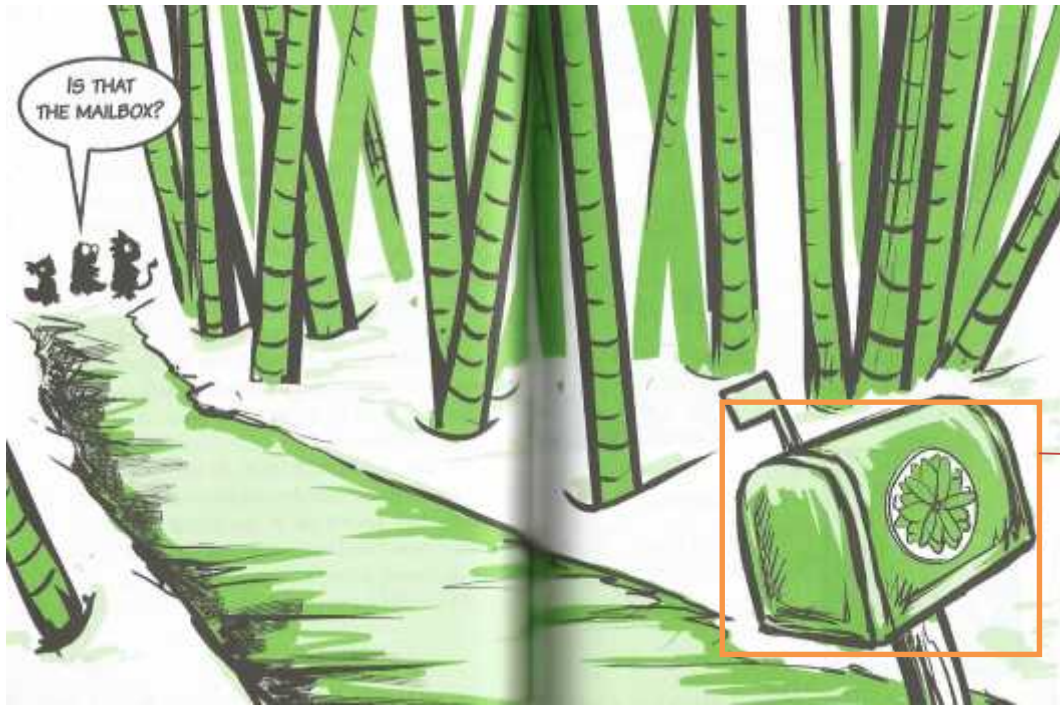


14

(14) A Japanese Tea Set



(15) Suki and Danny's great-grandfather drinking tea



(16) Chrysanthemum



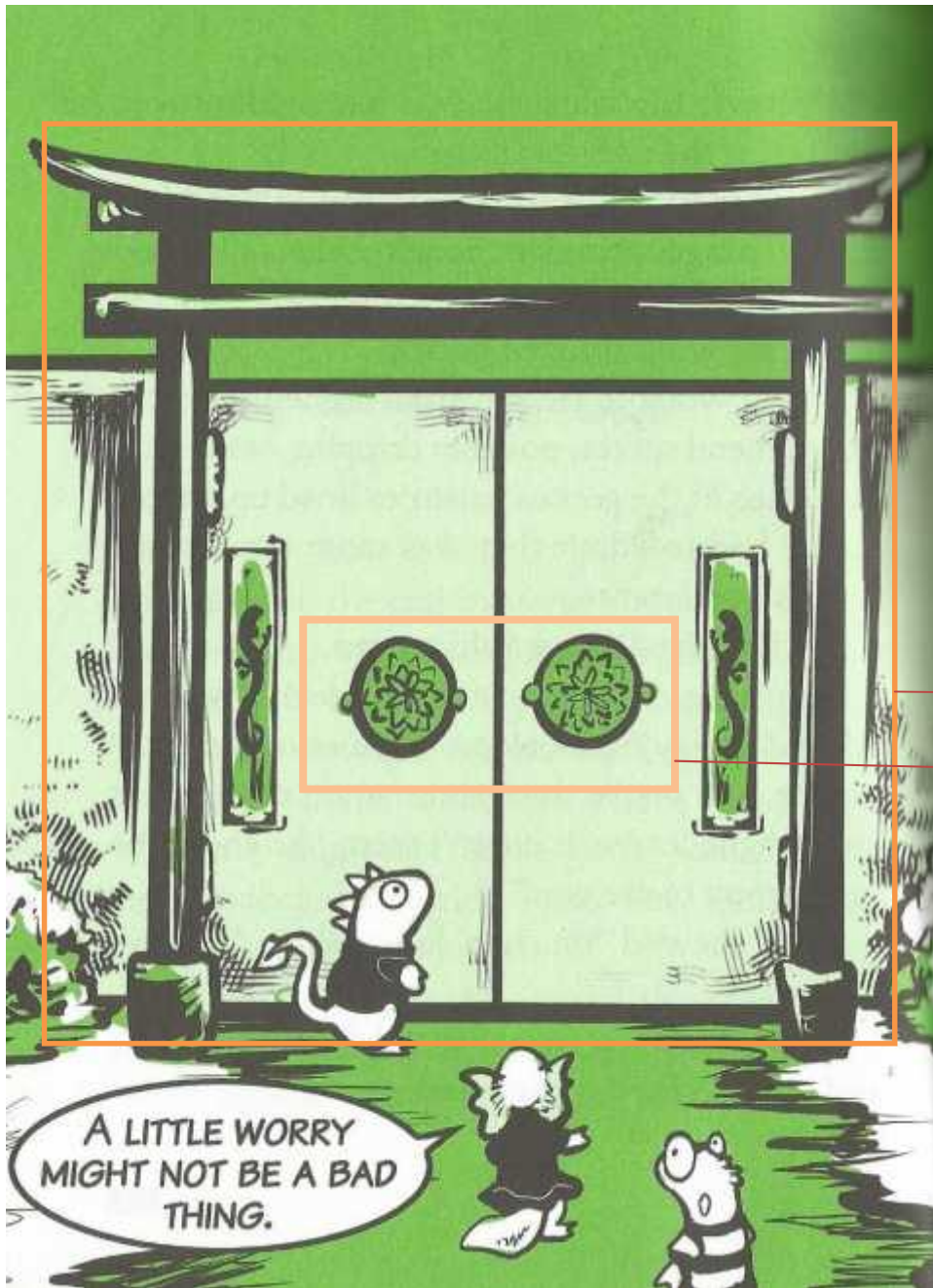
17

(17) Crane



(18) Suki and the crane bow to each other





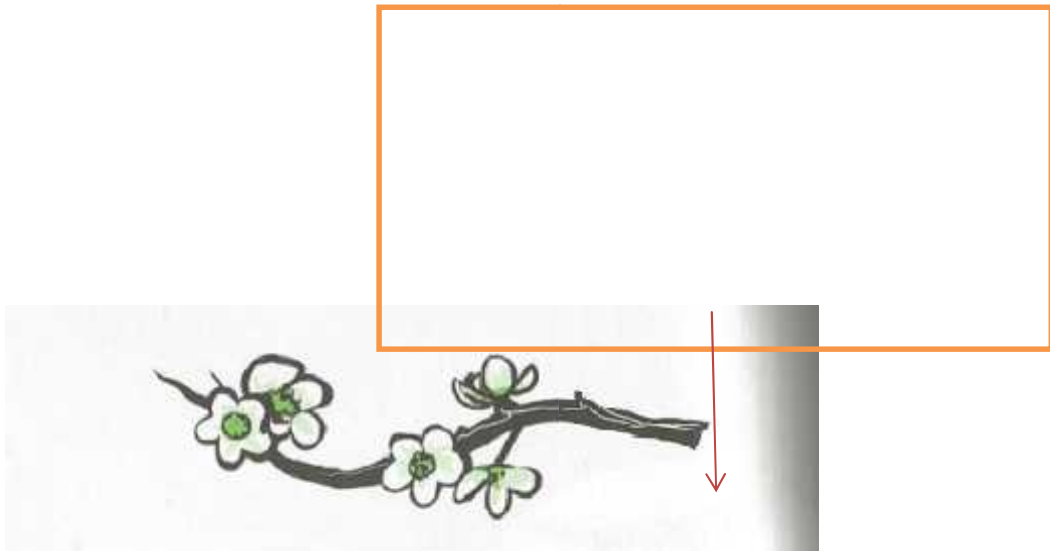
(20) Chrysanthemum



130

21

(21) Samurai



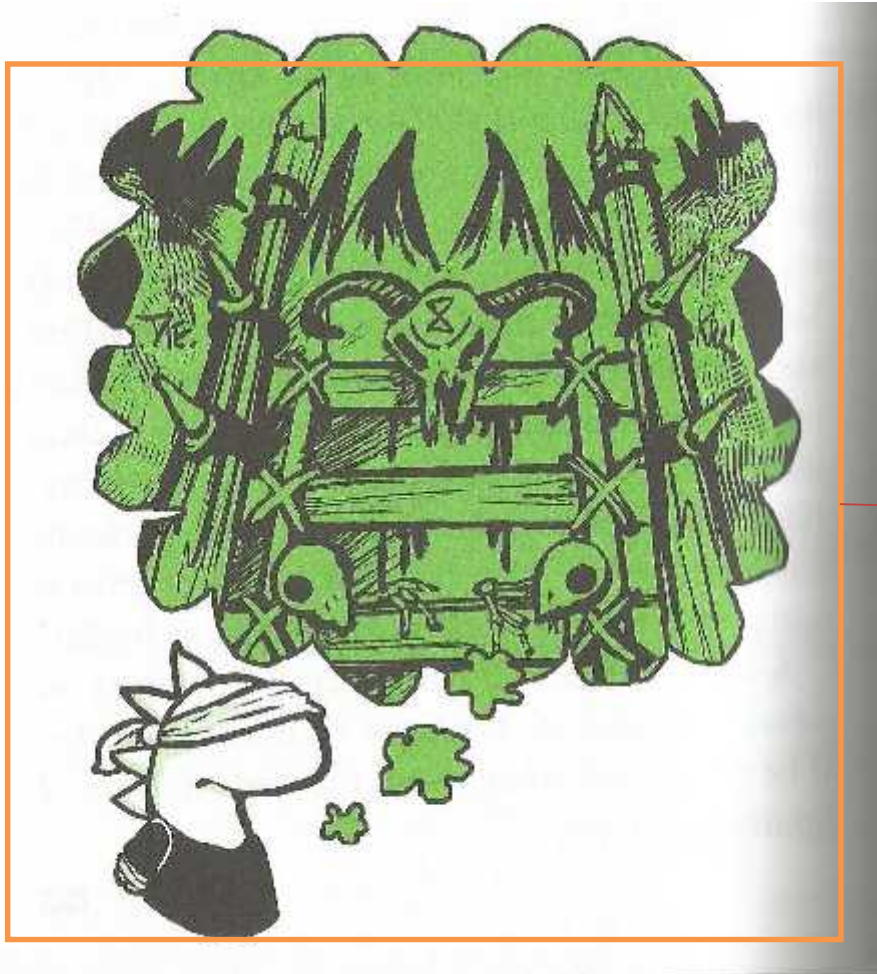
22

(22) Cherry Blossom tree branch



23

(23) Ninja following Danny and friends



