

# Meaning and Usage Analysis of Japanese Onomatopoeia in Japanese Light Novel

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## ABSTRACT

This study aims to analyse meaning and usage the onomatopoeia that appears in the light novel. The data came from the Japanese light novel *Saiunkoku Monogatari volume 16*, published in 2008. This novel was used considering the high frequency of onomatopoeic occurrences compared to anime and manga. A descriptive qualitative method was employed with note-taking technique to analyze the changes that occurred on onomatopoeia's meaning and usage within a sentence and paragraph. Descriptive translation techniques were used to translate the sentences from novel. Meanwhile, Hamano's romaji system was used for onomatopoeic translation. The result showed that there are 131 different types of onomatopoeia with 107 onomatopoeias functioning as adverbs and 24 onomatopoeias as verbs. Out of the 24 onomatopoeias, the most occurrences were onomatopoeia *giyougo* (16), *gitaigo* (7), *gijougo* (4), and the least is *giongo* (2) and *giseigo* (2). The most common used onomatopoeia are "*bonyari*" (seeing unclear shapes or colours and unable to focus or low enthusiasm) and "*yukkuri*" (movements that are not rushed and take time, have enough or more time to do something, slow or limp motion). From the analysis, it can be concluded that the onomatopoeia that often appears was influenced by the number of meanings they have, so that the meaning will change according to the context of the sentence or paragraph.

**Keywords:** Analysis, light novel, meaning, Japanese onomatopoeia, usage

## 1. INTRODUCTION

Onomatopoeia is also known by the term's mimetic, idiophonic, and expressive. Kubozono (2018) argues that onomatopoeia basically arises from the results of observations captured by humans, then converted into vocabulary in the form of sound symbols. Many terms are used to describe onomatopoeia. Dingemanse (2012) used ideophones to mark words depicting sensory imagery. Ideophones are often cited as examples of sound symbolism which can be summed up to the relation of linguistic form to its meaning (Hinton, Nichols & Ohala (1994)). The number of Japanese onomatopoeic is approximately 4500 words (Ono, 2007) and is the second largest number of onomatopoeias in the world, only second from Korean's. (Noma, 1998)

Yamamoto (1993) argues that onomatopoeia is present in every language, including in Japan, where onomatopoeia is used in a general daily conversation,

both by children and adults. Apart from being used in everyday speech, onomatopoeias are also widely used in advertisements, novels, magazines, comics, or in other works of art and literature. Onomatopoeias are used to describe the nuances and expressions of the word being described. Japanese people often use onomatopoeia in their daily conversations because the onomatopoeia is short and has a strong nuance in terms of sense, and gives a livelier impression (Chang, 1990)

Onomatopoeia is *giongo* which could be translate to a word that imitates a sound, and mimesis is *gitaigo*, which means a word that imitates an action or state (Fukuda, 2017). With the help of *giongo* and *gitaigo*, readers could imagine the situation or atmosphere that the writer or the speaker intended more clearly. Therefore, Japanese onomatopoeia can be found in many Japanese's literature works such as manga, novel, etc.

Although it was frequently used in many occasions, Japanese onomatopoeia has a very complex system, resulting a very difficult understanding for a non-native speaker. Tsygalnitsky (2008) claimed that out of 102 college foreign students that study Japanese in Japan, around 88,7% of them said that Japanese onomatopoeia is hard to learn because the meaning is hard to comprehend even after checking the meaning on the dictionary. As an example, in Japanese light novels, there are numerous cases of onomatopoeia that are used to describe different verbs as in the sentence below.

- (1) *paOto waratta.*  
*suddenly* laughed.

(Sai, 2008)

- (2) *paOto kao wo kagayakase, ....*  
*suddenly* became brighter, ...

(Sai, 2008)

On the other hand, there are also onomatopoeias that have similar meanings such as *furafura* and *purapura*, but the difference between the two is very slight. Thus, it can be said that the onomatopoeia has different meanings and uses, depending on the context of the sentence used.

