



CV-Type Onomatopoeia Phonological Structure in Shounen Manga

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Info Artikel

Sejarah Artikel:

Diterima Januari 2023

Disetujui Februari 2023

Dipublikasikan Maret 2023

Keywords:

Onomatopoeia, japanese, fonological structure, shounen manga, battle

Abstract

Onomatopoeic vocabulary in Japanese is defined as a word that not only symbolizes the sounds/ sounds of living things such as animals and humans, sounds produced by inanimate objects, and sounds produced by natural phenomena. This study aims to describe phonological structures of CV-type onomatopoeia used in battle-themed shounen manga. This research's objects are all onomatopoeias used purely to symbolize sounds, movements, and conditions in the manga. This research was conducted using a descriptive method with a qualitative approach. The data sources for this study were eight titles of battle-themed manga series contained in the shuukan shounen manga tabloids published throughout 2018. The results of this study were the discovery of 41 types of phonological structures from CV-type onomatopoeia used in battle-themed shounen manga. Then, from the 41 types of phonological structures, it can be concluded that the tendency to use CV-type onomatopoeia in battle-themed shounen manga is onomatopoeia with phonological structures ending in a long sound (/R/).

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E-ISSN 2685-6662

P-ISSN 2252-6250

INTRODUCTION

Onomatopoeic vocabulary in Japanese, which is written with オノマトペ in katakana letters, is defined as a word that not only symbolizes the sounds/sounds of living things such as animals and humans, sounds produced by inanimate objects and sounds produced by natural phenomena, but also symbolizes conditions, movement, as well as one's mood (Tamori, 1991). In other words, the scope of meaning of *onomatopoeic* words in Japanese differs from that of onomatopoeic words in Indonesian, defined as words that symbolize sound (KBBI, 2008).

In Japanese, there are three *onomatopoeic* criteria (Ono, 2016): 1. Symbolizes sounds/sounds that come from non-human speech organs; 2. Sounds/sounds originate from the human speech organ, but the sounds cannot be described individually; 3. Symbolizes a condition that does not sound but is symbolized as if it has sound.

Meanwhile, from the point of view of phonological structure, in general, *onomatopoeia* in Japanese can be classified into two types, CV and CVCV (Hamano, 2014), where C represents a consonant and V represents a vowel. In other words, *onomatopoeia* in Japanese can be classified into two types: onomatope with one base sound (CV type) and onomatope with two basic sounds (CVCV type).

However, in language activities, especially CV-type *onomatopoeia*, it is never used without the accompaniment of special Japanese sounds, such as hum (「ん」 〈N〉), double sound (「っ」 〈Q〉), or double sound (「っ」 〈Q〉). Long (「ー」 〈R〉) or repetition of sound (Hamano 2014).

Table 1

CV-Type Japanese Onomatopoeia's Classification

Onomatope dengan bunyi dasar CV	Contoh
CV + R	カー
CV + N	キン
CV + Q	カッ
CV + Sv	チョ
CV + R + N	ビーン
CV + R + Q	カーツ

Repetition	キンキン
	グーグー
	サッサ
	グイグイ
	ササッ

As seen in table 1 and above, *onomatopoeia* in Japanese is always used with phonological structures, which are combinations of basic CV or special sounds and repetition of sounds. This is because *onomatopoeia* in Japanese must meet the criteria for foot Japanese vocabulary, which consists of 2 *mora* or two beats to be used in language activities (Hamano, 2014).

However, in the manga, Japanese *onomatopoeia* is not only used as a vocabulary that plays a role in the grammatical role of a sentence or other language activities but is also used as a sound/condition symbol that is independent of its grammatical role in a sentence (Inose, 2010).

Therefore, it is not uncommon for the CV-type *onomatopoeia* to be used without special sounds, as shown in the examples in table 1 above, to symbolize sound or movement in the manga. As proof, consider using *onomatopoeia* in manga shown in Figure 1 below.



Figure 1 CV-type Onomatopoeia's example without accompaniment in shounen manga

As can be seen from figure 1 above, there is the use of the *onomatopoeia* ド (/do/) to

symbolize the sound effect of the attack received on the depicted character's neck. This *onomatopoeia* ㄸ (/do/) can be classified into *onomatopoeia* with the phonological structure of the basic CV sound, which is not accompanied by additional sounds, as shown in table 1 before.