24

(24) Danny's imagination of ninja's headquarters



25

(25) Suki in a kimono





27

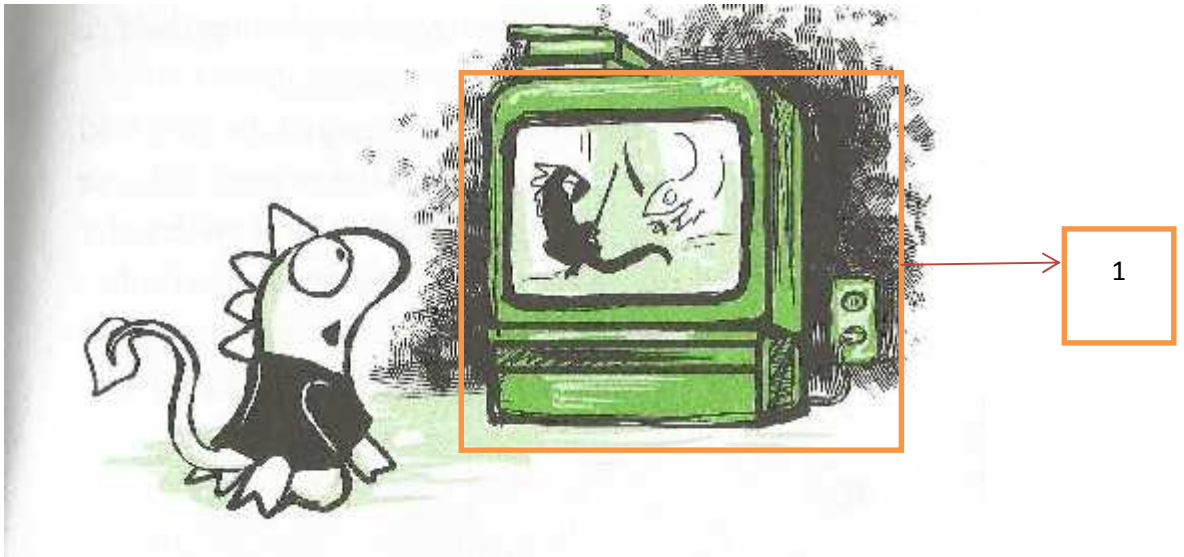
(27) Suki carrying a scroll





(28) Chrysanthemum

**4.3.1.2. Art features on the Dragonbreath: *Attack of the Ninja Frogs***

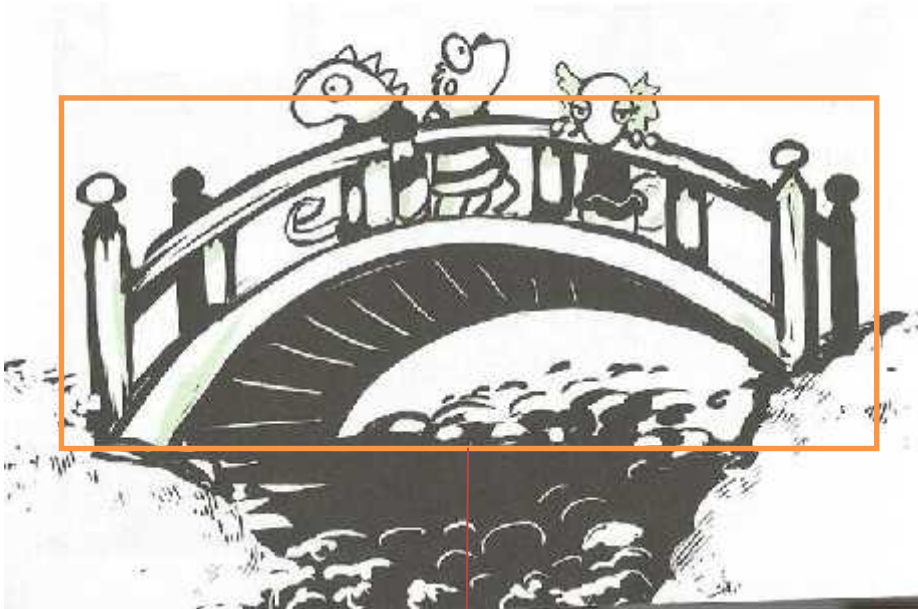


(3) Samurai movie

4.3.1.4. Architecture features on the Dragonbreath: *Attack of the Ninja Frogs*

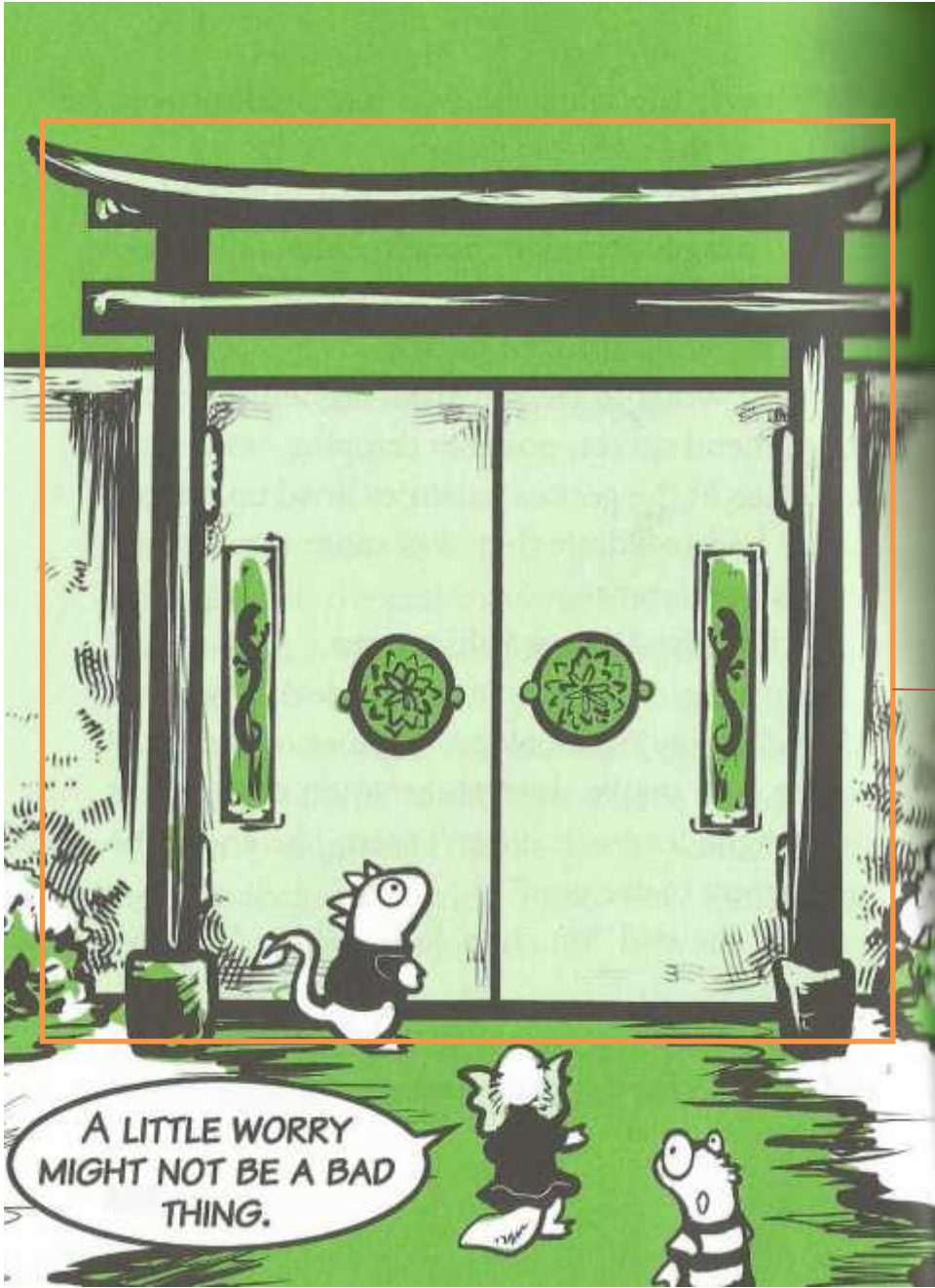


(2) Lion-Dog statue