Therefore, it is argued that onomatopoeia will be much easier to learn if learners can understand onomatopoeia based on context. The division based on the onomatopoeic classification is deemed necessary to facilitate differentiation of the meaning and usage of the existing onomatopoeia. From the onomatopoeic cases that appear in the selected novel, the differences from the onomatopoeia that have similar meanings and uses were analysed. This is based on Sudjianto and Dahidi (2017), who said that the meaning on onomatopoeia can differ based on the context; therefore, to understand Japanese Onomatopoeia, we have to learn when it will be used or when it can be used.

Previous studies from Hamano (2014) and Pantcheva (2006) shows that onomatopoeia can be differed from their syllables (consonant) and their vowels to further describe the sound symbolism that the onomatopoeia had. But only a handful of the onomatopoeia were tested.

From the description above, the objectives of this study are to discover 1) what onomatopoeias appear in Japanese light novel; 2) which onomatopoeias often appear in Japanese light novel; and 3) which

onomatopoeias have similar meanings and uses, and how to differentiate them.

## 2. METHOD

### 2.1 Research Method

The method used is descriptive qualitative method with note-taking technique to analyse the changes that occurred on onomatopoeia's meaning and usage within a sentence and paragraph. Descriptive translation techniques are used to translate the sentences from novel, while onomatopoeic translation uses Hamano's romaji system (2014). When the onomatopoeia has a small *sokuon* (ゝ) symbol, romaji symbol using (Q) is used at the end or middle of the onomatopoeia syllable. Likewise, the letter (N) was used for the *hatsuon* symbol (゚).

### 2.2 Research Materials

This research uses a Japanese light novel titled "*Saiunkoku Monogatari*" volume 16 by Yukino Sai published in 2008 as its sample. It is argued that the sentences used in Japanese-language novel are used naturally by native Japanese speakers in their daily lives, which provide the natural utterances to analyse the meaning and uses of onomatopoeias. *Saiunkoku Monogatari*'s light novel reveals numerous onomatopoeias to analyse. Collected as much as 1222 onomatopoeias. With the amount of onomatopoeia that can be found in this light novel, it is easier to analyse and compare the usage and meaning of the onomatopoeias that are available.

There are many types of onomatopoeia in this novel. The onomatopoeias with a frequency of less than 3 were not considered because of the lack of comparison sentences to see the difference in meaning and usage.

## 3. DISCUSSIONS

### 3.1 Onomatopoeias with the most occurrences

From the data for 1 volume of the novel containing 3697 sentences, it is known that there are 226 onomatopoeia, with 131 different types of onomatopoeia. 107 onomatopoeias functioning as adverbs and 24 onomatopoeias as verbs. From the highest to the least occurrence, there are 24 onomatopoeias under further examination and analysis. The 24 onomatopoeias can be categorized as (1) *giongo*, (2) *giseigo* (3) *gitaigo*, (4) *gijougo*, and (5) *giyougo* as in the Table 1.

**Table 1.** List of onomatopoeia based on the frequency of appearances in light novels and the type of category

No	Onomatopoeia	F	(1)	(2)	(3)	(4)	(5)
1.	<i>boNyari</i>	8				•	•
2.	<i>yuQkuri</i>	8			•		•
3.	<i>futo / fuQ</i>	7		•			•
4.	<i>poN</i>	5	•				
5.	<i>butsu</i>	5		•			
6.	<i>aQsari</i>	5			•		
7.	<i>Iraira</i>	4				•	
8.	<i>kyuQ</i>	4					•
9.	<i>shoNbori</i>	4					•
10.	<i>purupuru</i>	4					•
11.	<i>haQ</i>	4				•	
12.	<i>furafura</i>	4					•
13.	<i>gyuQ</i>	4					•
14.	<i>purapura</i>	4					•
15.	<i>toN</i>	3	•				
16.	<i>paQ</i>	3					•
17.	<i>yoroyoro</i>	3			•		•
18.	<i>gudaguda</i>	3			•		•
19.	<i>kurukuru</i>	3					•
20.	<i>haQkiri</i>	3			•		•
21.	<i>hoQ</i>	3				•	
22.	<i>jiQ</i>	3					•
23.	<i>sugosugo</i>	3			•		
24.	<i>girigiri</i>	3			•		

