

ONOMATOPOEIA OF FIRE ELEMENT NINJUTSU IN THE NARUTO MANGA

Andika Surya Prakasa

Universitas Komputer Indonesia, Bandung, Indonesia

Mohammad Ali

Universitas Komputer Indonesia, Bandung, Indonesia

ABSTRACT

This study examines the forms of onomatopoeia fire-element ninjutsu in *Naruto* manga, specifically volumes 55-68. Onomatopoeia in Japanese language used to represent sounds and specific conditions in visual media such as manga. This research employs a qualitative descriptive method, which aims to describe or analyze research findings without drawing broader conclusions. The study classifies onomatopoeic forms based on Akimoto (2024) theory and meanings according to Ono (2016). The findings identify four primary forms of onomatopoeia fire-element ninjutsu: basic words (Gokon), sound compression (Sokuon), repetition forms, and sound extension (Chouon), with sound extension being most dominant form. Not all onomatopoeia directly symbolize fire; some merely depict the sound effects of the techniques. The variations in onomatopoeia influence readers' perception of intensity and power of attacks in manga. These findings contribute to linguistic studies and Japanese language learners. Further research is recommended to expand the scope of onomatopoeia usage across various manga.

Keywords: Manga, Linguistics

INTRODUCTION

Onomatopoeia is the naming of objects or actions by imitating sounds associated with those objects or actions (Nabilah & Djaya, 2019). Chaer (in Ibrahim 2024) says, symbol of onomatopoeic words (words derived from sound imitation) shows the situation or condition it represents.

Onomatopoeia is commonly used in daily life to describe non-verbal actions such as phenomena, movements, and the conditions of objects or situations. In the Japanese language, holds a vital role and is considered highly significant (Putri, Kusrini, & Sugihartono, 2020).

Research on onomatopoeia in comics has been extensively conducted by many people, including Ali (2020) and TESHOME, M. (2024). However, both researchers examine onomatopoeia in comics from the perspective of translation.

Furthermore, other research on onomatopoeia in comics focuses on giongo (imitating sounds) and gitaigo (describing conditions or situations), including studies by Ibrahim (2024) and Miki Takeuchi (2020). This research specifically examines sounds produced by human voices, natural sounds, and sounds from objects.

In the study by Rachmadhani (2024) on the forms of onomatopoeia in the manga *Fumetsu no Anata e*, using Ono's (2016), a total of 158 onomatopoeic data were identified. For example, the sound ズグ (ju) consists of only one syllable without any additions, such as repetition or suffixes. Therefore, this onomatopoeia is classified as a basic form.

Similarly, in the *Naruto* manga, each panel contains onomatopoeia, particularly in the techniques used to attack opponents and defend against enemy attacks. Each technique in the *Naruto* manga has its own classification and distinct onomatopoeia. The following are examples of onomatopoeia used in techniques within the *Naruto* manga.



Figure 1: Examples of Onomatopoeic Sounds

Figure 1 is a onomatopoeia ゴウ consists of two characters, ゴ and ウ. This onomatopoeia represents the sound of fire produced by the ninjutsu *Katon: Ryūen Hōka no Jutsu*. It illustrates the sound of fire that intensifies, appears instantly, and injures the designated target. This research differs from other studies in that it focuses on the onomatopoeia of the fire element found in the *Naruto* manga from volumes 55 to 68, thus this study will have different findings. The research method to be used for the purpose of this study is a qualitative descriptive method, which involves explaining the forms and meanings of Japanese onomatopoeia in the *Naruto* manga.

In this study, author found 11 fire-element ninjutsu onomatopoeia that have different forms and meanings. From these 11 fire-element ninjutsu data, author classified the data using the theories of Akimoto (2024) and Ono (2016). The results show that the 11 onomatopoeias classified using Akimoto's (2024) theory consist of four forms: *Gokon* (1), *Sokuon* (2), *Repetition Form* (3), and *Elongated Form/Chouon* (5). Additionally, the 11 onomatopoeias classified using Ono's (2016) theory have four meanings: ゴー (Go), ブー (Bou), フー (Fu), and ブー (Buo).

This research will be useful for both students and researchers, especially those who wish to study the forms and meanings of onomatopoeia.