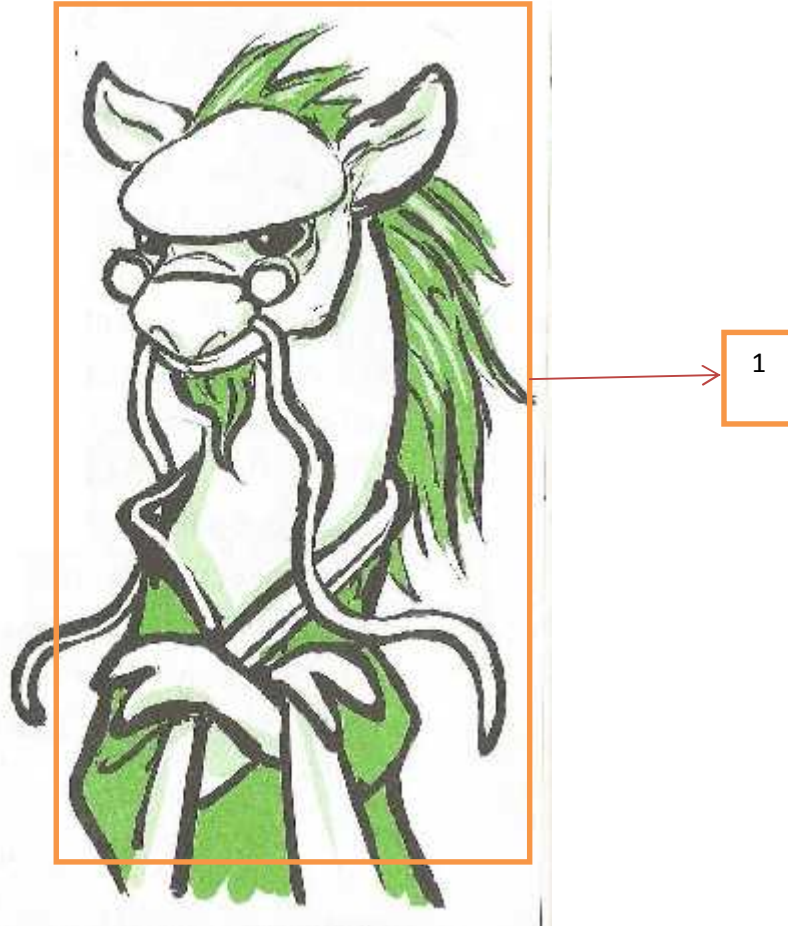
2

(3) Ornamental bridge



(3) Japanese gate

#### 4.3.1.5. History features on the Dragonbreath: Attack of the Ninja Frogs



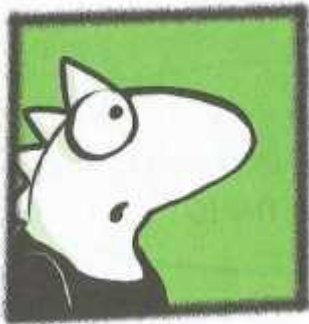
(2) Ancient Dragon

#### 4.3.1.7. Religion features on the Dragonbreath: Attack of the Ninja Frogs



1

(3) Reincarnation



MY WHAT?



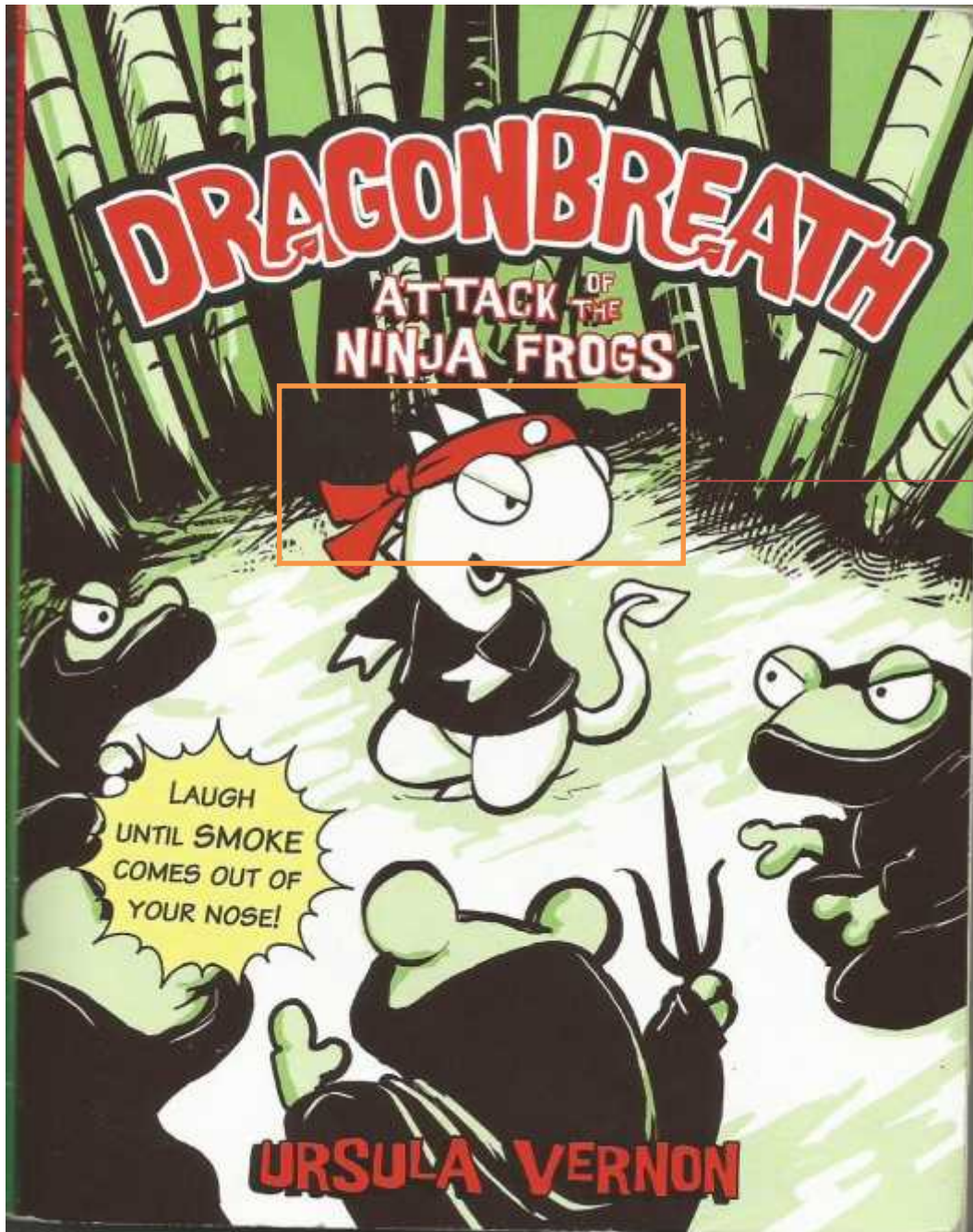
YOUR CHI.  
YOUR ENERGY.  
YOUR INNERMOST  
BEING. THAT BIT  
RIGHT THERE.