F= Frequency

From the table 1 above, we can conclude that out of the 24 onomatopoeias, the most frequent onomatopoeia is (5) *giyougo*. Each of the onomatopoeia could have more than one category, depending on the context of the sentences or the paragraph.

### 3.2 Meanings and Usages of Onomatopoeias

The following are the onomatopoeia that appeared in the novel, whose meanings and the usages were analysed based on Ono (2007), Hamano (2014), and Pantcheva (2006) to have a deeper understanding of the onomatopoeia.

#### 1. *Bonyari*

According to Ono (2007) onomatopoe *bonyari* has four meanings: (1) The shape or colour of an object that is blurry and not clearly visible, (2) Problems or circumstances that are ambiguous or unclear, (3) The state is not excited, unable to focus feelings (self). (4) a

state when unable to think clearly, or a depressed person. The data from the novel found the following 2 sentences.

The following is a sentence that uses *Bonyari* onomatopoeia, according to the data.

- (1) *Soremade, bonyari to sekai wo soto kara nagameru youni ikiteita kodomo wa, nani ga fukushina atatakasa wo shitta.* (p.105)

At that moment, the child vaguely looking at the world from the outside, somehow felt an unusual warmth.”

In this case, the word *bonyari* is paired with *nagameru*. *Bonyari* in the sentence above can be interpreted in similar manner as Ono’s first interpretation, namely. 1) to explain when seeing things or colour unclearly/vaguely where the meaning of sentence 1 above refers to which is "to stare in a blur". From the sentences before and after which contain the onomatopoeic sentence *bonyari*, Kouyuu finds his purpose in life, the way he views life, and so on.

- (2) *Kouyuu wa tobira no mukou chikadzuitekuru ashi oto wo, tada bonyari kiiteita.* (p 10)

Kouyuu could not care less about the sound of approaching footsteps coming from the door.

In the sentence above, Kouyuu clearly heard the footsteps, but there was the word *tada* which indicated the opposite was supposed to happen. Thus, it could be interpreted that he did not really care about what was going on or could not focus himself on something that was not important to him at the moment. It can be interpreted that the sentence below means (2) Problems or circumstances that are ambiguous or unclear as defined by Ono (2007).

Thus, it can be said that the meaning of *bonyari* in the light novel data still refers to the 2 meanings described by Ono (2007), namely, 1) to explain when seeing things or color unclear/vaguely and 2) to describe a mood or an empty state of mind which is unable to focus.

#### 2. *YuQkuri*

According to Ono (2007) onomatopoeia *yuQkuri* has four meanings, namely (1) slow movement, not in a hurry requires a lot of time to start something; (2) a situation in which movements and feelings can calm down and become relaxed; (3) have sufficient time to relax, a situation that has extra time; 4) slow, weak, limp movements.

In the sentence data number (3), it can be interpreted that *yukkuri* has several meanings; The following is a

sentence that uses *yukkuri* onomatopoeia, according to the data.

- (3) *Subete no Shokan ni ounatsu wo oeru to, yuOkuri shoushoinn wo oku.* (p. 131)

After finishing all the documents with the document seal, Youshu slowly placed the seal down.

In the sentences above, the onomatopoeia indicated that Youshu put the seal down with caution after using it.

- (4) “*Sukoshi yuOkuri yasumasete sashiageyou, to*” (p.90)

“Let us give him a little more time to rest...”

