

Emotional Onomatopoeia in Japanese Animation Series

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ABSTRACT

The objective of this research is to identify emotions in Japanese Onomatopoeia. The analysis materials taken are from the 1st season of *Haikyuu!!* animation series (Anime), a parental guide rated (13+) anime which has 10 hours of airtime on TV BS (MBS and TBS) from April 2014 to September 2014. The expressive characteristic which leads to the possibility of onomatopoeia appearance and the visualization of the emotion related to the onomatopoeia itself are the base why anime is taken as analysis material. The method used in this research is contextual qualitative approach where onomatopoeia is not only analyzed as words, but also its placement in a speech in a series of conversations. The results show that there are 103 emotional onomatopoeia with 24 kinds of onomatopoeia. In terms of words, there are 40 verbs onomatopoeia such as *bikkuri suru* (startled), 11 noun onomatopoeia such as *boromake* (big defeat), and 3 adjective onomatopoeia such as *henachoko* (coward). In terms of function there are 33 adverb onomatopoeia such as *iratto* (with anger), and 16 interjection onomatopoeia such as *ge* (crap). In terms of emotions according to its placement in a series of conversation based on Plutchik (1960), there are 29 onomatopoeia which expresses surprise (*bikkuri*), 19 onomatopoeia which expresses anger (*iraira*), 7 onomatopoeia which expresses fear (*kuyokuyo*), 6 onomatopoeia which expresses joy (*niyaniya*), 3 onomatopoeia which expresses expectancy (*wakuwaku*), and 1 onomatopoeia which express sadness (*ijijiji*).

Keywords: Contextual analysis, emotion onomatopoeia, Japanese animation (anime), speech in anime dialog

1. INTRODUCTION

Onomatopoeia is defined as a general term of *giseigo*, *giongo* and *gitaigo*, and also derived from direct expression of human experience through its sensitivity from external stimuli or from within the body (Nonaka & Inoue, 2014). Onomatopoeia is generally used in everyday activity to express non-verbal behavior like phenomenon, movements, and condition of an object or something. In Japanese language, onomatopoeia is an indispensable existence. It can be seen from toys product such as *gachapon*, a capsule shaped object with toys inside, *garigarikun* which is an ice cream product, *Pikachu* from animation series, and last but not least, there *moyamoyabyou* or *moyamoya* disease in health sector (Kubozono, 2017).

In Japanese language, the use of onomatopoeia varies from the use which attaches to verb that serves as an adverb such as “*pera-pera hanasu*” (speak fluently) to the use as a stand-alone without verb such as

“*Nihongo, pera-pera desune!*” (Your Japanese is fluent). *Pera-pera* which follows *hanasu* becomes a *fukushi* or adverb, meanwhile in “*pera-pera desune*”, *pera-pera* become a noun. *Pera-pera* falls into *gitaigo* Onomatopoeia, which expresses activity, situation, etc. (Sudjianto & Dahidi, 2014). There is another onomatopoeia category which called *giongo*, such as “*zaazaa ame ga furu*” (it rains heavily), where *zaazaa* derived from the sound heard by Japanese people when rain falls, or *wanwan* which means dog, derived from a dog’s barking. In other words, *giongo* can be said as words that imitate sound, whether from a living creature or a moving object. There is also *gijougo* onomatopoeia which expresses physical sensation and emotion such as *irairasuru* (annoyed). *Gijougo* classification exist as a result from so various *shintaikankaku*, *kanjou* (physical sensation and emotion) (Kubozono, 2017).