2

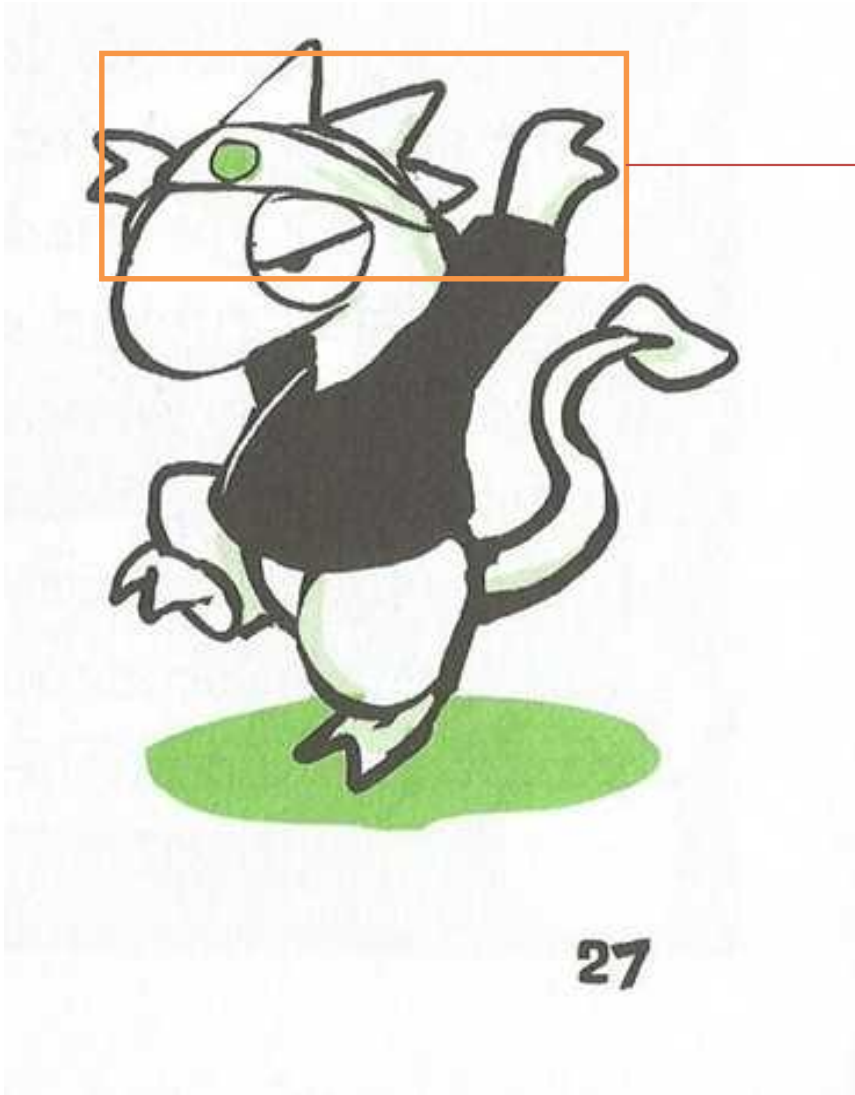
(4) Chi



4.3.1.8. Flag Features on the Dragonbreath: *Attack of the Ninja Frogs*

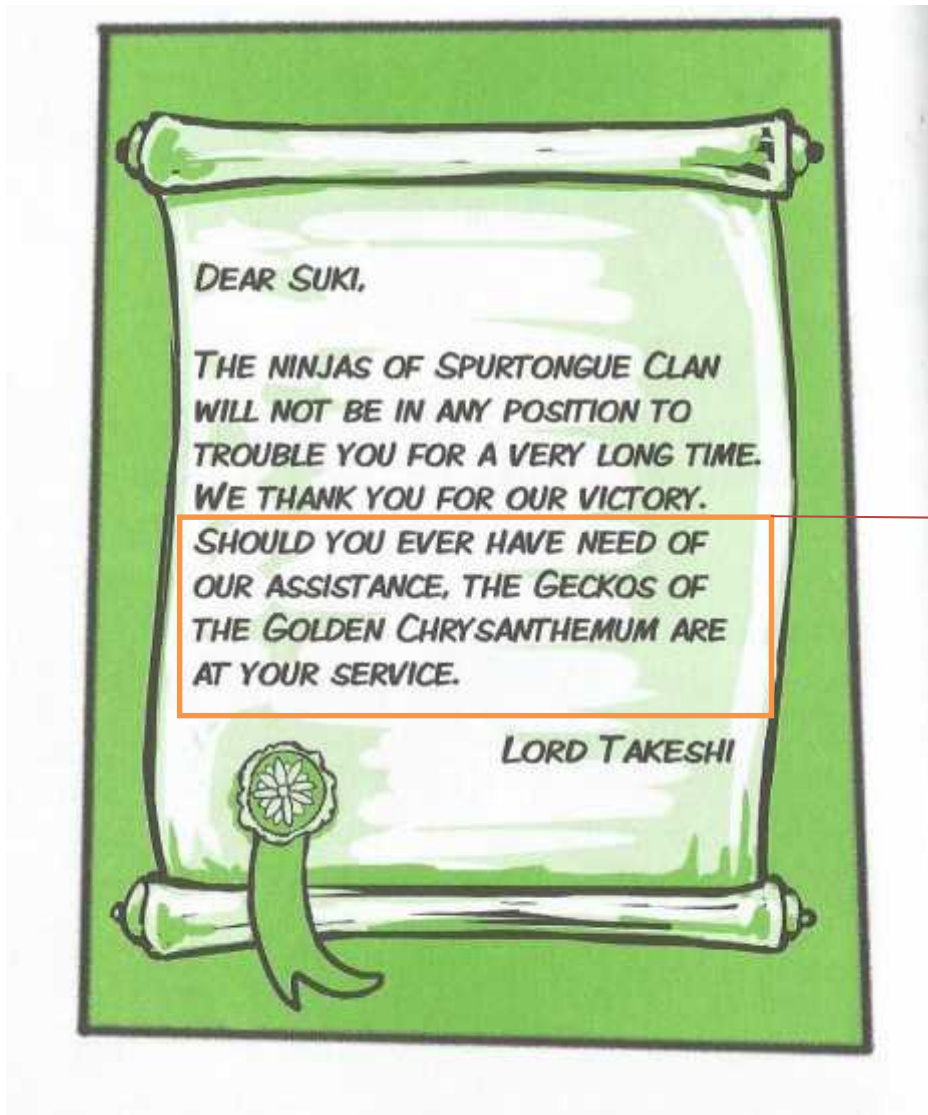


(2) Inverted Japanese Flag



(3) Japanese flag

#### 4.3.1.9 Pledge feature on the Dragonbreath: Attack of the Ninja Frogs



(2) Pledge of the samurai

## CULTURAL INTEGRATION TABLE OF VERBAL LANGUAGE IN DRAGONBREATH: *ATTACK OF NINJA FROGS*

Note:

S= Symbols A= Art L= Language Ac= Architecture H= History T= Topography R= Religion

No	Narration/Dialogue	Features							Interpretation
		S	A	L	Ac	H	T	R	
1	<b>Something about samurai and cliff tops, and snapping banners,</b> Like in <i>Sword of Izumo</i> , which had been on last night. (P. 7)	✓							<p>The legendary tales of samurai depict the Japanese culture views of a hero. According to Harumi Befu (1996), Samurai and snapping banners is the symbol of the crowd is going to war. The banners, resembling small flags and bearing clan symbols, were most prominent during the period of long civil war in Japan from the middle 15th to early 17th century.</p> <p>Oxford Advanced Learner Dictionary 8th edition (2010), defined samurai as a warrior of an elite class developed in the Japanese military around 794 A.D. The main character standing on the side of the cliff depicts the leadership and heroism of a samurai. The event depicted is a symbol of Japanese culture, including the heroic samurai and banners of the samurai clan which Japanese people highly proud of the circumstances.</p>
2	Something about samurai, and cliff					✓			Susanoo, a Japanese God, found a sword inside an

No	Narration/Dialogue	Features							Interpretation
		S	A	L	Ac	H	T	R	
	tops, and snapping banners, Like in <i>Sword of Izumo</i> , which had been on last night. (P. 7)								<p>eight tailed snake. He presented the sword as a reconciliation gift to his brother, Amaterasu. This legend happened at Izumo river.</p> <p>Vernon made up the movie based on the real history of the sword. This indicates that the author wants to include the real history of Japan into her book. On her email that she sent to the writer Vernon clearly stating her reason on using the Japanese folklore as the movie title, “Some of the titles are related to Japanese folklore—I took Japanese in high school and read a fair bit about it then.”</p>
3	Pepperoni pizza was a good thing—possibly even a <i>great</i> thing— <b>but not as awesome as kung fu movies</b> . (P. 6-7)	✓							<p>Kung Fu is the Chinese term referring to any study, learning, or practice that requires patience, energy, and time to complete, often used in the West to refer to Chinese martial arts.</p> <p>The character referring sword of Izumo movie as the kung Fu movie, which portrays how the western people generalized Asian.</p>
4	Still, he couldn’t be too upset. <i>Seven Fist of Carnage</i> was going to be on tonight. (P. 7)		✓						<p>Fist of the North Star, known in Japan "Fist of the Northern Ladle"), is a Japanese manga series on 1983.</p> <p>The writer used the references of the said Japanese manga series as another movie title that the character watches. This reveals the fact that</p>

No	Narration/Dialogue	Features							Interpretation
		S	A	L	Ac	H	T	R	
									Japanese manga is known widely among western people.
5	He hoped it was as good as his all-time favorite, <i>Vengeance of the Thirteen Masters</i> , in which <b>a blind salamander samurai fights off thirteen ninja clans, using only a pair of chopsticks.</b> (P. 7)					✓			<p>Chopsticks itself is a pair of thin sticks of ivory, wood, etc, used as eating utensils by the Chinese, Japanese, and other people of East Asia (Farlex, 2003)</p> <p>The sentence indicates that samurai is the good and fighting the evil ninja with the ability of hero; the samurai using only a pair of eating utensils to fight the ninjas.</p>
6	Now that he was closer, he recognized the girl as <b>Suki the salamander, an exchange student from somewhere or other in Japan.</b> (P. 16)	✓							<p>The Japanese giant salamander <i>Andriasjaponicus</i> is endemic to Japan literally meaning "giant pepper fish". With a length of up to almost 1.5 m. It is the second-largest salamander in the world, only being surpassed by the very similar and closely related Chinese giant salamander (BBC, 2010).</p> <p>The Japanese giant salamander for the character of a transfer student from Japan depicted as the iconic Japanese lizard despite the truth that Japan has another lizards such as Japanese iguana or tree lizard that most other country has.</p>

No	Narration/Dialogue	Features							Interpretation
		S	A	L	Ac	H	T	R	
									Vernon stated on her conversation “Real giant salamanders don't have obvious gills, but I had to add them to Suki's character design because my editors wanted something that looked a little more frilly for her.”
7	<b>Suki’s attackers were identical. They wore black suits that covered everything but their eyes, and they had broad, sticky pads on their fingers. (P.49)</b>	✓							This phrase defines the clothes of typical ninja outfit. This outfit was all black covering their legs arms, and even head, all that was intended to show was the eyes of the ninja. Their coverings were meant to help them hide at night. Some also believe that the ninja was fully covered because they were not a high class mercenary, like a samurai, and they did not need to be seen.
8	<b>One of them had a pair of sais shoved into his belt. They were frogs. <i>Ninja frogs.</i> (P. 49)</b>	✓							The sai is a traditional weapon used in the Okinawan martial arts. The basic form of the weapon is that of a pointed, prong shaped metal baton, with two curved prongs projecting from the handle. The prongs are used to catch sword blades when fighting samurai. In Japan it is commonly believed that the sai had a dual purpose, one as a weapon and the other as an implement for the planting of rice. (Matsuo, 2005) It can be inferred that the frogs are carrying the weapon just in case if later they have to fight against samurai and also the fact that the ninja are frogs is because twenty-seven species of frog are

No	Narration/Dialogue	Features							Interpretation
		S	A	L	Ac	H	T	R	
									found in Japan due to an agricultural economy based on the flooded rice paddy (Cottier&Branthwaite, 2005)
9	“—I wonder if they know ninjutsu they must ‘cause they’re ninjas. I wonder if they could teach me—“ (P. 54)	✓							<p>Ninjutsu is the strategy and tactics of unconventional warfare and guerrilla warfare as well as the art of espionage purportedly practiced by the ninjas. Ninjutsu was more an art of tricks than a martial art (Matsuo, 2005)</p> <p>The sentence shows that Danny concluded that all ninja know the moves because they are espionage experts which showed that the author considers ninja is like a Japanese stereotypical villain.</p>
10	Maybe your father’s in the Yakuza, like in the <i>Painted Shadows</i> , and they’re trying to get at him by kidnapping you—“ (P. 59)	✓							<p>Yakuza are members of transnational organized crime syndicates originating in Japan. Like the triads in other parts of Asia or the mafia in the West. Yet the operations and social roles of the yakuza are very different to other criminal organizations. In fact, the yakuza are almost mainstream. They have office buildings and their gossip features in Japanese popular press (Corkill, 2011).</p> <p>Danny referring that the ninjas are being paid by yakuza to capture Suki. This shows another sign of negative assumptions towards ninja. Danny assumed that the ninja will always cunning and</p>