LITERATURE REVIEW

Onomatope

Onomatopoeia is a linguistic concept that describes the use of words whose sound mimics the sound or noise of the object or situation being described (Dinata & Juniarta 2024). In the Japanese language, onomatopoeia is written using katakana (オノマトペ) and is not only used to represent sounds produced by living beings such as humans and animals, but also sounds from inanimate objects and natural phenomena. Additionally, it represents conditions, movements, and even a person's emotional state (Tamori in Ali, 2023).

In the journal by Rdj, Yulia, and Yan (2018), it is stated that the number of Japanese onomatopoeic words used in daily life ranges from 400 to 700 words. Onomatopoeia has several basic forms that help distinguish it from other words. It is used both in spoken and written language. In spoken form, onomatopoeia is commonly used in everyday conversations, while in written form, it frequently appears in magazines, newspapers, and comics. Manga that contain a significant amount of onomatopoeia are typically designed specifically for children (Wibawati, Andika, Graciano, & Khodijah, 2022). Kambara (in Muin, Rauf, & Hidayat 2016) says, onomatopoeia words represent states, movements, feelings, emotions, and their expression to make the words more life.

Maeda (in Hooper & Takahashi 2024) says, Japanese is a language rich with onomatopoeia. Japanese language's many categories of onomatopoeia, it can be concluded that such words are far more common and far more intricate in Japanese comics (Elveljung, 2020).

According to Rohan, Sasamoto, & O'Brien (2021) onomatopoeia in manga used to portray non-dialogue sounds, such as action, background noise, and related diegetic effects, presented in highly stylised fonts embedded in aesthetics, which are different to the typeface used in speech bubbles and narrative text. Also Ali (2020) says there are many onomatopoeia used independently to describe the voice, sound, condition, situation, or behavior inside the speech balloons and also many onomatopoeia used outside the speech balloons as a part of speech line.

Akimoto (in Rachmadhani, 2024) says onomatopoeia has specific forms, including basic words, nasalization of sounds (*hatsuon*), sound contraction (*sokuon*), sound elongation (*chouon*), the addition of the morpheme *-ri*, repetition forms, forms that undergo partial sound changes and the contrast between *seion* and *dakuon* sounds.

Forms of Onomatopoeia

According to Akimoto (in Saputra, Nasution, & Aibonotika, 2022), onomatopoeia, or *onshōchōgo* in Japanese, has several specific forms that represent the following conditions:

1. Basic Word (*Gokon*)

A basic word, or *Gokon*, in Japanese is a form of onomatopoeia that consists of one or two syllables. For example, (どき) (*doki*), which represents a pounding heartbeat, consists of two characters: ど (*do*) and き (*ki*).

2. Sound Contraction (*Sokuon*)

Sound contraction, or *Sokuon*, in Japanese is a form of onomatopoeia that includes a contracted sound represented by the small っ or っ at the end of a word. This form conveys a sudden or rapid occurrence. For example, (クルッ) (*kuru'*) represents the sudden motion of turning one's head backward.

3. Nasalization of Sounds (*Hatsuon*)

Nasalization of sounds, or *Hatsuon*, in Japanese is a form of onomatopoeia that includes the character ん at the end of a word. This form signifies a sound that is light, strong, and resonant. For example, (パァン) (*paan*) represents the sound of a slap.

4. Sound Elongation (*Chouon*)

Sound elongation, or *Chouon* (long vowel), is a form of onomatopoeia that describes a prolonged state or action. *Chouon* functions to extend a word by lengthening a vowel sound in the middle or at the end of a word. For example, (パァン) (*paan*) represents the sound of a slap.

5. Addition of the Morpheme (-ri) or (り)

The addition of the *-ri* (り) form appears at the end of an onomatopoeic word. It describes a state of movement that is slow, soft, or smooth. For example, (コロ → コロリ) (*koro* → *korori*).

6. Repetition of Morphemes

The repetition of morphemes, known in Japanese as *hanpukukei*, represents sounds that occur repeatedly and continuously. For example, (ツーツー) (*tsuutsuu*) signifies the sound of a disconnected telephone line.

7. Partial Sound Modification

This form of onomatopoeia undergoes partial sound changes, describing something irregular or inconsistent. For example, (キンコンカン) (*kiin koon kaan*) represents the sound of a school bell.

8. Contrast Between *Seion* and *Dakuon*

Seion represents light or soft sounds, while *Dakuon* denotes heavier or rougher sounds. For example, (サラサラ → ザラザラ) (*sarasara* → *zarazara*).