Research about onomatopoeia’s function in everyday activity states that onomatopoeia is an indispensable existence in the Japanese language

(Kubozono, 2017). Regarding the onomatopoeia in terms of meaning, there are studies about onomatopoeia which state the means of sound or situation (Oktarina, 2019), means of action (Putri, 2019), and means of human emotion (Yuliani, 2017). From the previous researches it can be said that research related to onomatopoeia which expresses the speaker's emotions is still not very clear from the contextual views. Therefore, the research related to onomatopoeia which express the speaker's emotion in everyday activity is done to clarify which onomatopoeia is classified to be used to express emotion in everyday activity of Japanese people. This research uses one of the theories about emotion which famous by its classification by Robert Plutchik (1960) which classifies eight bases of emotion (Joy, Anger, Expectancy, Disgust, Sadness, Fear, Surprise, and Acceptance). Uchida et al. (2012), classify 324 words of onomatopoeia into emotion categories based on Plutchik's eight basic emotions. Onomatopoeia was presented to 10 evaluators and classified, and the degree of agreement among the evaluators was quantitatively investigated. As a result, the concordance rate averaged 41.4% suggesting that it is difficult for even native Japanese speakers to judge the emotions contained in onomatopoeia. They came to the conclusion that it was inappropriate to do so. But in this paper, researcher is trying to classify onomatopoeia of emotion to Plutchik's eight basic emotions after looked at the context.

Related to the media where onomatopoeia is often used, since it's used to describe situation, sound generated by something, or even to emphasize explaining an action, onomatopoeia is generally used in written media such as manga (Japanese comic) and verbal media such as anime (Japanese animation) and drama. Previous research that analyses onomatopoeia in manga has been done by Nishimi (2016), Izawa (2017), and Khazainurifintha et al. (2018). Nishimi (2016) states the difference of onomatopoeia usage in novel and manga. While it is possible to describe situation and psychology of an event through words in novel, manga has a limited space to describe the same event and psychology, therefore onomatopoeia is suitable to be used in manga.

Onomatopoeia research with anime as analysis source does not appear to be done in depth for an explanation of the usage and function of emotion onomatopoeia, therefore the writer will analyse onomatopoeia which express the speaker's emotion from the 1st season of *Haikyuu!!* animation series (Anime). Expressive characteristic which leads to the possibility of onomatopoeia appearance and the visualization of the emotion related to the onomatopoeia itself are the base why anime is taken as analysis material. The characters in this anime are not only teenager, but also working adults and even an aged

person. Therefore, we could understand that onomatopoeia is not a childish thing.

2. METHOD

The method used in this research is qualitative descriptive approach where the research is done within actual phenomenon which happens in present day within a population or an actual case in everyday activity to describe an actual situation or phenomenon (Sutedi, 2011).

Audiovisual experience which contains expressive anime characters often leads to the use of Onomatopoeia. Combined with visualization support that could emphasize the meaning of the onomatopoeia resulted in viewer understanding of what the speaker (characters) means. The anime is taken as the source of data compared to newspaper, drama or manga. The 1st season of *Haikyuu!!* animation series (Anime) is taken as a sample in this research due to its ease of access to the anime itself. It has 10 hours of airtime on TV BS (MBS and TBS) from April 2014 to September 2014 with parental guide rating (13+).

Siyoto and Sodik (2015) said that analysis process in qualitative research is data reduction, presentation of data, and conclusion or verification. Measures are taken to analyse data are as follows: Transcription conversation from the anime, collecting onomatopoeia found in the transcript, categorize which onomatopoeia that express emotion and the one that doesn't express emotion. Onomatopoeia which expresses emotion is further categorized based on types of word in sentence, the function in the sentence, and meaning in the sentence based on Plutchik (1960) categorization, and further analyzed to extract the meaning of the said onomatopoeia using contextual analysis (Rahardi, 2005) where Onomatopoeia is not only seen as a word in sentence, but also its placement in speech in a series of conversation in story setting. And then take a conclusion.

3. FINDINGS AND DISCUSSION

After analysing all 25 episodes from the 1st season of *Haikyuu!!* animation series, there are 103 speech found that contains emotion onomatopoeia, after further groupings based on Ono's *kankaku kanjou* (2007), there are 24 kinds of emotion onomatopoeia in the series. The following table are the statistics of onomatopoeia according to types (Table 1), function (Table 2) and meaning (Table 3).