The relationship between the phonological structure of Japanese *onomatopoeia* and the style of CV used in manga raises significant issues. Additionally, given the prevalence of *onomatopoeia* in the manga, particularly those targeted at young male readers (*shounen*) and those with a battle theme (Chiba, 2010), (*battle*). In order to describe the tendency of the phonological structure of Japanese *onomatopoeic* type CV, like what is used in *shounen* manga, this study uses *battle shounen* manga as a research data source.

Japanese *onomatopoeia* is one of the topics that has become a scourge in learning Japanese for foreigners, including Japanese language learners in Indonesia. Therefore, Japanese *onomatopoeia* is often used as a research theme. For example, in terms of understanding, where *onomatopoeia* is very difficult for Japanese learners in Indonesia to understand (Fardiza, 2016).

However, the focus of *onomatopoeic* research on manga that has become a trend so far has been limited to its types, which *onomatopoeic* types of *giongo* and *gitaigo* are widely used in manga (Tamori, 2002; Hatakeyama, 2004), or the roles and functions in which *onomatopoe* plays a role. Description of sound and movement in manga (Natsume, 2013; Nishimi, 2016).

While related to the use of *onomatopoeia* in the manga, as previously mentioned quantitatively, it is explained that its use in *shounen manga* is very much (Chiba, 2010). Then, in the manga, *onomatopoeia* is also used in dialog bubbles and outside dialogue balloons (Inose, 2010; Morooka, 2010; Yano, 2017)

In addition, research related to the use of *onomatopoeia* has also started to become a trend in Indonesia, for example, the use of *onomatopoeia* in children's songs (Hanifah, 2021; Fuadah, 2022), the use of *onomatopoeia* in fairy tales (Purwani et al., 2020; Hanafiah, 2022) also

in manga (Oktarina, 2018; Rika, 2019; Muldani & Ali, 2022) are starting to become a trend in Indonesia.

However, most research does not describe the universal use of *onomatopoeia*. However, it is limited to describing the forms and types of *onomatopoeia* used in certain songs, fairy tales, or manga. Most of all, these studies carry out an analysis point of view in terms of meaning, not in terms of phonological structure as was done in this study.

METHODS

To achieve the objective of this study, which is to describe the phonological structure of CV-type Japanese *onomatopoeia* in the manga in a systematic, factual, and accurate manner, the method used in this study is descriptive, as stated by Yusuf (2016), that descriptive research is intended to precise and accurate.

Then, because the data to be analyzed in this study are words that are social problems, in this case, it is the linguistic phenomenon in the manga. So this research was carried out using a qualitative approach in line with what was stated by Ramdan (2021), that qualitative research is suitable for researching social problems with an ever-evolving nature.

While the 52 issues of the weekly manga tabloid *Shuukan Shounen Jump*, published throughout 2018, served as the study's data sources, which were eight battle-themed manga series stories, they are summarized in table 2 below.

Table 2
List of Research Data Source

No	Title	Writer
1	Kimetsu no Yaiba	Koyoharu Gotouge
2	Jyujyutsu Kaisen	Gege Akutami
3	Sougo Jikan Jigyou Kaisha Daihyou Torishimariyaku Shachou Senzoku Hisho Seiji Tanaka	Keiji Amatsuka
4	Black Clover	Yuki Tabata
5	Boku no Hero Academia	Kohei Horikoshi

6	BOZEBEATS	Ryoji Hirano
7	HUNTER X HUNTER	Yoshiro Togashi
8	ONE PIECE	Eichiro Oda

As seen in table 2 above, eight battle-themed manga series are the data source in this study. Then, since all of these manga series were not included in all the *shuukan shounen jump* tabloids that were published throughout 2018, for example, the manga series number 6 in table 2, which was just published in the *shuukan shounen jump* tabloid issue no. Nine and ending in issue No.19, the number of chapters in each manga series differs.

Therefore, sampling was carried out on all titles of the manga series so that, in the end, three chapters were chosen by purposive sampling from each title of the existing manga series. The three chapters of each manga title are the initial chapter, the last chapter, and the middle chapter of each manga contained in the *shuukan shounen jump* tabloids published throughout 2018.

