

Onomatopoeia of Hand Actions in Japanese and Their Equivalents in Sundanese

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INTRODUCTION

ONOMATOPOEIA

Onomatopoeia is a word or a group of words that imitates the sound of the source it describes. Etymologically onomatopoeia comes from the Greek, *onoma* which means 'name' and *poieō* which means 'I make' or 'I do' so the meaning is "making a name" or "naming as it sounds. Onomatopoeic sounds include animal sounds and other voices, but also include human sounds that are not words, such as the sound of people laughing. Furthermore, onomatopoeia does not only refer to sounds and voices but more specifically relates to matters such as describing the atmosphere.

For Japanese people, onomatopoeia (*Giongo-Gitaigo*) do not need to be explained explicitly because their phonetic sounds already have meaning. Native Japanese speakers naturally understand the meaning of *Giongo-Gitaigo*. However, this does not apply to non-Japanese speakers, who generally find it difficult to learn these expressions. Learners of Japanese in Indonesia also experience difficulties in using *Giongo-Gitaigo* in everyday conversation.

On the other hand, one of the distinctive features of the Sundanese language is the use of *Kecap Anteuran (KA)*, or verb intensifiers. This linguistic feature often poses challenges in translating Sundanese into foreign languages, particularly European languages. However, we argue that Sundanese KA demonstrates a higher degree of translatability into Japanese, a language that also employs verb intensifiers similar to those found in Sundanese. In Japanese, words analogous to Sundanese KA are categorized as *Giongo-Gitaigo*, although the term *onomatope* is more commonly used.

LITERATURE REVIEW

JAPANESE ONOMATOPOEIA :

■ Most of the onomatopoeias in Japanese are included in fukushi or adverbs. Fukushi is a word or words that describe verbs (verbs), adjectives, and other adverbs; cannot change, and function to express the state or degree of activity, atmosphere, or feelings of the speaker (田守,1999: 76).

■ Furthermore, Onomatopoeia can be divided in more detail into five types, namely, Giseigo (words that show the sound of living things), Giongo (words that show the sound of things), and Gitaigo which is a vocabulary that is a description and symbolization of a condition such as changes in nature, natural phenomena, movement, growth and so on, both animate and in-animate (Ono in Risagarniwa et al, 2021). But in general, many Japanese linguists mention the terms that have been mentioned before only as Onomatopoeia.

SUNDANESE KECAP ANTEURAN (KA)

■ Wirakusumah et al. (1957: 46), incorporate onomatopoeia into Kecap Anteuran 'anticipatory words' (*here in after referred to as KA). According to him, Kecap Anteuran is divided into two types, sandirasa and sandisora. Sandirasa shows feelings of the heart or mind, such as aduh, euleuh, ambuing, alah, ieung etc. Sandisora describes the sound of objects, such as *néng-néng-néng* which describes the sound of a clock; the dog's jegug; *dérédéd-dérédéd* to imitate gun sound, etc.

■ Wirakusumah et al. (1957:47), Apart from that, there is also what is called Kecap Panganteb 'Assertive Particle'. Kecap Panganteb is also divided into two types, namely Kecap Panganteb and Kecap Panganteur Pagawéan. Kecap Panganteb serves to further emphasize the important part of the sentence. An example is *téh; mah; waé(wéh, wé); gé(ogé); da; ari; téa* etc. While what is meant by Kecap Panganteur Pagawéan (*here in after referred to as KPP), it is mentioned like the words: *ceg; top; sok; jung; dug; léos; burudul; baranyay* etc. Usually attached to a verb that can function to reinforce intent and further facilitate ongoing communication interactions. Sometimes the verb attached to it is omitted, but it does not affect the meaning of the sentence. [Leumpang *ngagedig*] [.....*ngagedig*]

METHOD

The research method employed in this study is the qualitative-descriptive method. This approach aims to deepen the understanding of the object under study by focusing on the characteristics and properties of natural language data. It seeks to produce valid data descriptions that can be analyzed effectively (see Djajasudarma, 1993).

The method of data analysis employed in this research is the translational or comparative method, which involves comparing linguistic elements with those of another language to derive insights.

The focus of this research is onomatopoeia in Japanese and its equivalent in Sundanese. The study method employed is distributional-referential, which entails analyzing linguistic elements inherent within the language itself. This method is utilized to formulate the linguistic elements comprising onomatopoeia in Japanese and its equivalent in Sundanese. The referential study method is utilized to demonstrate and compare the referents present in the onomatopoeia.

FINDING AND DISCUSSION

Onomatopoeia for Hand-Twisting

Jpn: ぐりぐり guri guri

Sunda: kuruwek-kuruwek

Ind : Memutarkan sesuatu dengan penuh kekuatan
(Twisting something with full force)

ヤシの実の中身をスプーンでぐりぐりやって出す。

Yashi no mi no nakami o supuun de guri guri yatte dasu.

‘Kuruwek-kuruwek eusi buah kelapa dikuruwek maké séndok terus dikaluarkeun.’

‘Mengeluarkan isi buah kelapa dengan mengeruknya memakai sendok.’

(Removing the coconut flesh by scraping it out with a spoon.)