Table 1. Onomatopoeia based on type of words data

No	Type of Word	Amount	Onomatopoeia Vocabulary
1	Noun	11	<i>Bikkurusokkou, bikkurikan, ganmushi, dekatsuntsun, dekatsun, boromake</i>
2	Adjective	3	<i>Henachoko</i>
3	Verb	40	<i>Bikkurisuru, wakuwokusuru, irairasuru, pipirisuru, niyaniasuru, muzumuzusuru, ujijisuru, kuyokuyosuru, ijijisuru, sowasowasuru, ododosuru, heraherasuru, mushakush asuru, mukatsuku</i>

3.1. Onomatopoeia Vocabulary Classified by Types of Word

Tamori and Schrourup (1999) groupings are used in this section by looking at the examples given with explanation which has been detailed by Tamori and Schrourup (1999). Based on types of words, onomatopoeia vocabulary is classified as shown in Table 1.

The number of verbs inserted by the author following the example and explanation from Tamori and Schrourup (1999) as follows, a total of 54 type of words which contains 11 nouns, 3 adjectives and 40 verbs. Can be known that onomatopoeia is not always ends ~*suru* at the end of verb, just like *mukatsuku*. In the groupings done by author, there's a difficulty when encountering a sequence of onomatopoeia without a particle but ends with ~*suru* for the first time. The followings are the examples of words inside the table.

3.1.1. Noun

- 1) "*Bikkuri sokkou no bikkuri kan ga mada jizoku shiterutte kanjidesukane.*"
"Their quick stun attack still leaves a sense of shock, right?" (Episode 18, 00:07:32)
- 2) "*Bikkuri sokkou no bikkuri kan ga mada jizoku shiterutte kanjidesukane.*"
"Their quick stun attack still leaves a sense of shock, right?" (Episode 18, 00:07:32)
- 3) "*Ganmushi koufun surussu.*"
"I'm happy when ignored" (Episode 1, 00:14:31)
- 4) "*Ano deka tsuntsun ga kouei ni sagaru to kocchi no tosakaheddo ga zensen ni.*"
"When the tall one moves to the back, the chicken head moves to the front" (Episode 13, 00:05:14)

- 5) "*Dekatsun to no shoubu ga tanoshii kedo kocchi wa kowai...*"

"Competing with that tall one sure is fun, but this one is scary...." (Episode 13, 00:05:20)

- 6) "*Boromake shita.*"

"Complete defeat" / "Total Defeat" (Episode 14, 00:21:39)

In grouping the nouns above, if it's further specified according to Tamori and Schrourup (1999), it belongs to *fukugoumeishi* or compound noun with the following characteristic, onomatopoeia modal adverb repeating two mora+verb, onomatopoeia result adverb repeating two mora+doushi, and onomatopoeia CVCVQ+doushi, C for Consonant, V for Vocal and Q is a small *tsu* and N is ~*n*.

3.1.2. Adjective

- 7) "*Omae wa taishougai da henachoko dakara.*"

"You are an exception, you are pathetic" (Episode 9, 00:01:41)

In grouping the nouns above, if it's further specified according to Tamori and Schrourup (1999), it belongs to *keiyoudoushi* or adjectival noun with the characteristic that the onomatopoeic base is added as a prefix or adjectives.

3.1.3. Verb

- 8) "*Iya~Chotto bikkuri shitanaa.*"

"Wah...I'm a bit startled" (Episode 2, 00:04:40)

- 9) "*na~nka himitsu tokkun mitai de wakuwaku sunnee.*"

"It seems like this is a secret training, I'm excited" (Episode 3, 00:01:10)

- 10) "*Irairasundayo. Muda ni atsui yatsutte.*"

"I'm annoyed with people that are too hyped up" (Episode 3, 00:15:41)

- 11) "*Ano dekai yatsu to atte kara sugee piri piri shitenna.*"

"Since meeting with the big one, he becomes sensitive" (Episode 3, 00:16:28)

- 12) "*Nani niyaniya shitendayo!*"