Although the onomatopoeia that serves as the study's object represents sound or condition regardless of the sentence's grammatical function in both the dialogue bubbles and outside of them in the manga.

Then, all onomatopoeias that meet the above criteria are collected using the listening technique and then record each discovery of the use of the *onomatopoeia* into the data table before finally being classified based on the phonological structure of the *onomatopoeia* stated by Hamano (2014) to carry out an analysis regarding the number, trend as well as characteristic of the phonological structure of the *onomatopoeia* used in the battle-themed shounen manga.

RESULTS AND DISCUSSION

Five hundred forty-nine examples of the use of Japanese *onomatopoeia* with CV type, which serve as symbols of sound/condition/movement outside the dialogue bubbles in the shounen manga with the theme of battle can be found in this study, out of the 24 manga chapters chosen as the data source.

In total, 41 different phonological structures were found in this study. However, given the limited number of pages to explain all 41 phonological structures of CV-type onomatopoeia in the battle-themed shounen manga, this research will explain the 10 CV onomatopoeic phonological structures with the highest number of uses.

Table 3 Number of CV-Type Onomatopoeia in Battle-themed Shounen Manga

Ranking	Fonological Structure	Numbers
1 st	CVQ	102
2 nd	CV Repetition	69
3 rd	CVN	51
4 th	CVR	50
5 th	VR	47
6 th	CVSvR	46
7 th	SvR	25
8 th	CVRN	24
9 th	CV	21
10 th	CVNQ	18

Table 3 above describes the ten phonological structures of CV-type Japanese onomatopoeia with the highest number of uses in battle-themed shounen manga, which is the data source of this research.

Table 3 shows that the most frequently used CV-type Japanese onomatopoeias in battle-themed shounen manga are onomatopoeia with CVQ phonological structure, namely 102 units, which greatly outperforms the number of onomatopoeic uses with CVN phonological structures, namely 51 items in the ranking. 3rd, *onomatopoeia* with CVR phonological structure, namely 50 pieces in fourth rank, and *onomatopoeia* with VR phonological structure, namely 47 pieces in fifth rank. *Onomatopoeia* with CVSvR phonological structure, 46 pieces in the sixth rank; onomatopoeia with the SvR phonological structure, 25 pieces in the seventh rank. *Onomatopoeia* with the CVRN phonological structure, namely 24 pieces, is in the eighth rank. *Onomatopoeia* with the CV phonological structure, namely 21 pieces in the ninth rank, and finally, *onomatopoeia* with the CVNQ phonological structure is in 10th place.

When viewed as a whole, of the ten most widely used onomatopoeia phonological structures in the battle-themed *shounen* manga

above, apart from the use of CV-type *onomatopoeia* with CV phonological structures, all other CV-type onomatopoeias are formed by phonological structures created from a combination of base sound + sound special.

This indicates that Hamano's (2014) statement regarding the use of Japanese *onomatopoeia*, which is always accompanied by a special sound to meet the criteria for Japanese foot vocabulary, has a major influence on the use of *onomatopoeia* in the manga, even though the *onomatopoeia* is not used in a sentence but purely symbolizes a sound—/movements/conditions in the manga.

At the same time, the presence of the use of CV-type *onomatopoeia* without the accompaniment of special sounds can also be assumed to be a discovery related to the use of onomatopoeia, especially in the manga, where even though the criterion for the foot of the Japanese vocabulary has a great influence, there are still times when basic sounds can also symbolize the sound, movement, conditions without the accompaniment of special sounds.

Then we will discuss one by one the use of CV-type onomatopoeia based on its phonological structure, starting from the CV-type onomatopoeia with the most phonological structure, namely the CVQ phonological structure (102 pieces).

Onomatopoeia with the CVQ phonological structure symbolizes sounds, conditions, or simple movements that experience changes, and sudden stops, as explained by Hamano (2014) that onomatopoeia with CV basic sound types is an onomatopoeia that symbolizes sound, movement, or simple conditions, while the ending Q in the phonological structure of an onomatopoeia functions as an emphasis on stopping a sound or movement as well as a condition denoted by the related *onomatopoeia* which is sudden.