Onomatopoeia for Hand-Inserting

Jpn: きゅーきゅー kyuu kyuu

Snd: bes-bes

Ind : Memasukkan sesuatu ke dalam sesuatu yang lain secara paksa hingga penuh.’

(Stuffing something into another thing forcefully until full.)

棚にあるすべての服をきゅーきゅーとスーツケースに押し込んだ。

Tana ni aru subete no fuku o kyuu kyuu to suutsu keesu ni oshikonda.

Bes-bes ngajejelkeun kabéh pakéan nu aya di dina lomari kana koper nepi ka metet.

‘Menjejalkan semua pakaian yang ada di lemari ke dalam koper sampai penuh.’

(Packing all the clothes from the wardrobe into the suitcase until it’s crammed full.)

FINDING AND DISCUSSION

Onomatopoeia for Hand-Tying

Jpn: きゅっ kyut

Snd: reketek;

‘Mengikat dengan erat atau menekan dengan keras.’

‘Tying tightly or pressing down hard.’

彼は少し緩んだネクタイをきゅっと締め付けて部長室に入った。

Kare wa sukoshi yurunda nekutai o kyut to shimetsukete buchoushitsu ni haitta.

Reketek manéhna menerkeun dasina nu rada logor terus asup ka ruang kapala bagian.

‘Dia mengetatkan dasinya yang sedikit longgar lalu masuk ke ruang kepala bagian.’

(He tightened his slightly loose tie and then entered the department head's office.)

Onomatopoeia for Hand-Striking Very Hard

Jpn: がん gan

Snd: jebet; jelebet.

Memukul dengan keras dan penuh kekuatan; duk (To hit/strike hard and with full force, "wham!", "thud!", or "pow!")

こんな太い鉄棒でがんと打たれたらたまらないな。

Konna futoi tetsubou de gan to utaretara tamaranai na.

Lamun jelebet wéh digebug maké tongkat beusi gede siga kieu mah moal tahan lah.

‘Jika dipukul dengan tongkat besi besar seperti ini tidak akan tahan dah.’

(If you get hit by a massive iron bar like this, there's no way you'd withstand it.)

FINDING AND DISCUSSION

Onomatopoeia for Hand-Striking Repeatedly with Moderate Force

Jpn: ごつんごつん gotsun gotsun

Snd: jebét-jebét; jelebét-jelebét; jeduk-jeduk; beletak-beletak;
‘Memukul sesuatu secara berulang-ulang, berkali-kali dengan cukup keras; duk-duk.

(Pounding something again and again with fairly strong blows; pow-pow.)

相手にごつんごつんと顎を打たれて、彼はどたと倒れてしまった。

Aite ni gotsun gotsun to ago o utarete, kare wa dotat to taorete shimatta.

Jelebet-jelebet gadona diteunggeulan lawanna, bru wéh manéhna ngajungkel.

‘Berkali-kali dagunya dipukul lawannya, dia pun terjatuh.’
(Pow pow! A flurry of punches to the face—he dropped instantly.)

Onomatopoeia for Hand-Striking Repeatedly Very Hard

Jpn: ぽかぽか boka boka

Snd: jegér-jegér; jelebét-jelebet

‘Memukul berkali-kali dengan sangat keras; duk-duk’
(Pounding repeatedly with extreme force; pow pow’.)

その弱い子は倒れたままぽかぽかと悪ガキに殴られた。

Sono yowai ko wa taoreta mama boka boka to warugaki ni nagurareta.

Budak nu lemah éta dina kaayaan ngagoler jelebét-jelebét wéh ditereunggeulan ku barudak bangor.

‘Anak yang lemah itu dalam keadaan terlentang, terus menerus dipukuli anak-anak berandalan.’

(The frail boy lay helpless on the ground as the street thugs rained blows upon him.)

FINDING AND DISCUSSION

Onomatopoeia for Hand-Striking Repeatedly with Some Force

Jpn: ぽかぽか poka poka

Snd: beletak-beletak.

'Memukul berkali-kali dengan agak keras.'

(Punching several times with decent strength.)

抗うことなく彼は相手の欲しいままにぽかぽかと殴られた。

Aragau koto naku kare wa aite no hoshii mama ni poka poka to nagurareta.

Bari teu ngalawan manéhna *beletak-beletak* diteunggeulan sakahayang lawanna.

'Tanpa melakukan perlawanan dia dipukuli lawannya dengan semau-maunya.

(Offering no resistance, he allowed his opponent to beat him freely.)

CONCLUSION

- This presentation classifies and analyzes Japanese and Sundanese onomatopoeic words related to body movements, especially for foot movements.
- Japanese onomatopoeic equivalents can be found more in Sundanese than in Indonesian.
- The number of Japanese onomatopoeic equivalents in Sundanese can make things easier to understand for Japanese language learners (especially for Sundanese speakers) because of the meaning of the Japanese onomatopoeias have the same specific reference as is in Sundanese.
- A comparative study of Japanese and Sundanese onomatopoeia can be an alternative to improve understanding of Japanese onomatopoeia. At the same time, it can also be used as an effort to get the right equivalent words in Indonesian.

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