Meaning of onomatopoeia

Ono (in Ibrahim, 2024) explains that the classification of meanings is divided into:

1. 自然 (*Shizen*)

Shizen refers to onomatopoeic meanings related to sound imitations and conditions of natural phenomena such as weather, temperature, liquids, fire, and soil. Examples include ザーザー (*zaazaa*), スースー (*suusuu*), and others.

2. 人間 (*Ningen*)

Ningen refers to onomatopoeic meanings related to humans, including conditions, sounds, and behaviors. Examples include じろじろ (*jirojiro*), ぺらぺら (*perapera*), and おぎゃあおぎゃあ (*ogyaaogyaa*).

3. 事物 (*Jibutsu*)

Jibutsu refers to onomatopoeia related to the movement or transformation of objects, their conditions or shapes, and the sounds they produce. Examples include どんどん (*dondon*), キイ (*kii*), and ガチャガチャ (*gachagacha*).

METHODOLOGY

The research method used in this study is a qualitative descriptive method. According to Sugiyono (as cited in Wibawati, Andika, Graciano, & Khodijah, 2022), the descriptive method is used to describe or analyze research findings but is not intended to draw broader conclusions. The steps taken by the author in data collection include reading and analyzing volumes 55–68 of the *Naruto* manga, which depict fire-element ninjutsu, and compiling the collected sample data into Microsoft Excel by creating an onomatopoeia tabulation.

The steps taken by the author are as follows: classifying the onomatopoeic data found in the *Naruto* manga, categorizing the collected data based on the meanings proposed by Ono (2016), comparing them with the theory presented by Akimoto (2002), summarizing the data analysis results, and describing the forms and meanings of the onomatopoeia in detail.

The object of this study is the *Naruto* manga series by Masashi Kishimoto, specifically volumes 55–68. This research focuses on fire-element sounds present in the manga. The story follows a young boy named Uzumaki Naruto, a shinobi with the dream of becoming a Hokage.

RESULT AND DISCUSSION

In volumes 55–68 of the *Naruto* manga, four distinct form onomatopoeia were found to represent fire-element ninjutsu, as follows:

Table 1. Fire Element form Onomatopoeia in *Naruto* Manga According to Akimoto (2024)

No	Forms of Onomatopoeia	Total
1	Gokon	1
2	Sokuon	2
3	Repetitive Form	3
4	Elongated Form (Chouon)	5

The results show that the most frequently appearing onomatopoeia form is the elongated form, with a total of four occurrences, while the least frequent is the Gokon form, with only one occurrence.

The following is a detailed explanation of the forms of fire-element ninjutsu onomatopoeia in the *Naruto* manga, volumes 55–68.



Figure 2. Gokon ゴ.

Figure 2 is a *Gokon* onomatopoeia with the sound ゴ (*go*), representing the ninjutsu *Katon: Gōkamekyaku*, which is used to attack the Allied Shinobi Forces. This onomatopoeia reflects the sound of a powerful fire technique that engulfs everything until it turns to ashes (Kishimoto, 2014). These findings align with Akimoto's (2024) theory, which states that *Gokon* is a form of onomatopoeia consisting of one or two syllables.



Figure 3: Sokuon ゴツ.

Figure 3 is a *Sokuon* onomatopoeia with the sound ゴツ (*got*), which represents the sound produced by the ninjutsu *Katon: Bakufū Ranbu*, a technique used to attack the Allied Shinobi Forces. This onomatopoeia reflects the sound of a fire-element ninjutsu that suddenly expands. These findings align with Akimoto's (2024) theory, which states that *Sokuon* is a form of onomatopoeia characterized by the compression of sound, marked by the small っ or っ at the end of the word.

Additional sound data related to the *Sokuon* form includes フツ (*fu*), an onomatopoeia derived from the *Katon: Hōsenka Tsumabeni* attack ninjutsu, which involves shuriken enveloped in flames

Breastfeeding clothes are clothes designed for breastfeeding mothers, so the size of the clothes must be adjusted and the material used must be elastic so that they are comfortable to wear. Every year, Breastfeeding clothes have varied designs so that consumers don't get bored with monotonous designs. So every year many breastfeeding companies look for ways to meet this need so that the number of breastfeeding clothes sold increases every year.