However, consider the example of using CV-type onomatopoeia with the CVQ phonological structure in Figure 2 below.



Figure 2 CVQ-type Onomatopoeia Example

As can be seen in Figure 2 above, there is a CV-type onomatopoeia with the CVQ phonological structure 「ビッ」 on the side of the character's face. This onomatopoeia can be assumed to symbolize the movement of the character's hand when throwing the dice, which is also depicted on the character's left hand. However, explaining the sudden or even sudden nuance of the character's hand movements stopping is hard.

Then, from its use in this battle-themed shounen manga, it can be assumed that apart from indicating a sound, condition, or movement that stops suddenly/abruptly, the ending Q in the CVQ phonological structure also functions as a marker while emphasizing that sound, movement or condition has ended without considering the "how" the sound, movement, or condition symbolized ends.

This is in line with what was stated by Ono (2016) that the ending 「ッ」 in *onomatopoeia* functions as a marker for the end of the sound, movement, or condition symbolized by the onomatopoeia in question. However, more in-depth research related to *onomatopoeia* and

phonological structure needs to be carried out to explain its function and meaning in more detail.

Next is about CV-type Japanese onomatopoeia with CV repetition phonological structure, which ranks second (69 pieces). The repetition of the basic sound in the onomatopoeia symbolizes that the sound, movement, or condition symbolized by the onomatopoeia occurs not just once but many times sustainably (Ono, 2016).

However, it is different from what is often seen in its use in sentences, where the repetition only occurs two times, for example, *どきどき*, *いらいら*, and so on. The repetition of CV-type onomatopoeia with the phonological structure of CV repetition in shounen manga, especially those with the theme of battle, mostly occurs more than two times. Look at the example of its use in Figure 3 below.



Figure 3 CV Repetition-type Onomatopoeia Example

In Figure 3 above, you can see that the onomatopoeia reads 「ゴゴゴゴゴゴ」, which means that the repetition occurs more than two times, namely six times. This onomatopoeia can be assumed to symbolize the tension conditions in the scene, where the tension occurs continuously without stopping.

In the data source of this study, 50 examples, or 72% of examples of the use of onomatopoeia with CV repetition phonological structures, were found more than two times. It seems that it can be assumed that the conditions shown in figure 3 above often occur in the battle-

themed manga to add a sense of tension and so on. However, this cannot be concluded at this research stage because it requires more in-depth research regarding the repetition of basic sounds in this type of CV onomatopoeia.

Furthermore, CV-type *onomatopoeia* with CVN phonological structure ranks 3rd with 51 pieces. The CVN phonological structure is the same as the *onomatopoeia* with phonological structure with other basic CV sounds, symbolizing sounds, movements, and simple conditions. While the ending N (ん) is a marker that the sound, movement, or simple condition symbolized has stopped, like the ending Q (っ). However, there is a difference between the N (ん) ending and the Q (っ) ending, namely that with the N (ん) ending indicating sound, movement, or condition symbolized by the *onomatopoeia* concerned, it leaves a "trace" in various forms (Ono, 2016).

"Trace" is meant here: echo, if the onomatopoeia in question represents the sound, in the form of traces, and so on if the *onomatopoeia* symbolizes movement or conditions.



Figure 4 CVN-type Onomatopoeia Example

In figure 4 above, to be precise, on the upper right side of the image, you can see a CV-type *onomatopoeia* with a CVN phonological structure that reads *ダン* (/daN/). This *onomatopoeia* can be assumed to represent the sound effect of the jumping action of the long-

haired character holding a tool, most likely made of wood, on the right side of the figure.

Using *onomatopoeia* with the CVN phonological structure can be said that even though the character's jumping movement has been completed, the movement still leaves a mark. However, to understand what kind of scars are symbolized by each *onomatopoeia* with the CVN phonological structure used in this battle-themed shounen manga, it is necessary to conduct in-depth research focused on this matter.

Then, the onomatopoeic phonological structure that appears the most in the next battle-themed shounen manga is CVR, with the number of examples using 50 pieces in fourth place. The special sound /R/ referred to here is a long sound. In this study, there is no distinction between long sounds denoted by the 「—」 symbol or by using the repetition of vowel sounds after the basic sound of each onomatopoeia.