- (5) *Kodomo wa yuOkuri me wo mabataita.* (p.8)

The child slowly blinked his eyes.

Thus, it can be said that the meaning of *yukkuri* in data refers to the following meanings, namely, 1) to describe the movements of the body moving slowly due to caution, 2) to have enough time or an extra time, so there is no need to rush, and 3) to describe a slow movement.

### 3. *futo / fuQ*

According to Ono (2007), *futo* (p. 402) is a variation of the onomatopoeic form *fuQ* (p. 397), therefore researchers put them into one category. The meaning of *futo* will always be the second meaning. The following is a sentence that uses *Futo* onomatopoeia, according to the data.

- (6) *FuQto, tobiraguchi kara seiran no yuetsu no bishou ga koboreta.* (p.68)

Puh, even Seiran who appears from the door cannot contain his happy smile.

In this sentence, the word “puh” describing a laughing manner while exhaling an air from his mouth, or it means 1) the sound produced when exhaling to laugh.

- (7) *Riou wa fuQto kao wo ageta.* (p.148)

Rio raised his head instantly.

The word *futo* in this sentence gave the reader a picture of the movement that suddenly occurred. In this sentence, it means that Riou raised his head suddenly. In this case, that onomatopoeia refers to 2) a movement that suddenly change.

### 4. *poN*

The following is a sentence that uses *PoN* onomatopoeia, according to the data,

- (8) *Ensei wa ooki na tenohira poN, to Shuurei wo nadeta.* (p.166)

With his large palm, Ensei lightly stroked Shuurei’s head (pat-pat).

This onomatopoeia was originally an imitation of a sound, very similar to the sound of patting in English. Ono (2007) explain that *poN* have a function to describe the popping sound produced when lightly tapping or pouncing something.

### 5. *Butsubutsu*

The following is a sentence that uses *butsubutsu* onomatopoeia, according to the data,

- (9) *Shuuei wa butsubutsu boyaita.* (p.93)

muttered Shuuei in a whisper.

This onomatopoeia would always be paired *boyaita*. It could also mean as “mumbling” or “grumbling” with a small voice as Ono (2007) mention that *butsubutsu* have a meaning to explain a whispering or grumbling voice that comes out when complaining.

### 6. *aQsari*

The following is a sentence that uses *aQsari* onomatopoeia, according to the data,

- (10) *Dare mo aete iwanakatta koto wo, ensei wa aQsari itta.* (p.86)

Nobody said he could meet anyone, said Ensei easily.

This is to express one’s behaviour easily, nonchalantly or doing something without having much thought of the consequences. This onomatopoeia has meaning to explain the movements or behaviour of someone who does something easily or without burden (Ono, 2007).

### 7. *Iraira*

The following is a sentence that uses *iraira* onomatopoeia, according to the data.

- (11) “*Kono aida atta toki, sugoku irairashite daibu tsukareta kedo...*”

“When I met him a while ago, he seemed to be quite frustrated and tired. But...”

In this sentence, *iraira* have a meaning to express feelings of annoyance or uneasiness because something did not go according to the plan. This is in line with the theory of Ono (2007).

## 8. *KyuQ*

The following is a sentence that uses *kyuQ* onomatopoeia, according to the data.

- (12) *Yuri wa Kurou no hana wo gyuOto tsumanda* (p.19)

Yuri lightly pinched Kurou's nose at once.

The word 'lightly' was added to differentiate the meaning with *gyuQ*. The differences will be explained in the following section. As Ono (2007) said that this onomatopoeia has a meaning to explain movements that are used at once or simultaneously, such as holding words and turning the neck, or squinting.

## 9. *ShoNbori*

The following is a sentence that uses *shoNbori* onomatopoeia, according to the data.

- (13) *Jyuunen ato mattaku sinpou ga nai joukyou de, Kou wa shoNbori to hikisagatta.* (p.104)

With no progress at all ten years later, Kou withdrew and feeling disappointed.