"Why are you keep smiling like that" (Episode 4, 00:20:36)

- 13) "*koochi nante yattara muzumuzushisoude iya da.*"

"If being a coach is a hassle, I don't want to" (Episode 9, 00:04:17)

- 14) "ujuiji kuyokuyo ijiji shitete sumimasen deshita."
 "I'm sorry for being hesitant, worry, and dishonest" (Episode 10, 00:22:05)
- 15) "ujuiji kuyokuyo ijiji shitete sumimasen deshita."
 "I'm sorry for being hesitant, worry, and dishonest" (Episode 10, 00:22:05)
- 16) "ujuiji kuyokuyo ijiji shitete sumimasen deshita."
 "I'm sorry for being hesitant, worry, and dishonest" (Episode 10, 00:22:05)
- 17) "Hinata sowasowa shisugi."
 "Hinata, you are being too anxious" (Episode 11, 00:02:12)
- 18) "Hinata ododo sunna!"
 "Hinata, don't be nervous" (Episode 15, 00:16:04)
- 19) "Oikawa Tooru wa kihonteki ni herahera shiteiru otoko da."
 "Oikawa Tooru is usually a guy who always laughs" (Episode 22, 00:14:25)
- 20) "Nanda kore...sugoi mushakusha shitennoni kono kanji."
 "What's this, I'm so irritated, but this feeling..." (Episode 22, 00:22:12)
- 21) "Itsumo mitaku mukatsuku yokei na hitogoto kuwaete nanika ii kaesityo."
 "You should've replied to him like you always did" (Episode 3, 00:14:12)

In grouping the nouns above, if it's further specified according to Tamori and Schrourup (1999), it belongs to *doushi ~suru* or *~suru* verb. Nonetheless, (21) belongs to *doushi ~tsuku*, or *~tsuku* verb. For (14) – (16), where the words are in sequence and only *ijiji* (16) is visible to use *~suru*, while *ujuiji* (14) and *kyoukyou* (15) which is not separated by any particle or other words also considered as *doushi ~suru* or *~suru* verb.

3.2. Onomatopoeia Vocabulary Classified by Function of Words

Based on the function of the word, onomatopoeia vocabulary classified as shown in the table 2.

The following are examples of words described in the table.

3.2.1 Adverb

- 22) "Souiu ika nimo junsui de massuguna kanji iratto suru."
 "Plain and didn't think long like that is really annoying" (Episode 4, 00:09:23)

Table 2. Onomatopoeia based on function of words

No	Function	Amount	Onomatopoeia vocabulary
1.	Adverb	33	<i>Iratto, niyaniamirareteru, ganganten, gangan, gangansemero, gengenutasu, ganganikuze, gangantsukatte, kitto, kyaakyaaiwareteru, kyaakyaasawagarete, mukka, dotto, watto</i>
2.	Interjection	16	<i>Ge</i>

- 23) "Kuso nanka niyaniya mirareteru!"
 "Damn, looks like he's laughing at me" (Episode 13, 00:08:09)
- 24) "Kuikku de gangan ten o kaseide, teki burokku no chui o omae ni mukesaseru."
 "You'll keep on scoring with quick attack, and the enemy's blocker will be focussed on you"
- 25) "Omae wa nani mo shinpai shinai de gangan..."
 "You don't have to worry about that, keep on..." (Episode 6, 00:05:21)
- 26) "Pawaa to supiido de gangan semero."
 "Attack them with your power and speed" (Episode 13, 00:08:54)
- 27) "Ore ga haittara mata gangan utasu kara kakugo shitoke!"
 "When I back, I will make you do the spike. Brace yourself!" (Episode 21, 00:12:31)
- 28) "Gangan ikuze."
 "Let's keep on fighting" (Episode 22, 00:00:55)
- 29) "henjin sokkou gangan tsukatteke."
 "You have to use quick attack continuously" (Episode 22, 00:06:00)
- 30) "Kitto kore kara kimira wa tsuyoku tsuyoku narundana."
 "From now on you guys will get stronger" (Episode 7, 00:09:19)
- 31) "Ore wa onna ni kyaakya iwareteru yatsu no hou ga mukatsuku."
 "Guys that girls squeal over piss me off even more" (Episode 7, 00:14:57)
- 32) "Kyaakya sawagarete ii ki ni nariyagatte!"
 "He's getting high of himself just because girls squeal over him" (Episode 18, 00:23:58)