No	Narration/Dialogue	Features							Interpretation
		S	A	L	Ac	H	T	R	
									always have evil plans.
11	“Well,” said Danny, leaning back, “ <b>ninjas are Japanese, so what do you do back home in Japan when you get a case of ninjas?</b> ” (P. 61)	✓							<p>The phrase indicates that ninjas are common in Japan even though it’s occurrence on modern era is unknown.</p> <p>In the unrest of the 15th–17th centuries, mercenaries and spies for hire became active in the Iga Province and the adjacent area around the village of K ga, and it is from the area’s clans that much of our knowledge of the ninja is drawn. Following the unification of Japan under the Tokugawa shogunate (17th century), the ninja faded into obscurity (Fujita, 2004).</p>
12	“ <b>Japan isn’t some kind of fantasy land full of ninjas!</b> ” Suki said. “ <b>I mean, they’re practically mythological!</b> ” (P. 62)					✓			<p>According from Edward Said (1987), the structure of Orientalism is still marginalized constructed and all the fact associated with telling lies and myths.</p> <p>Suki’s sentence is explaining that Japan is now different. The implications of the progress of the times also occurred in Japan, that they consider the ninja as a myth, and not the soldiers at this era. Thus the knowledge of Japan having ninjas is derived from the Japanese culture and history.</p>
13	“Your great-grandfather,” said Mrs. Dragonbreath promptly. “ <b>He lives</b>						✓		Izumo was an old province of western Japan in the area of Shimane Prefecture on the island of Honsh .

No	Narration/Dialogue	Features							Interpretation
		S	A	L	Ac	H	T	R	
	<b>just outside of Izumo Province in Japan.”</b> (P. 64)								<p>Izumo has one of the most ancient and important Shinto shrines in Japan and also home to two major festivals. (Fujita, 2004)</p> <p>The topography feature mentioned in the phrase is the Izumo province.</p>
14	“That’s ... <b>that’s a bamboo! And snow?! And—was that a shrine?!</b> ” (P. 70)	✓							<p>Bamboos are of notable economic and cultural significance in South Asia, Southeast Asia and East Asia, being used for building materials, as a food source, and as a versatile raw product.</p> <p>The jinja, or shrine, is where believers in Japan's indigenous religion, Shintô, go to worship. Shintô originated in ancient peoples' fears of demons and supernatural powers, and their worship of these. It has no written body of doctrine, but it is Japan's main religion and is practised widely through ceremonies and festivals (Ishikawa, 1982)</p> <p>Suki was surprised because she was in a place that has characteristics like her hometown, Japan. The traits of Japanese characteristics mentioned in this phrase are bamboo trees and the shrine.</p>
15	After they’d walked for half an hour, the bamboo thinned out and the path led into <b>a cobblestone walkway.</b> (P.75)				✓				<p>Japanese garden signature is the cobblestone walkway, the paths using stepping stones and step stones were late 16th century innovations, introduced to Japanese garden design intended for</p>

No	Narration/Dialogue	Features							Interpretation
		S	A	L	Ac	H	T	R	
									<p>the practice of the tea ceremony (Patings, 2005).</p> <p>The mentioning of cobblestone walkway showing the traits of Japanese culture based on the architecture of the Japanese tea garden.</p>
16	At the end of the walkway was a small neat house with a <b>pagoda-style roof and an entryway guarded by stone dogs.</b> (P. 75)				✓				<p>Pagoda style roof often being used by the shrines in Japan the top of the roof referred as the “demon-arrester” while lion-dogs in English are statue pairs of lion-like creatures either guarding the entrance or the inner shrine of many Japanese Shinto shrines or kept inside the inner shrine itself, where they are not visible to the public.</p> <p>In this narration, Japanese shrine architecture is being used to define the house of Danny’s great-great grandfather.</p>
17	Danny’s great-grandfather was a dragon, but a different sort of dragon than Wendell had ever seen before. <b>He had a long snaky body, cracked yellow claws, enormous catfish whiskers,</b> and glasses even thicker than Wendell’s.(P. 77)	✓							<p>The Japanese dragons as with most Asian dragons are slender and long like a snake and are a composite of nine different animals with chin whiskers. (Heinrich, 1997).</p> <p>By the narration’s definition, Danny’s great-great grandfather is an ancient Asian dragon. The long snaky body and catfish whiskers are referring to the parts of Japanese dragon.</p>
18	<b>The little salamander bowed deeply into the old dragon</b> and said,	✓							The narration shows the authenticity of Japanese culture in Suki’s character which is native Japanese

No	Narration/Dialogue	Features							Interpretation
		S	A	L	Ac	H	T	R	
	“ <i>Ohayo gozaimasu.</i> ” (P. 78)								by bowing. Bowing in Japan shows respect for the person or thing you’re bowing to. Societal ranking in Japanese is really important. Bowing can be used for introductions, appreciation, apologies, and greetings. The deeper and longer the bow, the stronger the respect and emotion (Goldstein-Gidoni, 1999)
19	The little salamander bowed deeply into the old dragon and said, “ <i>Ohayo gozaimasu.</i> ”(P. 78)			✓					"Ohayougozaimasu" means “good morning” it is said to a person that the speaker have never met before or to a person that the speaker meet every day. The literal meaning of "Ohayougozaimasu" is that "(It is nice of you to be diligent in) the early morning" The usage of this phrase along with the bowing indicating that Suki is an authentic Japanese girl that know how to act in Japan social etiquette.
20	<b>The effect was immediate. Danny’s great-grandfather straightened up and returned the bow, obviously charmed.</b> (P. 78)	✓							This narration shows the symbol of Japanese communication system. The effect of the bow given by Suki charmed the old Asian dragon. To return a bow as low as the one given. How low the bow determines the status of the relationship between the two people. Bowing back is also important. If the person who’s being bowed to answering the bow, that means he/she is respecting the other person and not mad (Nagakawa, 1963)

No	Narration/Dialogue	Features							Interpretation
		S	A	L	Ac	H	T	R	
21	“ <b>Now that’s more like it. Good to know that some young people still know how to be respectful...</b> ” (P. 79)	✓							Eastern culture upholds decency and respect for elders. The bowing shown as the cultural traits of respect. The said sentence shows that not many young people are still running this habit.
22	When Suki had finished telling her entire story, Danny fished <b>the shuriken</b> out of his pocket and handed it over. (P. 86)	✓							In this narration the shuriken is marked as the Japanese weaponry. Shuriken is literally means “sword hidden in user’s hand” is a traditional Japanese concealed weapon that was generally used for throwing, and sometimes stabbing or slashing. Ninja stars, or Shuriken, were invented in the Three Year War (1083-1087AD) by Tadamasa (Ishikawa, 1982)
23	“ <b>That’s the sigil for Spurtongue Clan...hmm.</b> ” (P. 86)	✓							In this dialogue, <i>the sigil for Spurtongue Clan</i> is the marker of Japanese organization. A clan is a group of people united by actual or perceived kinship and descent. Even if lineage details are unknown, clan members may be organized around a founding member or apical ancestor. The kinship-based bonds may be symbolical, whereby the clan shares a common ancestor that is a symbol of the clan's unity (Fujita, 2004).
24	“ <b>Your little friend is the reincarnation of the great warrior Leaping sword</b> , who used to rule Spurtongue Clan of ninja frogs a few							✓	Buddhism believes in reincarnation. Buddhism and Taoism believe of the law of cause and effect. Doing good deeds will result in good effects, doing bad deeds will result in bad effects. Your actions in

No	Narration/Dialogue	Features							Interpretation
		S	A	L	Ac	H	T	R	
	hundred years ago.” (P. 88)								this life thus impact where you are “reincarnated” into the next. In this dialogue, one of the traits of Buddhism are used as the reason of why the ninjas are after Suki. The meaning of the dialogue is that Suki has an unfinished business to be done from her past life.
25	“They’re about fifteen minutes down the road. Follow the path; turn left at <b>the mailbox with the golden chrysanthemum on it.</b> ” (P. 98)	✓							Chrysanthemum is a seal that used by imperial family. The samurai are using the seal, which indicating that the samurai are working for the king, and nobility.
26	Danny’s great-granfather sighed. <b>“First of all, kung fu is Chinese, not Japanese. I realize that those movies you watch are not terribly clear on the difference...”</b> (P. 101)	✓							This dialogue shows that his great grandfather straightens out Danny’s assumptions to make it clear of the differences between Japanese and Chinese.
27	“Close your eyes,” Great-grandfather Dragonbreath said. “Breathe deeply. <b>Center your chi.</b> ” (P. 101)							✓	The dialogue is referring to concepts analogous of chi. The <i>Chi</i> taken to be the life-process or flow of energy that sustains living beings are found in Buddhism (Fujibayashi, 1996) Since Buddhism is one of the main religion in Japan, the narration is considered showing the traits of Japanese religion features.
28	They followed the path up to a <b>small ornamental bridge</b> , with nothing much going under it. (P. 112)				✓				The narration indicating the story is including Japanese architectural bridge which popular with the name Zen garden. The ornamental bridge is one of the important components of Japanese Zen garden.