Onomatopoeia *shoNbori* has a similar usage to onomatopoeia *sugosugo*.

At this case, *shoNbori* is used to describe a feeling of gloom and disappointment with head's bowing (Ono, 2007).

## 10. *Purupuru*

The following is a sentence that uses *purupuru* onomatopoeia, according to the data.

- (14) *Kouyuu wa purupuru furueta.* (p.107)

Kouyuu was trembling a little.

This onomatopoeia can be paired with *furueru* to describe the little interval when shivering or trembling. As Ono (2007) said that this onomatopoeia is used to explain a small interval when shaking.

## 11. *HaQ*

The following is a sentence that uses *haQ* onomatopoeia, according to the data,

- (15) *Shuuei ni horinageta. Shuuei wa hansyateki ni tukande pakutto tabeteshimai, hatto shita. Shimatta, mukashi no kuse ga deta.* (p.41)

Shuuei caught the candy and ate it nonchalantly, then he was stunned. Shit. His old habits emerged.

This onomatopoeia originated from a sound that can be heard when someone is inhaling quickly. That is why

this onomatopoeia is used to describe "shocked" or "stunned" while inhaling air. This is in line with the theory of Ono (2007) that this onomatopoeia is used to describe the state of a person who is shocked or stunned.

## 12. *Furafura*

The following is a sentence that uses *Furafura* onomatopoeia, according to the data.

- (16) *Jyuusanhime nara hittounyokann ni natte mo furafura dearuite isouna ki mo suru.* (p.156)

Even after becoming the head of court lady, Jyuusanhime would still be likely to go out with little consideration, he thought.

As the begging of the introduction, this onomatopoeia has a very similar meaning to *purapura* that is used to describe the state of the characters on the loose (wandering around) without considering position (Ono, 2007).

## 13. *GyuQ*

The following is a sentence that uses *GyuQ* onomatopoeia, according to the data.

- (17) *Yuri wa Reishin wo gyuOto dakishimeta.* (p.248)

Yuri hugged Reishin tightly.

- (18) *Shuuei wa gyuOto mayu wo yoseta.* (p.41)

Shuuei furrowed his brows tightly.

The word 'tightly' was added to differentiate the meaning with *kyuQ* to describe a movement that squeezes something firmly (with great amount of power) with hands or arms (sentence 17) and applying pressure when frowning firmly (sentence 18).

## 14. *Purapura*

The following is a sentence that uses *purapura* onomatopoeia, according to the data.

- (19) *Niwa de purapura aruku Shuurei wo mitsuketa.* (p.248)

He found Shuurei spending her time wandering around aimlessly in the park.

*Purapura* in this sentence have a function to describe a time-consuming behaviour without the person being aware of it (Ono, 2007).

## 15. *ToN*

The following is a sentence that uses *ToN* onomatopoeia, according to the data.

- ToN to Ouki wa yubisaki de tsukuean wo uchita.* (p.53)  
Ouki hit his desk with a tap of his index finger.

This onomatopoeia gives a sense of tapping on a flat surface. The meaning for this onomatopoeia resembles *poN* is to describe a sound imitation from a motion such as tapping.

### 16. PaQ

The following is a sentence that uses *paQ* onomatopoeia, according to the data.

- (21) *Josei wa Shuurei wo mite, sukoshi kubi wo kashige—tsuide nani ka kidzuita youni paQto waratta*. (p.157)

The woman looked at Shuurei, then she tilted her neck slightly --- then as if noticing something, the woman suddenly laughed.

- (22) *Ryuuki wa paQto kao wo akarukusasete*. (p.230)

Ryuuki's face suddenly became brighter.

This onomatopoeia describes a sudden movement, which is similar to *futo*, 1) to describe a sudden movement or state, and 2) to describe a brightened face (Ono, 2007)

### 17. Yoroyoro

The following is a sentence that uses *yoroyoro* onomatopoeia, according to the data.