Onomatopoeia with the CVR structure symbolizes sounds, movements, and simple conditions, like other CV-type *onomatopoeia*. In contrast, the ending R in onomatopoeia with the CVR structure symbolizes that the sounds, movements, or conditions occur at a certain time (Ono, 2016).



Figure 5 CVR-type Onomatopoeia Example

In Figure 5 above, you can see an onomatopoeia that reads ザアアアア (/zaR/),

which can be assumed to represent the sound effect of the wind blowing. There are several things to emphasize here. Firstly, onomatopoeia in the manga is not always written from left to right, so the use of *onomatopoeia*, as shown in figure 5 above, is often seen. Second, when the ending R, aka the long sound in the onomatopoeia, uses vowel sounds, as shown in Figure 5, the number of vowel sounds /a/ used by the onomatopoeia that appears in shounen manga with the theme of battle is more than 1.

However, once again, because this research only aims to describe the tendency of phonological structures used in battle-themed shounen manga, further in-depth research is needed regarding what meaning is contained in the use of more than one vowel sound as a long sound, as well as what is the difference between long sounds. It uses the symbol (-).

Furthermore, in fifth place is *onomatopoeia* with VR phonological structures, totaling 47 uses. The onomatopoeia with the phonological structure is not much different from that with the CVR structure described earlier. It is just that there are differences in the basic sound of the two types of *onomatopoeia* with the phonological structure. The *onomatopoeia* with the VR phonological structure has only basic vowel sounds, unlike the other onomatopoeia listed in table 1 before.



Figure 6 VR-type Onomatopoeia Example

As can be seen in figure 6 above, there is an *onomatope* that reads オオオオオオオオオ (/oR/), which is spread to almost all corners of the image. In the classification of CV-type onomatopoeia stated by Hamano (2014), there is no explanation regarding CV-type *onomatopoeia* with basic vowel sounds. However, in this study, 47 examples of the use of onomatopoeia were found, as shown in Figure 6.

Then, using vowel sounds as long sounds in *onomatopoeia* with this phonological structure is similar to the onomatope with the CVR phonological structure described earlier. Almost all of the long sounds that use vowel sounds in the *shounen* manga with the theme of this battle are more than 1, even the most number of 8 pieces, as shown in the onomatopoeic example with the VR structure in figure 6.

Likewise, CV-type *onomatopoeia* with CVSVR and SvR phonological structures will be explained next.

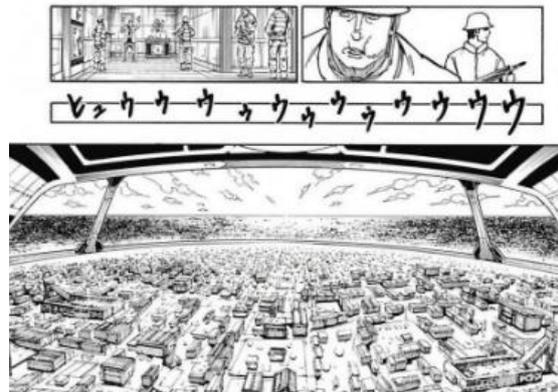


Figure 7 CVSVR-type Onomatopoeia Example

As can be seen in Figure 7, there is a CV-type *onomatopoeia* with a CVSVR phonological structure that reads ヒュウウウウウウウウウウウウ (/hyuR/). In this example, it is also clear that the number of long sounds that use the vowel /u/ is denoted by more than one letter 「ウ」, reaching 12, to be more precise.

Meanwhile, an example of the use of *onomatopoeia* which can be seen in Figure 8 below, is an example of CV-type onomatope with the SvR phonological structure, which reads ワアアアア (/waR/), which uses the vowel sound /a/, totaling five pieces.



Figure 8 SvR-type Onomatopoeia Example

On the other hand, to be able to explain the function and role behind the large number of vowel sounds used as symbols of long sounds in CV-type *onomatopoeia* with the phonological structures of CVR, VR, CVSVR, and SvR, a more

in-depth research is needed regarding long sounds as onomatopoeic endings. -onomatopoeia.