No	Narration/Dialogue	Features							Interpretation
		S	A	L	Ac	H	T	R	
29	“It’s a crane!” said Suki. (P. 114)	✓							In Japan, the crane is a national treasure. It is the symbol of longevity and good luck because it was thought to have a life span of a thousand years. The phrase shows that the crane is present as the original Japanese animal.
30	Then—and Danny could scarcely believe it—the crane <i> bowed to Suki like an actor in a movie.</i> (P. 124)	✓							The narration describes the crane as a Japanese animal by bowing to Suki. As the crane is considered as an animal on the lizard world, the act of bowing shows that the crane is accustomed to the culture and imitate Japanese habits.
31	<b>Suki bowed back</b> (P. 124)	✓							The narration shows another trait of Suki being a Japanese girl by answering a bow.
32	<b>A bola was a long leather strap with two heavy spiked weights on the ends. Both weights had the spiral sigil of the Spurtongue clan.</b> (P. 126)	✓							This indicates that the ninjas are doing bad thing by hurting the crane, because cranes are considered sacred by the Japanese.
33	<b>The gate was at least twenty feet tall and had big iron hinges</b> and giant door knockers like steel chrysanthemums (P. 127)				✓				Gates are considered symbols of family solidarity and clan unity. Virtually every residential gate will display the name of the family, either on a plaque or on a gate lamp. The gate is a standard feature of the modern Japanese single-family home. In times past however, homes of ordinary people and farmers did not feature gates, which were confined to those of the warrior class and above. Every temple, every nobleman's and every courtier's house had a gate,

No	Narration/Dialogue	Features							Interpretation
		S	A	L	Ac	H	T	R	
									and the degree of elaboration seen in the gate structure indicated the status of the owner. (Aoto, 2006)
34	The gate was at least twenty feet tall and had big iron hinges and <b>giant door knockers like steel chrysanthemums</b> (P. 127)	✓							<p>The Chrysanthemum, is a symbol that represents longevity and rejuvenation. When first introduced to Japan during the Nara period (710 – 793 AC), the Japanese Royal Family was fascinated with the Chrysanthemum. Eventually, during the passing of the years, the Chrysanthemum become the Imperial Family Emblem (Kusuyama, 2010).</p> <p>The narration describes the samurai’s front gate which relating the samurai as the high-class warrior and serve the nobility. The presence of chrysanthemum marks the place as a highly respectable place.</p>
35	The gate of the Geckos of the Golden Chrysanthemum had no metal spikes, no piles of bones, and in fact, <b>there were several cherry trees planted around the compound, blossoming despite the season.</b> (P. 132)	✓							<p>Widely celebrated in Japanese literature, poetry, and art, sakura carry layered meanings. For example, because they bloom briefly, the blossoms are often seen as a metaphor for the ephemeral beauty of living. (Aoto, 2006)</p> <p>The definition on the narration shows the sakura as the symbol of national Japanese flower.</p>



No	Narration/Dialogue	Features							Interpretation
		S	A	L	Ac	H	T	R	
36	<b>“Lord Takeshi,” said the gatekeeper, putting a fist over his heart</b> (P. 134)	✓							<p>The gesture said in the narration, known as "offering hearts" is meant to demonstrate that the soldiers are willing to give their bodies and lives to protect humanity and to ensure its survival. This is an apt gesture as the casualty rate among these soldiers is extreme due to the overwhelming power of their enemies.</p> <p>The dialogue supports the gesture, by addressing Takeshi with Lord, showing that he is the head of the Samurai clan.</p>
37	<b>“A net trap! That is so classic! It’s just like the one in <i>Shao-lin Renegades!</i> This is awesome!”</b> (P. 148)	✓							<p>The dialogue provides instruction on how ninja acts. Although the net trap is not the only weapon that the ninja used, but the capturing instead of asking nicely is symbolizing the function of ninja as the master of espionage and sabotage (Adams, 1970)</p>
38	<b>“The oyabun will be pleased to see you”</b> (P. 150)	✓							<p>According to the <a href="http://UrbanDictionary.com">UrbanDictionary.com</a>, <i>Oyabun</i> is the head of a Yakuza family, basically a Japanese counterpart to a don (head of Italian/Sicilian mafia), the oyabun is the father figure (2011).</p> <p>The ninja address his leader with <i>Oyabun</i>, based on the definition; the addressing implicates the symbol of ninja’s characteristics.</p>
39	<b>There were probably weapons and pointy things and ninjas doing fabulous secret ninja stuff all</b>	✓							<p>The narration depicts the impression of Ninja’s lair. Danny’s assumption given the impression that the ninja’s headquarters is a typical scary place.</p>

No	Narration/Dialogue	Features							Interpretation
		S	A	L	Ac	H	T	R	
	<b>around them</b> , and all Danny could see was the inside of a piece of cloth. (P. 154)								
40	“we can see about assigning you your quarters and <b>fitting you for something in black tabi</b> —“ (P. 162)	✓							Tabi are traditional Japanese socks. Ankle-high and with a separation between the big toe and other toes, they are worn by both men and women. Tabi are also essential with traditional clothing—kimono and also worn by samurai in the feudal era. The narration portrays the traditional Japanese clothing.
41	<b>What I want to know is how the ninjas got a live volcano!</b> ” said Wendell (P. 164)						✓		The mountainous topography is one of the reasons why the population of Shimane prefecture is rice farmers. It is following the other fact of why the ninja is carrying sais, according to the previous statement of Kanenori S. Matsuo, In Japan it is commonly believed that the sai had a dual purpose, one as a weapon and the other as an implement for the planting of rice. (Matsuo, 2005)
42	<b>The volcano in question was a perfectly respectable smoking volcano, the sort where primitive islanders throw human sacrifices in order to appease the gods in certain type of movie.</b> (P. 164)					✓			The narration leads to a historical feature of Japanese human sacrifice. The Japanese ritual of throwing human sacrifices to a volcano as the presents for monsters of hell was popular in Japan around 1300BC (Wisner, 2012).
43	<b>“It came with the fortress, actually. Japan is really very</b>						✓		The dialogue showed that it is common to find an active volcano in Japan. The Japanese islands are

No	Narration/Dialogue	Features							Interpretation
		S	A	L	Ac	H	T	R	
	<b>seismically active, and</b> since we bought the whole place from a mad scientist who was looking to retire, <b>it came with its own volcano.”</b> (P. 167)								the upper portions of vast mountains belonging to what is sometimes called the Circum-Pacific Ring of Fire, which stretches from Southeast Asia to the Aleutian Islands and covers over 75% of the land's surface (Wang, 2010)
44	The ninjas had decided that <b>Suki should be dressed more appropriately for her station, and had given her a black kimono and an elaborate headdress</b> (P. 170)	✓							The narration portrays the importance of wearing kimono and an elaborate headdress accessory because Suki will be occupying an important position. Black kimono is reserved for formal occasions with the wearer's family crest on them. The headdress was considered to have mystical powers which could ward off evil spirits, so people would wear them in their hair. However, there is currently a revival among young Japanese women who wish to add an elegant touch to their business suit (Mcgue, 2012)
45	The oyabun sighed, <b>“Then you would no longer be our leader, and we would recapture you immediately. You would all wind up back in the volcano, everyone would be put to a great deal of trouble and annoyance, and I would be very put out.”</b> (P. 171)	✓							The dialogue shows the description and the nature of a criminal; devious, cruel, wicked and so on. The result of which is the stereotypical ninja as the low-class fighter that seek only victory and benefits.
46	The oyabun rolled his eyes and							✓	The dialogue shows that the ninja is address Suki as

No	Narration/Dialogue	Features							Interpretation
		S	A	L	Ac	H	T	R	
	waved a hand, and <b>one of the ninja frogs said, “Excuse me, scion of Leaping Sword,”</b> and pulled her hands behind her (P. 174)								the Scion of Leaping Sword with an honorific title because they believe in their religion that Suki is the reincarnation of their previous leader.
47	Danny felt Wendell slip, felt his own grip fail—and then, before he could even panic, <b>he was rising up on—a cloud? It was the giant crane.</b>					✓			The circumstance of the narration is based on the history of Japanese folklore, <i>Tsuru no Ongaeshi</i> which means “Crane’s Return of a Favour” it is a story about a crane who returns a favour to a man who helped it (Yanagita 1875-1962)
48	It turned its head from side to side, peering down at them, and then <b>it</b> fanned its tail a little and <b>bowed</b> (P. 190)	✓							The narration depicts the crane as the original Japanese creature that accustomed to bow and reciprocate the bow.
49	<b>Danny and Wendell bowed back</b> (P. 190)	✓							The narration shows that the two American boys greet and act based on Japanese cultural ethics.
50	<b>“Thank you, Crane-san.</b> You saved our lives.” (P. 191)			✓					Addressing or referring to people is one of fundamental part of the sociolinguistics of Japanese, and proper use is essential to proficient and appropriate speech (Nakazato, 1997). According to McCarthy, San can also be attached to the names of animals or even inanimate objects. For example, a pet rabbit might be called usagi-san, and fish used for cooking can be referred to as sakana-san. Both uses would be considered childish (akin to "Mr. Rabbit" in English) and would be avoided in formal speech (2007).