33) “*Mukka~!*”

“Damn” (Episode 3, 00:24:22)

34) “*Dotto Ukete Fuwatte kaeshitana.*”

“He receives it like “duk” and returns it like “whoosh” (Episode 7, 00:24:17)

35) “*Kedo yo shiaichuu kaijou ga ichiban watto moriagaru no wa donna sugee supaiku yori suupaa reshiibu ga deta toki daze.*”

“But in a match, the most festive moments is when how amazing the spike is, an even more amazing receive appears” (Episode 8, 00:08:32)

In grouping the nouns above, if it’s further specified according to Tamori and Schrourup (1999), it belongs to *youtaifukushi* or modal adverb. However (30) belongs to *chinjutsufukushi* or declarative adverb (Okuda, 2014).

3.2.2. Interjection

36) “*Ge! Koutou!*”

“Crap! Vice principal!” (Episode 2, 00:06:23)

In grouping, (36) belongs to *kandoushi* atau *interjection* (Hida & Asada, 2002).

3.3. Onomatopoeia vocabulary based on meaning of words

Author groups onomatopoeia that expresses emotion based on Ono’s emotion grouping (2007) to simplify identification process, and then match the Onomatopoeia which appears with the contextual conversation with Plutchik theory of emotion (1960). Based on the meaning of words, onomatopoeia vocabulary is classified as shown in the Table 3.

The following are examples of the words in the table.

Table 3. Onomatopoeia based on meaning

No	Means of Emotion	Amount	Onomatopoeia vocabulary
1.	Joy	6	<i>Niyaniya, herahera, kyaakya</i>
2.	Anger	19	<i>Iraira, piripiri, mushakusha, mukamuka</i>
3.	Expectancy	3	<i>Wakuwaku, sowasowa</i>
4.	Disgust	0	-
5.	Sadness	1	<i>Ijiji</i>
6.	Fear	7	<i>Bikkuri, muzumuzu, ujiuji, kuyokuyo, sowasowa, ododo,</i>
7.	Surprise	29	<i>Bikkuri, ge</i>
8.	Acceptance.	0	-

3.3.1. Joy

37) “*Nani niyaniya shitendayo!*”

“Why are you keep smiling like that” (Episode 4, 00:20:36)

38) “*Oikawa Tooru wa kihonteki ni herahera shiteiru otoko da.*”

“Oikawa Tooru is usually a guy who always laughs” (Episode 22, 00:14:25)

39) “*Ore wa onna ni kyaakya iwareteru yatsu no hou ga mukatsuku.*”

“Guys that girls squeal over piss me off even more” (Episode 7, 00:14:57)

3.3.2. Anger

40) “*Irairasundayo. Muda ni atsui yatsutte.*”

“I’m annoyed with people that are too hyped up” (Episode 3, 00:15:41)

41) “*Ano dekai yatsu to atte kara sugee piri piri shitenna.*”

“Since meeting with the big one, he becomes sensitive” (Episode 3, 00:16:28)

42) “*Nanda kore...sugoi mushakusha shitenmoni kono kanji.*”

“What’s this, I’m so irritated, but this feeling....” (Episode 22, 00:22:12)

43) “*Itsumo mitaku mukatsuku yokei na hitogoto kuwaete nanika ii kaeseyo.*”

“You should’ve replied to him like you always did” (Episode 3, 00:14:12)

3.3.3. Expectancy

44) “*na~nka himitsu tokkun mitai de wakuwaku sunnee.*”

“It seems like this is a secret training, I’m excited” (Episode 3, 00:01:10)