Then, suppose all the onomatopoeia with a phonological structure ending in a long sound (/R/) are added. In that case, the number (168) far exceeds the number of *onomatopoeia* with a CVQ phonological structure that ranks first in this study (102). Therefore, it can also be concluded that the tendency of the CV-type *onomatopoeia* used in battle-themed shounen manga is onomatopoeias with a phonological structure ending in a long sound (/R/).

Next is CV-type onomatopoeia with CVRN phonological structure, totalling 24 in rank 8. Let us look at the special sound that accompanies the basic sound. It can be understood that the *onomatopoeia* with this phonological structure is accompanied by a long sound (/R/) before closing with a buzzing sound (/N/).

As previously explained, a long sound (/R/) represents a sound, movement, or condition that lasts a certain amount of time. In contrast, a buzzing sound (/N/) symbolizes the cessation of a sound, movement, or condition by leaving a trace form.



Figure 9 CVRN-type Onomatopoeia Example

Figure 9 above shows the use of CV-type *Onomatopoeia* with the CVRN phonological structure, which reads ゴオン (/goRN/). The condition in the picture is in a kind of elevator, and what is pictured is when the elevator stops. Therefore, it can be assumed that the *Onomatopoeia* represents the sound of the elevator engine, which will beep as long as the elevator

moves. The sound still echoes even though the elevator has stopped.

Then there are onomatopoeia type CV with CV phonological structure (without special sound accompaniment), totalling 21 pieces in ninth place. *Onomatopoeia* with this phonological structure is a form of difference from the theory related to the phonological structure of *onomatopoeia* stated by Hamano (2014).

Even though the number of uses is still much less when compared to *onomatopoeia* with other phonological structures that can be said to better meet the criteria of the foot as a Japanese vocabulary. However, the inclusion of *onomatopoeia* with basic phonological structure (CV) without special sound accompaniment into the top 10 rankings based on its use in battle-themed *shounen manga* also indicates the use of onomatopoeia in the manga, especially in battle-themed *shounen manga* has a fundamental difference in terms of phonological structure.

Lastly is *onomatopoeia* type CV with CVNQ phonological structure, totalling 18 pieces in 10th place. It can be assumed that *onomatopoeia* with this phonological structure symbolizes sounds, movements, or conditions that have ended. However, it left a mark before ending in its entirety if we review the explanations regarding the meaning of the buzzing sound (/N/) and double sound (/Q/) in *onomatopoeia*.



Figure 10 CVNQ-type Onomatopoeia Example

Figure 10 above shows the use of the *onomatopoeia* type CV with the CVNQ phonological structure, which reads パンッ (/paNQ/), which symbolizes that the blood wound effect of the creature depicted after

receiving an attack (the attack has ended) continues to occur before finally stopping.

Those are the ten most common phonological structures found in battle-themed *shounen manga*, which are the data source in this study. As explained at the beginning of the discussion section, 41 phonological structures from *onomatopoeia* are found in this study. In addition to the top 10 described, there is also *onomatopoeia* with phonological structures, summarized in table 4 below.

Table 4 The Other's Onomatopoeia Phonological Structure

Ranking	Fonological Structure	Numbers
11	CVN Repetition	9
12	(CV Repetition) Q CVSvN	7
13	CVSvQ Repetition (CV Repetition)R CVSv	6
14	CVR Repetition VQ (CV Repetition)N CVSvQ	5
15	CVQ Repetition CVSv Repetition (CV Repetition) N CV Repetition Q	3
16	(CV Repetition) RN VRN CVRQ CVSvRQ (CV Repetition) NQ SvR Repetition	2
17	CVRQ Repetition CVSv Repetition N CVRN Repetition (CVSv Repetition) Q VN CVN Repetition VRQ Repetition VRQ CV Repetition + NR VCNQ	1

CONCLUSION

Based on the discussion above, it can be concluded that 41 types of onomatopoeic phonological structures are used in battle-themed *shounen manga*. The tendency is seen from all the phonological structures found in the presence of long sound endings (/R/) in most of the

onomatopoeias used. They are especially considering that long sounds are mostly symbolized by vowel sounds of more than one piece.

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