No	Narration/Dialogue	Features							Interpretation
		S	A	L	Ac	H	T	R	
									The dialogue shows that Suki is referring the crane by an honorific title <i>san</i> showing the respect for the hero that saved her lives, and as an attachment to the animal.
<b>Total</b>		<b>32</b>	<b>1</b>	<b>2</b>	<b>4</b>	<b>5</b>	<b>3</b>	<b>3</b>	

**CULTURAL INTEGRATION TABLE OF NON VERBAL LANGUAGE IN DRAGONBREATH: *ATTACK OF NINJA FROGS***

**1. Symbol Feature**

No	Peirce Semiotic Features			Symbol Feature
	Representament	Object	Interpretant	
1	<p>Illustration:</p> <p>A dragon with a red and white circle headband surrounded by four ninja frogs who wears all black overall and one of them is holding a sai. (Cover)</p>	<p>Symbol:</p> <p>A dragon wearing a headband</p>	<p>The American dragon wearing a flag-like headband is referring to the custom of Japanese people that wear headbands.</p>	<p>The headband referring to the symbol of effort, perseverance and courage in the Japanese culture</p>
2	<p>Illustration:</p> <p>A dragon with a red and white circle headband surrounded by four ninja frogs who wears all black overall and one of them is holding a sais (cover)</p>	<p>Icon:</p> <p>A dragon versus four ninja frogs who wears all black overall and one of them is holding a sais.</p>	<p>The dragon surrounded by four enemies, but from the look of his face, it looks like he is confident enough to fight the four ninja frogs referring that the dragon is the good guy.</p> <p>The act of surrounding enemy instead of a one vs. one match, indicating that the ninjas are sneaky.</p>	<p>The image shows the symbol traits of ninja's clothing, weapon, and devious behaviour refers to the definition of the ninja as hired thugs.</p>
3	<p>Background:</p>	<p>Index:</p>	<p>The background is showing that the</p>	<p>The Bamboo tree is known</p>

	Bamboo trees (Cover)	Bamboo trees	act is happening on a bamboo forest. It is indicating that the dragon would not be able to find help.	growing widely at Asia. The background indicates that the act is happening somewhere in Asia.
4	<p>Illustration:</p> <p>A dragon standing on the edge of a cliff to his followers, wearing a samurai suit and holding a banner</p> <p>Towards his followers on the bottom of the cliff. (P. 2)</p>	<p>Icon:</p> <p>A dragon standing on the edge of a cliff to his followers, wearing a samurai suit and holding a banner</p>	<p>The dragon was rated as the leader of the samurai. He is a great leader judging from the number of follower he has, and his clothes and flag he holds showed that the samurai was going towards the battlefield.</p>	<p>The dragon as the leader of the samurai is holding a flag, or poles. According to Stone (2011), the poles were attached to the backs of the chest armour by special fittings.</p> <p>The poles worn by common soldiers, known and the elite samurai, and in special holders on the horses of some cavalry soldiers. The banners, resembling small flags and bearing clan symbols in some circumstances such as war. (Stone, 2011)</p>
5	<p>Illustration:</p> <p>Danny and Wendell meeting Suki the salamander a transfer student</p>	<p>Icon:</p> <p>Suki the Salamander a transfer student from</p>	<p>The character Suki is the famous Japanese giant salamander. Suki deemed to be a giant salamander because it is unique and can only be</p>	<p>The image of Japanese Salamander as the transfer student from Japan is referring the salamander as the symbol of Japanese</p>

	from Japan in a bus station (P. 16)	Japan	found in Japan.	animal.
6	Illustration: Suki being held by two ninja frogs (P. 50)	Symbol: Two ninja frogs trying to capture Suki	The image shows two ninja frogs trying to capture Suki. The reason is unknown, but the resemblance is that Suki and the attackers are coming from Japan.	The ninja frogs symbolized as the villain, which matched the features of a ninja, low-class mercenary who are willing to work for anyone who paid them (Bunch, 2004)
7	Illustration: A ninja on the corner of the roof looking down (P. 53)	Symbol: A ninja on the roof	The ninja is following Danny and friends. The image shows that the ninja is able to follow them to Danny's house without being noticed.	The interpretation of the image indicates the symbol of ninja as the master of espionage.  The functions of the ninja included espionage, sabotage, infiltration, and assassination, and open combat in certain situations (Bunch, 2004)
8	Illustration: Danny holding a 4 sides mini blade in an exciting gesture (P. 58)	Icon: A four side mini blade	The four side mini blade is called shuriken. In Japan, shuriken is known as one of the weapon that used by ninja. This indicates that Danny and friends are going to face ninja.	The shuriken that Danny holds is considered as the symbol of ninja.



9	<p>Illustration:</p> <p>Danny looking above his window and find a ninja on top of his roof looking back at him (P. 66)</p>	<p>Index:</p> <p>Danny realized that the ninja is following them.</p>	<p>The image interpret that the ninja is an expert in espionage. The fact that he was not aware that he was being followed until he finally realized and the ninja did not do anything, it is concluded that the ninja is gathering information.</p>	<p>Espionage was the chief role of the ninja. With the aid of disguises, the ninja gathered information on enemy terrain and building specifications, as well as obtaining passwords and comunicués (Reed, 1880)</p> <p>The interpretation of the image shows the symbol of how ninja works. By waiting patiently on the roof, the ninja is gathering information about Danny and friends' plan.</p>
10	<p>Illustration:</p> <p>Danny, Wendell and Suki in a bus stop surrounded by a bamboo forest and snow (P. 71)</p>	<p>Symbol:</p> <p>In a bus stop surrounded by a bamboo forest</p>	<p>The bus stop surrounded by a bamboo forest indicating the arrival of the three kids to Japan. The place is unknown, but the bamboo forest indicating that the place is different from the place before.</p>	<p>The Bamboo tree is growing widely at Asia. The image indicates that Danny and friends have arrived on Japan because the background showing the bamboo trees around them.</p>
11	<p>Illustration:</p> <p>A ninja frog on a bamboo tree (P.</p>	<p>Index:</p> <p>A ninja frog on a</p>	<p>The image is showing the relevance of a ninja and bamboo tree that the ninja is being comfortable and looks confident to climb the bamboo tree.</p>	<p>The image is symbolizing that ninja is coming from Japan, because it can climb</p>

	72)	bamboo tree	This shows that the ninja is familiar with, and may have come from somewhere with bamboo forest.	up the slippery bamboo rod.
12	Illustration: Danny's great-great grandfather, an Asian dragon, wearing a kimono and a glasses (P. 77)	Symbol: Danny's great-great grandfather is wearing a kimono	Danny's great-great grandfather is showing that he is Japanese by wearing kimono on daily basis.	The image is symbolizing that Danny's great-great grandpa is wearing the symbolical Japanese clothing, Kimono.  Kimono is a loose, wide-sleeved robe, fastened at the waist with a wide sash, characteristic of Japanese costume (Webster, 2010).
13	Illustration: Suki bows to Danny's great-great grandfather (P. 79)	Symbol: Suki bows to Danny's great-great grandfather	The image is showing the act of bowing. This indicates that Suki is truly a Japanese girl because she knows how to greet elderly Japanese. The image shows that Suki bows deeply, indicating that she holds a deep respect to Danny's grandfather	The image is showing the act of bowing which is the symbol of how Japanese people greet each other.  Bowling in Japan shows respect for the person or thing you're bowling to. Societal ranking in Japanese is really important. Bowling

				can be used for introductions, appreciation, apologies, and greetings. The deeper and longer the bow, the stronger the respect and emotion (Goldstein-Gidoni, 1999)
14	<p>Body copy:</p> <p>“hsssst! Keep your voice down! That’s not something you go shouting on every street corner!”</p> <p>“Ninjas, you say? Well, you’d better come inside...” (P. 83)</p>	<p>Symbol:</p> <p>Ninjas, you say? Well, you’d better come inside...”</p>	<p>The old dragon understands that this is a serious matter if it is involving ninja. That means he understands how ninja works, and how expert ninja in getting information.</p> <p>This shows that he could tell that if the kids have a ninja problem, then the ninjas are not far from where they are.</p>	<p>This indicating that the ninja is known as an expert of espionage. The line is acting as a symbol of Ninja’s traits.</p>
15	<p>Illustration:</p> <p>A Japanese tea set. Three black cups and a teapot on a tray. (P. 89)</p>	<p>Icon:</p> <p>A Japanese tea set</p>	<p>The image referring to the tea ceremony that the Japanese usually have. It is representing the Japanese tea set because it matched the indicator of a Japanese tea set; cup with no handle on the cup. This means that the old dragon serves tea to his guest.</p>	<p>The interpretation of the image showing the custom of how Japanese people serve their guests. The tea set is referring to how much Japanese accustomed to drink tea, much more to the fact that Japan has their own tea ceremony. This shows as the symbol of Japanese</p>

				culture.
16	<p>Illustration:</p> <p>The old dragon standing with a tea cup on his hand and talking to Suki who also have a cup of tea on her hand (P. 90)</p>	<p>Icon:</p> <p>The old dragon and Suki is drinking tea</p>	<p>The image is referring to the fact that Suki and Danny's great-great grandfather is true Japanese people by making them the only one who drinks the tea.</p>	<p>The image is acting as the symbol of Japanese people who likes to drink tea and accustomed to it very dearly.</p>
17	<p>Illustration:</p> <p>A mailbox with chrysanthemum flower sign (P. 108-109)</p>	<p>Symbol:</p> <p>A mailbox with chrysanthemum flower sign</p>	<p>The chrysanthemum flower on the mailbox indicates the status of the place. Referring to the chrysanthemum seal that usually worn by the imperial family. The sign of the flower symbolizing that the samurai is working for the imperial family, and having a high status.</p>	<p>The image indicates the symbol of Japanese culture which shown as the chrysanthemum flower sign on the samurai's mailbox</p>
18	<p>Illustration:</p> <p>A crane standing gracefully (P. 123)</p>	<p>Symbol:</p> <p>A crane</p>	<p>The image is indicating as the symbol of Japanese animal. In this story, Danny and friends are helping the injured crane, and the image is showing the graceful crane standing. In Japan, the crane or tsuru, is a national treasure. It is the symbol of longevity and good luck because it was thought to have a life span of a thousand years. As the crane is considered as a sacred animal, the</p>	<p>The interpretation of the crane shows as the symbol of Japanese animal, and considered as a sacred animal.</p>