Figure 4. Repetitive Form ゴゴゴゴゴゴゴゴゴゴ

Based on Figure 5, the online breastfeeding clothes shop sales continue to increase along with companies selling breastfeeding clothes online which also increase. This shows that online marketing such as Instagram, Shopee and price cuts such as discounts are very effective in increasing sales and the influence of online advertising and product discounts has a positive impact on the sales volume of breastfeeding clothing products.

Figure 4 is a repetitive form of onomatopoeia with the sound ゴゴゴゴゴゴゴゴゴゴ (*gogogogogo*). This sound is produced by the ninjutsu *Katon: Bakufū Ranbu*. Although it originates from the same ninjutsu, it has a different sound. This onomatopoeia represents the continuous and expanding explosion of fire without interruption. These findings align with Akimoto's (2024) theory, which states that repetitive onomatopoeia, as shown in the image, describes a state or action that occurs repeatedly or continuously.

Additional data on repetitive form onomatopoeia includes ゴゴゴゴゴゴゴゴ (*gogogogogo*) is an onomatopoeia from the ninjutsu *Katon: Haijingakure no Jutsu*, a high-temperature fire technique that generates ash and hot dust, which is then used to obscure traces and disappear. ゴゴ (*gogo*) is an onomatopoeia from the ninjutsu *Katon: Gōkamekyaku*, a large-scale fire technique that generates a vast and powerful wall of flames.



Figure 5. Elongated Form ゴウ.

Figure 5 is a *Chouon* onomatopoeia or elongated form with the sound ゴウ (*gou*). This sound is produced by the ninjutsu *Katon: Gōkakyū no Jutsu*. The onomatopoeia represents the sound of a large fire that appears instantly and injures the designated target. These findings align with Akimoto's (2024) theory, which states that the elongated form (*Chouon*) in onomatopoeia, as shown in the example, describes a state that lasts for an extended period.

Based on the data above, it can be indicated that the difference between *go* in the *Gokon* form and *go* in the elongated form lies in the intensity influenced by the technique. In the *Gokon* form, ゴ (go) represents the strength of the fire through the rumbling sound of the technique. Meanwhile, in the elongated form, the rumbling sound lasts longer, suggesting that the technique's power is greater compared to the one represented by the *Gokon* onomatopoeia.

Additional data on the *Chouon* (elongated) form includes ブォ (*buo*) is an onomatopoeia from the ninjutsu *Katon: Gōkame Shisshitsu*, which, like *Katon: Gōkame Shisshitsu*, is a technique that engulfs enemies in flames, consuming everything, covering, and burning a vast area. ボウ (*bou*) is an onomatopoeia from the ninjutsu *Katon: Gōkakyū no Jutsu*, a basic fire-element technique with powerful destructive force, capable of causing extensive damage to the affected area. ゴウ (*gou*) is an onomatopoeia from the ninjutsu *Katon: Ryūen Hōka no Jutsu*, a fire-element technique in the form of a dragon that can attack from three directions: front, left, and right.

Then, in the *Naruto* manga, the four onomatopoeias mentioned above appear in four different meaning, as follows:

Table 2. Meaning According to Ono's (2016)

No	Onomatope	Meaning (Ono 2016)
1	ごーっ (Go)	A loud, loud, cracking sound, heavy and low.
2	ふっ (Fu)	The sound of pursing his mouth and breathing. A voice blowing and laughing.
3	ぶおーっ (Buo)	The engines of cars and machines growl. The sound of fire and wind shining loudly. And what's going on. "An orange flame erupted from the sandy intestines on the hillside with a dull sniff."
4	ぼーっ (Bou)	Sounds like a slow, cracking whistle. "Then the whistle started to burst from the dew of the rain," the fire rose violently.

Table 2 presents the meanings of onomatopoeia used to represent fire-element ninjutsu based on Ono (2016). The result is can be concluded that out of the Four onomatopoeic expressions analyzed, only two—*bou* and *buo*—are directly related to the fire element. The others do not specifically represent fire but instead describe the sounds produced by the ninjutsu or the wind generated by the technique. The following is an explanation of fire-element onomatopoeia according to Ono's (2016) theory:

1. Onomatopoeia such as ゴウ (*gou*), ブオ (*buo*), ゴ (*go*), and ゴツ (*go*) are classified in Ono's (2016) as follows:
 - 1) 一瞬大きくはげしく鳴りひびく、重く低い音。。” (A loud, loud, cracking sound, heavy and low..).
 - 2) 「折り折り風がゴーツと吹いて来て林の梢から雪がばたばたと墜ちる」(The breeze blows wildly and snow falls from the trees in the forest).
2. Onomatopoeia such as フツ (*fu*) is classified in Ono's (2016) into two meanings:
 - 1) 口をすぼめて息を吹く音。吹き出して笑ったりする声。 (The sound of pursing his mouth and breathing. A voice blowing and laughing).
 - 2) また、そのさま。前後の脈絡もなく、突然に行動したり、事態が変化したりするさま。 (And what's going on. "The way things suddenly change or change without any prior or previous context.").
3. The onomatopoeia ブオ (*buo*) is classified in Ono's (2016) with the following meaning:
 - 1) 車や機械のエンジンがうなる音。火や風などがはげしくふき出す音。 (The engines of cars and machines growl. The sound of fire and wind shining loudly).
 - 2) また、そのさま。「丘の斜面の砂れき腸から、ブォーツという鈍い音とともにオレンジ色の炎が噴き出していた」, (And what's going on. "An orange flame erupted from the sandy intestines on the hillside with a dull sniff.").

Lastly, the onomatopoeia ボウ (*bou*) is classified in Ono's (2016) with the following meaning:

- 1) 低くひびく汽笛などの音。 (Sounds like a slow, cracking whistle)
 - 2) 「すると、雨露むこうから、ボウツと汽笛がひびいてくる」, はげしく火の手が上がるさま。 (Then the whistle started to burst from the dew of the rain," the fire rose violently).
 - 3) 「あかり障子がぼうっと燃へ」, 急に明るくなったり、顔に赤みがさしたりするさま。 (The light shoji screen starts to burn drastically, and the sudden brightening of light and redness in my face).
 - 4) 「常には蒼いきまで白き顔色の、今ぼうっと桜色に匂ひて」, 意識が抜けたりとんだりしているさま。ものの形が不明瞭に見えるさま。 (It's always pale and white, but now it smells like a cherry blossom color," and his consciousness is falling apart. The shape of things appears to be unclear).
- 「自分の心も何もぼうっとして物思ひのない処へ行かれるであらう」(You will be left to go to a place where you have no thoughts, your mind or anything).

CONCLUSION AND RECOMMENDATION

From the result of the explanation and discussion above, it can be concluded that the most frequently occurring form of onomatopoeia is the elongated form (chouon), with 5 instances, followed by the repeated form with 3 instances, sokuon with 2 instances, and gokon with 1 instance. Furthermore, regarding the meanings of the onomatopoeia, out of the four used, only two are related to the element of fire: ぼーっ (Bou) and ぶおーっ (Buo). Meanwhile, ごーっ (Go) and ふっ (Fu) have no connection to the element of fire; they merely express sounds caused by the ninjutsu or the wind created by the technique. It is recommended for students and researchers to deepen their knowledge of onomatopoeia, as the author believes that onomatopoeia can still be studied further to yield new findings.

ACKNOWLEDGEMENT

The author would like to thank the Indonesian Computer University (Unikom) which has created an international journal, namely ICOBEST. The author also would like to thank the owner of the online shop Moubii.id who was willing to be a resource and share his data. The author also does not forget to thank the supervisor and second author of this international journal as well as the parents who have provided encouragement and support during the creation of this international journal.