- (23) *Seiga shodana ni te wo tsukinagara, yoroyoro tachi agaru*. (p.115)

Supporting his hands on the bookshelf, Seiga stood up limply.

The meaning of *yoroyoro* in sentence (23) here is to describe unstable, wobbly, or limp body movements.

- (24) *Tetsuya tsuduki de yoroyoroshiteita Shuurei wa, ganzen ni yuurei no youni shishou ga kabe ni yorikakatte matte iru wo hakken shita*. (p.215)

Shuurei, looking sluggish from the constant late nights, found his teacher, who looked like a ghost because of how thin he is, waiting for her while leaning against the wall.

The meaning of *yoroyoro* in sentence (24) here is to describe a condition that looks lethargic or looks weak.

### 18. Gudaguda

The following is a sentence that uses *Gudaguda* onomatopoeia, according to the data.

- (25) *Imadani jibun no koto de gudaguda nayande bakari* (p.199)

Even now, he still doubted himself continuously.

- (26) *“Kouyuu! Mada omae wa Yuri to gudaguda shiteiru no ka. Kondo wa nano wo yandeirunoda kodomo!”*

(p.200)

“Kouyuu! You're still talking about meaningless things with Yuri. What are you doubting this time, boy?!”

The meaning and function of *gudaguda* in sentence (25) is 1) to explain the condition of a person who shows a state of doubt or uncertainty. And *gudaguda* in (26) is 2) to consider a conversation or things that doesn't make sense (Ono, 2007).

### 19. Kurukuru

The following is a sentence that uses *Kurukuru* onomatopoeia, according to the data.

- (27) *Seiga kurukuru to shuurei ni tekubi ni kamihimo wo makitsuke, jibunn no tekubi wo musunda*. (p.118)

Seiga wrapped the hair tie around Shuurei's wrist repeatedly, then he tied it to his own wrist.

to describe a circular movement

This is in line with the theory of Ono (2017). Onomatopoeia of *kurukuru* in this novel only refers to one meaning, namely, to explain slow or slow circular movements (*giyougo*). This circular motion can be done by the hands or other body parts such as the nose.

### 20. HaQkiri

The following is a sentence that uses *HaQkiri* onomatopoeia, according to the data.

- (28) *Shuuei wa mimi no ushiro ko kakinagaramo, haQkiri unazuita*. (p.97)

Shuuei clearly nodded while scratching behind his ears.

- (29) *“..... haQkiri iune, rioukun...” butsubutsu Shuuei wa boyaita*. (p.113)

“..... You're really not holding back. Are you, Riou-kun...” Shuuei muttered in a small voice.

*HaQkiri* onomatopoeia in the 2 example sentences above, has meaning; 1) to state something with confidence or clearly because of knowledge, 2) to say your opinion or words clearly and firmly. This is in line with the theory of Ono (2007).

## 21. HoQ

The following is a sentence that uses *HoQ* onomatopoeia, according to the data,

- (30) *Nasakenai keredo, hontou wa, hoOtoshiteiru.* (p.68)

It's pitiful, but the truth is, Shuurei felt relieved.

This onomatopoeia was used to describe a feeling of relieved by exhaling a very deep and quick breath to loosen one's lung. This is in line with the theory of Ono (2007), a condition or feeling of being relieved that can be seen from one's face.

## 22. JiQ

The following is a sentence that uses *jiQ* onomatopoeia, according to the data. As Ono (2007) said that sentence (31) has meaning to describe an unmoving body (sleeping or resting). And *jiQ* on a sentence (32) o describe the intensity of a person when staring at something in a relatively short amount of time

- (31) "*Shibaraku jiOtoshiteyou to omottetara, neteta. Darekasan ga urusakute, me ga sametagana.*" (p.115)

"I fell asleep just when I thought about taking a break for a bit. But thanks to a very noisy someone, I woke up."