45) “*Hinata sowasowa shisugi.*”

“Hinata, you are being too anxious” (Episode 11, 00:02:12)

3.3.4. Sadness

46) “*ujiuji kuyokuyo ijiji shitete sumimasen deshita.*”

“I’m sorry for being hesitant, worry, and dishonest” (Episode 10, 00:22:05)

3.3.5. Fear

47) “*Hora eriito no katagata ga bikkuri shichatte kawasou janai desuka.*”

“Look, the elites are frightened, pathetic isn’t it?” (Episode 6, 00:03:33)”

48) “*koochi nante yattara muzumuzushisoude iya da.*”

“If being a coach is a hassle, I don’t want to” (Episode 9, 00:04:17)

49) “*ujiuji kuyokuyo ijiji shitete sumimasen deshita.*”

“I’m sorry for being hesitant, worry, and dishonest” (Episode 10, 00:22:05)

50) “*ujiuji kuyokuyo ijiji shitete sumimasen deshita.*”

“I’m sorry for being hesitant, worry, and dishonest” (Episode 10, 00:22:05)

51) “*Nani mo shinai to sowasowa suru karana.*”

“I can’t calm down when I’m not doing anything” (Episode 19, 00:09:37)

52) “*Hinata odoodo sunna!*”

“Hinata, don’t be nervous” (Episode 15, 00:16:04)

From (47) we can understand that *bikkuri* which is (*odoroku*) group or surprise from Ono’s grouping (2007), can have a meaning of fear if we see it from the context.

3.3.6. Surprise

53) “*Iya~Chotto bikkuri shitanaa.*”

“Wah...I’m a bit startled” (Episode 2, 00:04:40)

54) “*Ge! Koutou!*”

“Crap! Vice principal!” (Episode 2, 00:06:23)

The groupings above are based on the context and situation from the scene present in the animation series which further grouped into Plutchik emotion theory (1960). From the Table 3, it could be seen that there’s no Onomatopoeia found which express disgust and acceptance on the 1st season of *Haikyuu!!* animation series. It could be seen that even though there’s onomatopoeian which could be classified into Ono’s (*kankaku kanjou*) theory (2007) such as *tsuntsun*, *tsun*, *ki*, *do*, *wa*, *henahena*, *boroboro*, it doesn’t belong in emotion group when viewed from contextual aspect, but belongs to other Ono’s category (2007) because one onomatopoeia could belong to more than one category since onomatopoeia has more than one meaning.

4. CONCLUSION

Analysis results show that there are 103 speech emotion onomatopoeia with 24 kinds of onomatopoeia.

In terms of words, there are 40 verb onomatopoeia such as *bikkuri suru* (startled), 11 noun onomatopoeia such as *boromake* (big defeat), and 3 adjective onomatopoeia such as *henachoko* (coward). In terms of function, there are 33 adverb onomatopoeia such as *iratto* (with anger), and 16 interjection onomatopoeia such as *ge* (crap). In terms of emotions according to its placement in a series of conversation based on Plutchik (1960), there are 29 onomatopoeia which expresses surprise (*bikkuri*), 19 onomatopoeia which expresses anger (*iraira*), 7 onomatopoeia which expresses fear (*kuyokuyo*), 6 onomatopoeia which expresses joy (*niyaniya*), 3 onomatopoeia which expresses expectancy (*wakuwaku*), and 1 onomatopoeia which express sadness (*ijiji*).

Onomatopoeia could fall under one or more categories since it has more than one meaning. In this research, the words *tsuntsun*, *tsun*, *ki*, *do*, *wa*, *gangan*, *henahena*, and *boroboro* are onomatopoeia which falls under emotion onomatopoeia category, however from contextual of the speech it doesn’t belong into emotion onomatopoeia category. Furthermore, a standalone and viewed from contextual onomatopoeia could fall under Plutchik’s (1960) different emotion onomatopoeia, such as *bikkuri* which falls under the surprise category according to Ono’s perspective could turn into fear when viewed from the context.

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