REFERENCES

- A Akimoto, M., Oshio, K., & Maruyama, T. (2024). *Nihongo Kyouiku YokuWakaru Goi*. Book. Tokyo: ALC
- Ali, M. (2020). Japanese Translation of Indonesian Comic's Onomatopoeia. In *Proceeding of International Conference on Business, Economics, Social Sciences, and Humanities* (Vol. 3, pp. 657-561).
- Ali, M. (2023). CV-Type Onomatopoeia Phonological Structure in Shounen Manga. *Chi'e: Journal of Japanese Learning and Teaching*, 11(1), 31-41. <https://doi.org/10.15294/chie.v11i1.66057>
- Dinata, I. P. I., & Juniarta, I. W. (2024). AN ANALYSIS OF TYPES OF ONOMATOPOEIA IN "ONE-PIECE" MANGA. *Yavana Bhasha: Journal of English Language Education*, 7(2), 120-128.
- Elveljung, D. (2020). A Thud or a Bang?: A Study of the Translation of Onomatopoeia in Manga.
- Hasna Aushafina, N., & Hermansyah, D. (2019). Klasifikasi Onomatope dalam Digital Manga Barakamon Volume 1 Karya Satsuki Yoshino. *Jurnal Bahasa dan Budaya Jepang*, 2(1), 95-104. <https://doi.org/10.34010/icobest.v7i.548>
- Ibrahim, A. M., & Ali, M. (2024, June). ONOMATOPOEIA USAGE IN "AO NO HAKO" MANGA. In *Proceeding of International Conference on Business, Economics, Social Sciences, and Humanities* (Vol. 7, pp. 395-406).
- JIHEN CHAPTER 1-5 KARYA SHOU AIMOTO (Doctoral dissertation, KODEPT043131# SekolahTinggiBahasaAsingJIA).
- Masashi, K. (2014). *Naruto Hiden Jin no Sho*. Cetakan I. Tokyo: Shueisha
- Miki, T. (2020). A cognitive perspective on onomatopoetic picturebooks for the hearing-impaired. *国際文化コミュニケーション研究*, 3, 67-81.
- Muin, A., Rauf, M., & Hidayat, A. N. (2016). The Onomatopoeia in Robert Vendetti's Comic "The Flash". *Elite: English and Literature Journal*, 3(1), 74-88.
- Ono, M. (2016). *Giongo Gitaigo 4500 Nihongo Onomatope Jiten*. Cetakan IV. Tokyo: Shogakukan
- Putri, A., Kusrini, D., Sugihartono (2020). Emotional Onomatopoeia in Japanese Animation Series. [10.2991/assehr.k.201215.006](https://doi.org/10.2991/assehr.k.201215.006)

- Rachmadhani, R., & Ali, M. (2024). Bentuk Onomatope dalam Komik Fumetsu No Anata E Volume 1 Karya Yoshitoki Ooima. *Mahadaya: Jurnal Bahasa, Sastra, Dan Budaya*, 4(1), 133-142. [10.34010/MHD.V4i1.10850](https://doi.org/10.34010/MHD.V4i1.10850)
- Rdj, E. K., Yulia, N., & Yani, D. (2018). Analisis Jenis, Bentuk, Dan Makna Onomatope Bahasa Jepang Dalam Manga B Group No Shounen X Karya Haruki Sakurai. *Program Studi Pendidikan Bahasa Jepang*, 1, 33-35. <https://doi.org/10.24036/omg.v1i2.89>
- Rohan, O., Sasamoto, R., & O'Brien, S. (2021). Onomatopoeia: A relevance-based eye-tracking study of digital manga. *Journal of Pragmatics*, 186, 60-72.
- Saputra, I., Nasution, Y. A., & Aibonotika, A. (2022). ONOMATOPE BENTURAN PADA SHOUNEN MANGA JEPANG DALAM KOMIK KIMETSU NO YAIBA VOL 1-3. *Jurnal Pendidikan Bahasa Jepang Undiksha*, 8(2). <https://doi.org/10.23887/jpbj.v8i2.43601>
- Takahashi, T. H. M. Stability of Translation Across Sound Effect Type: Focusing on Onomatopoeia in Japanese Shonen Manga.
- TESHOME, M. (2024). Onomatopoeia in a Japanese-to-English Translation of All Out!!-a Case Study. *Nippon Bunri University bulletin*, 52(1), 17-26.
- Wibawati, N. P., Andika, A. N. P., Graciano, A., & Khodijah, M. (2022). Pemaknaan Onomatope dalam Manga "Yotsubato" Chapter 3 Karya Kiyohiko Azuma. *KIRYOKU*, 6(2), 127-133. <https://doi.org/10.14710/kiryoku.v6i2.127-133>

ABOUT THE AUTHORS

Andika Surya Prakasa, email: andika.63821005@mahasiswa.unikom.ac.id

Andika Surya Prakasa is a final-year undergraduate student majoring in Japanese Literature, currently pursuing his Bachelor's degree in Universitas Komputer Indonesia. He has a keen interest in Japanese linguistics and is particularly fascinated by the nuances of the Japanese language, which he explores through both academic study and personal curiosity.

Mohammad Ali earned a Master of Arts degree from Kanazawa University, Japan, with onomatopoeia in comics as his area of specialization..