			three kids will have a good fortune for helping it.	
19	<p>Illustration: Suki and the crane bowing to each other (P. 124)</p>	<p>Symbol: Suki and the crane bowing</p>	<p>The act bowing that is done by the crane which considered as a wild animal, showing the crane as Japanese animal by bowing to Suki. As the crane is considered as an animal on the lizard world, the act of bowing shows that the crane is accustomed to the culture and imitate Japanese habits. The image also shows the feature of Suki being a Japanese girl by answering a bow which indicating that she respect the crane because of its act and the history of crane in Japanese culture.</p>	<p>The image refers to the symbol of how Japanese people greet, and show gratitude.</p>
20	<p>Illustration: A gate with chrysanthemum doorknobs (P. 128)</p>	<p>Symbol: A gate with chrysanthemum seal doorknobs</p>	<p>The chrysanthemum flowers on the doorknobs are indicating the status of the place. Referring to the chrysanthemum seal that usually worn by the imperial family. The sign of the flower symbolizing that the samurai is working for the imperial family, and having a high status.</p>	<p>The image referring to the official seal of Japanese imperial family. The other person or group who wear this kind of emblem is the people who work for the imperial family or the government.</p>
21	<p>Illustration: A friendly gecko samurai wearing a</p>	<p>Symbol: A friendly gecko</p>	<p>The samurai gecko that is friendly to the kids showing the traits of a good guy. Considering that he is a samurai</p>	<p>The image is symbolizing the friendly gecko samurai's</p>

	full armor talking to the kids (P. 130)	wearing samurai armor.	who is known as the noble warrior.	traits as the good warrior.
22	Illustration: Cherry blossom tree branch (P. 132)	Icon: Cherry blossom tree	The cherry blossom tree is indicates the nationality of the samurai. During World War II, the cherry blossom was used to motivate the Japanese people, to stoke nationalism and militarism among the populace.	The symbol feature is the cherry blossom tree that grows widely in Japan.
23	Illustration: The three lizard kids walking on a bamboo forest without knowing that they're being followed by a ninja frog (P. 144-145)	Symbol: The three lizard kids not knowing that they're being followed by ninja frogs.	The ninja is an expert in espionage. The fact that they are not aware that they were being followed.	The interpretation of the image shows the symbol of how ninja works. By waiting patiently on the outside of the samurai's headquarters.
24	Illustration: Danny imagining the ninja fortress of Spurtongue clan. His imagination is that the fortress is full of skeletons, weapons, and pointy stuff (P. 154)	Symbol: Danny imagining the ninja fortress of Spurtongue clan. His imagination is that the fortress is full of skeletons, weapons, and pointy stuff	The imagination of the little American boy is showing the stereotype of ninja; bad, tricky, villain, etc. Danny's imagination of ninja fortress that full of pointy stuff indicates the lair of a villain. This shows that the ninja is the bad guy, along with the typical ninja traits.	Danny's assumption towards ninja's headquarters matched the traits of ninja that is known as the villain
25	Illustration: Suki wearing a black kimono and	Icon: Suki wearing a black	The image shows that Suki is wearing Japanese traditional clothes, Kimono.	The Kimono and an elaborate headdress

	<p>an elaborate headdress (P. 170)</p>	<p>kimono and an elaborate headdress.</p>	<p>Black kimono with the wearer's family crest on them is reserved for formal occasions</p> <p>The image also shows an elaborate headdress accessory. The headdress considered adding an elegant touch to the young woman's business suit (McGue, 2012)</p>	<p>indicating the traditional Japanese woman outfit.</p>
26	<p>Illustration:</p> <p>An army of samurai geckos fighting the ninja frogs.</p> <p>The geckos are using katana</p> <p>The frogs are using sais</p> <p>Two of the ninja frogs are hiding behind bamboo trees (P. 186-187)</p>	<p>Index:</p> <p>An army of samurai geckos fighting the ninja frogs. Two of the ninja frogs are hiding behind bamboo trees</p>	<p>The army of samurai geckos representing the good and nobility since the samurai is considered as a noble warrior, and the ninja frogs are representing the bad or evil referring to the definition of ninja, and the fact that two ninjas are being scared and hiding behind bamboo trees.</p>	<p>The image matched the definition of samurai and ninja.</p>
27	<p>Illustration:</p> <p>Danny, Wendell and Suki sitting on a table.</p> <p>Suki is holding a scroll (P. 198)</p>	<p>Icon:</p> <p>Suki is holding a scroll</p>	<p>Japanese usually using scroll as a letter or calligraphy painting. The letters written on a flexible backing, so that it can be rolled for storage.</p> <p>The image is indicating the Samurai is still holding the traditional traits of Japanese culture by using scroll to</p>	<p>The scroll is showing the symbol of traditional Japanese mailing system.</p>

			send information.	
28	<p>Illustration:</p> <p>A chrysanthemum seal on the scroll from lord Takeshi (P. 200)</p>	<p>Icon:</p> <p>Chrysanthemum seal on the scroll.</p>	<p>The chrysanthemum seal on the letter is the indicator of the status of the sender. As the marker of the clan, the sign of the flower symbolizing that the samurai is working for the imperial family, and having a high status.</p>	<p>The chrysanthemum seal on the scroll acts as the symbol of Japanese imperial family.</p>

## 2. Flag

No	Object	Representament	Object	Interpretant	Flag Feature
1	Illustration (cover)	A dragon with a red and white circle headband surrounded by four ninja frogs who wears all black overall and one of them is holding a sai.	A dragon with a red and white circle headband.	The American dragon wearing a flag-like headband is referring to the instructions on the story's going to happen. This can be concluded that this story will contain a mixture of Japanese and American cultures.	The headband referring to the symbol of Japanese flag and Japanese people who used to wear a headband when doing something serious.
2	Illustration (P.27)	Danny doing a crane like kung-fu moves wearing a Japanese flag headband (P. 27)	A dragon with a Japanese headband mimicking a crane.	The American dragon wearing a Japanese flag-like headband and is referring to the Japanese flag, and the tradition of wearing	The American dragon wearing a Japanese flag headband symbolizes the national flag of Japan.



### 3. Art

No	Representament	Object	Interpretant	Art Feature
1	Illustration: Danny the dragon watching television, a ninja with a sword fighting a lizard (P. 13)	Icon: The dragon is watching a ninja with a sword, fighting another lizard on television	Considering the ninja is originated from Japan. The image is indicating the Japanese television show is going world-wide.	The Japanese tv show is considered as the art that came from Japan.

#### 4. Architecture

No	Representament	Object	Interpretant	Architecture Feature
1	<p>Illustration: A house with an ancient guard dog statue on the front. (P. 76)</p>	<p>Icon: Ancient guard dog statue</p>	<p>The ancient guard dog is known the guardians of the entrance or the inner shrine of many Japanese Shinto shrines.</p> <p>These statues meant to ward off evil spirits, modern komainu statues are almost identical, but one has the mouth open, the other closed. Since the image only shows one guard dog with the mouth open, the writer implying that the statue is meant for an ornament instead of to follow the reiligious background of the statue</p>	<p>The image shows the ancient guard dog statue is the symbol of Japanese Shinto shrine architecture.</p>
2	<p>Illustration: Danny, Suki and Wendell passing through an ornamental bridge over a dry river (P. 112)</p>	<p>Icon: Ornamental bridge</p>	<p>The ornamental bridge is shown as the icon of Japanese garden architecture.</p> <p>This shows the location of the place that they are going through. They have passing through an ornamental bridge, which means that they are in the garden of the samurai headquarters.</p>	<p>The image of ornamental bridge is indicating the symbol of Japanese architecture.</p>

3	<p>Illustration: An oriental gate with chrysanthemum doorknobs (P. 128)</p>	<p>Symbol: An oriental gate</p>	<p>The gate's structure described as huge and solid, with big doorknobs and <i>torii</i> gate that can be found on a Japanese shrine entryway. The image symbolized the grandeur and importance of the place. Remembering that common Japanese people don't use gates on their house.</p>	<p>The image represents the Japanese nobleman's gate architecture.</p>
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## 5. History

No	Representament	Object	Interpretant	History Feature
1	<p>Illustration:            Danny's great-great grandfather which in fact is an Asian dragon wearing a kimono and a glasses (P. 77)</p>	<p>Icon:            Danny's great-great grandfather is an Asian dragon</p>	<p>Danny's great-grandfather is an icon of one of the mystical Japanese creature.</p>	<p>By the image's definition, Danny's great-great grandfather is an ancient Asian dragon. The long snaky body, cracked yellow claws, and catfish whiskers referring to the parts of Japanese dragon. The Japanese dragons as with most Asian dragons are slender and long like a snake and are a composite of nine different animals with chin whiskers (Heinrich, 1997). The illustration shows that Danny's great-grandfather is one of the mythological creatures that mentioned in the Japanese history.</p>

## 6. Religion

No	Representament	Object	Interpretant	Religion Feature
1	Body copy: “Do you ever get the feeling you may have died a horrible death involving bamboo slivers?” (P. 90)	Symbol: Do you ever get the feeling you may have died a horrible death involving bamboo slivers	The idea of reincarnation is regarded as a traditional idea rooted in Buddhism. So the believers in it feel themselves to be along the traditional view of life and death (Horie, 2009: 44)	The line is referring to the reincarnation, the beliefs rooted in Buddhism, the one of Japanese citizen’s religion.
2	Body copy: “Your chi. Your energy. Your innermost being. That bit right here.” (P. 101)	Index: Your chi. Your energy. Your innermost being.	Chi is an active principle forming part of any living thing. It is known and trained in Asian martial arts. In the martial arts, religion has an equally important role	The line is showing one of the Japanese beliefs of the principle forming part (energy) of any living thing. This beliefs are constructed by Buddhism and Taoism.

## 7. Pledge

No	Representament	Object	Interpretant	Pledge Feature
1	<p>Body copy: Dear Suki, The ninjas of spurtongue clan will not be in any position to trouble you for a very long time. We thank you for our victory. Should you ever have need of our assistance, the geckos of the Golden Chrysanthemum are at your service.</p> <p style="text-align: right;">Lord Takeshi (P. 200)</p>	<p>Symbol: Should you ever have need of our assistance, the geckos of the Golden Chrysanthemum are at your service.</p> <p>Lord Takeshi</p>	<p>The lines represent the pledge or promise of the geckos of the Golden Crhysanthemum. The geckos promises Suki to help her if the ninja is coming back to bother her. In other words, she is being protected by the royal guard of Japanese imperial family.</p>	<p>The letter shows the pledge of the royal guard of Japanese imperial family.</p>

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