- (32) *Seiga wa jiOto Shuurei wo mita ato, kibisu wo kaeshita.* (p.76)

After starring intensely at Shuurei, Seiga turned his heels away.

## 23. Sugosugo

The following is a sentence that uses *sugosugo* onomatopoeia, according to the data.

- (33) *Shuurei wa sugosugo kibisu wo kaeshite deteitta no datta.* (p.58)

*Shuurei turned her heels and left the room dejectedly.*

- (34) *Sugosugo modottekita Shuurei ni Ensei wa kao wo ageta. "yappa dame?"* (p.165)

Ensei raised his head as Shuurei came home looking defeated. "Can't, huh?"

The words "dejected" and "defeated" were chosen purposely as Hamano (2014) remarks the first consonant /s/ and the second consonant /g/ symbolize the sound of something being dragged off.

While the meaning of the onomatopoeia that appears in the sentence (33) is 1) describes the condition of a person's feelings (sad) when leaving the room. And sentence (34) to explain the condition of the gesture that looks gloomy. This is in line with the theory of Ono (2007).

## 24. Girigiri

The following is a sentence that uses *Girigiri* onomatopoeia, according to the data.

- (35) "*Girigiri made akiramenai wa.*" (p.168)

"I won't give up until the last second."

This onomatopoeia is used with different particles, *de* or *made* when *girigiri* is related to a time limit. According to Ono (2007) that onomatopoeia have a meaning explanation of a condition that reaches the time limit or trying to do something even though time is running out.

## 3.3 Onomatopoeias with similar meaning

There are 11 onomatopoeia with similar meanings. They were then divided into five different groups. The analysis was based on Hamano (2014) sound symbolism which saw the consonant and the vocal from onomatopoeia as a similar symbol that can be traced. To further complement the argument, Pantcheva's (2006) framework was also used. The result is:

- Sugosugo* shows gloomy feelings due to 'defeat' or 'dejected', while *shoNbori* feelings of gloom that come from 'disappointment' or 'depression'.
- ToN* is produced from the sound of knocking wood, and a wider surface, while the onomatopoeia *poN* is produced from the sound of tapping a surface that can be reached and a smaller surface.
- KyuQ* and *gyuQ*, both describe the motion of squeezing something. *KyuQ* something small squeezed lightly, and *gyuQ* something that was bigger in size and stronger squeezed.
- onomatopoeia *futo* describes something momentum when doing something or seeming to realize something suddenly. Then, the onomatopoeia *haQ* describes a sudden state of being shocked. Meanwhile, in onomatopoeia *paQ* there is a change that occurs suddenly but gives a positive atmosphere.
- The onomatopoeia *furafura* relates to the state of mind or feelings of a person who goes without consideration (no purpose) over a large area. while *purapura* has a narrower distance.

#### 4. CONCLUSION

This study has discovered 131 kinds of onomatopoeias that appeared in the light novel *Saiunkoku Monogatari*. The onomatopoeia with the most occurrences was *boNyari* and *yuQkuri*. Onomatopoeia can have more than one meaning and usage, which depends on the context of the sentence or paragraph in the novel. This concluded that the more meaning contained in one onomatopoeia, the more it will occur, which leads to a different kind of usage based on the context that the sentences provides.

Of the 24 onomatopoeia that have been analysed, there are 11 onomatopoeia that have similar meanings and uses which are then divided into 5 groups, namely *sugosugo* and *shoNbori* which describe moody feelings; The sound *toN* and *poN* both result from a beat; *kyuQ* and *gyuQ* which both describe the motion of squeezing something; onomatopoeia *futo*, *haQ*, and *paQ* describe changes that occur suddenly; Onomatopoeia *furafura* and *purapura* which describe a person's state of mind or feelings when going aimlessly.

For further development, a deeper study is needed to understand the differences between a voiced and voiceless consonant on onomatopoeias which affect the meaning and usage of onomatopoeia.

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