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Semantic Structure of Indonesian Onomatopoeia in Raditya Dika's Kambing Jantan Comic: A Natural Semantic Metalanguage Approach

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Abstract

This research discusses Indonesian onomatopoeia in the comic Kambing Jantan by Raditya Dika with a natural semantic metalanguage approach. This research aims to describe the types of onomatopoeia, the original meaning of onomatopoeia, and the semantic structure of Indonesian onomatopoeia to be simple so that it is easily understood by cross-language communities. The method used is descriptive qualitative method. Data collection techniques by observing and recording data obtained from written media, namely the comic Kambing Jantan by Raditya Dika. The findings obtained from this study are that there are four types of Indonesian onomatopoeia, namely human voices, animal voices, natural sounds, sounds of various imitations of sounds. Some semantic structures of verbs show similarities and differences, namely differences in intention and desire from state verbs, process verbs, and action verbs. The semantic structure of calling verbs, throwing verbs, hitting verbs has purposive factors and desires. The same with the group of thinking verbs, doing verbs have purposive factors and desire. However, in the group of falling verbs, removing verbs have no desire and are not intentional.

Keywords: Onomatopoeia; natural semantic metalanguage; semantic structure

Abstrak

Penelitian ini membahas onomatope bahasa Indonesia pada komik Kambing Jantan karya Raditya Dika dengan pendekatan metabahasa semantik alami. Penelitian ini bertujuan untuk mendeskripsikan tipe-tipe onomatope, makna asali onomatope, dan struktur semantik onomatope bahasa Indonesia menjadi sederhana sehingga mudah dipahami oleh masyarakat lintas bahasa. Metode yang digunakan adalah metode deskriptif kualitatif. Teknik pengumpulan data dengan cara mengamati dan mencatat data yang diperoleh dari media tulis, yaitu komik Kambing Jantan karya Raditya Dika. Temuan yang diperoleh dari penelitian ini adalah tipe-tipe onomatope bahasa Indonesia ada empat, yakni suara manusia, suara binatang, suara alam, suara aneka ragam tiruan bunyi. Beberapa struktur semantik verba menunjukkan kesamaan dan perbedaan, yaitu perbedaan niat dan keinginan dari verba keadaan, verba proses, dan kata verba tindakan. Struktur semantik pada verba memanggil, verba melempar, verba memukul memiliki faktor purposive dan ada keinginan. Hal yang sama dengan kelompok verba berpikir, verba melakukan memiliki faktor purposive dan ada keinginan. Namun, dalam kelompok verba jatuh, verba mengeluarkan tidak memiliki keinginan dan tidak disengaja.

Kata Kunci: Onomatope; metabahasa semantik alami; struktur semantik

1. Introduction

Onomatopoeia is a language phenomenon that occurs in the languages of several countries. Although many of them are not easy to understand, onomatopoeia remains a unique thing to learn. Especially in languages that are often used in mass media and consumed by the general public, comics for example. The use of onomatopoeia in comics is one of the important points that describes the situation experienced by the character in the comic without having to be explained at length using text. Onomatopoeia has the ability to bring a text to life. With onomatopoeia, the expression or ongoing situation in the reading or picture can be better understood by the reader. Onomatopoeia is applied to comics in Indonesia because comics are one of the pop cultures favored by the Indonesian people. Therefore, learning and understanding Indonesian onomatopoeia is an interesting thing to study. This is because Indonesian onomatopoeia is not limited to sounds that can be heard, but also descriptions of those received by senses other than hearing. Moreover, onomatopoeia is influenced by the context of the situation and cultural context.

Each language has its own unique set of onomatopoeias, for example in English, a pig makes an "oink" sound, but in French it makes a "*groin-groin*" sound and in Chinese it is "*hulu- hulu*". Each language user understands onomatopoeic words according to his/her phonological system and culture which results in such differences. (Thomas & Clara, 2004). Onomatopoeia is also known as onomatopoeic, according to Robertson (1954), comes from the Greek word "name making" which also means "making their own names".

Onomatopoeia has four different forms. According to Thomas & Clara (2004) The four forms are animal sound onomatopoeia, nature sound onomatopoeia, human onomatopoeia, and onomatopoeia of various kinds of sound imitations. Onomatopoeia is the source of sound imitation or the source of sound expression. Forms of onomatopoeia Thomas & Clara (2004) are described as follows:

- a. Animal sound onomatopoeia is a form of imitation of animal sounds.
- b. Nature sound onomatopoeia is a form of imitation of sounds from the surrounding nature, such as expressions of wind, rainwater, river flow, and others. Nature sound onomatopoeia imitates all forms of sound imitations from the surrounding natural environment.
- c. Human onomatopoeia is a form of imitation of human sounds as found in the sounds of laughter, sadness, snoring crying, etc.
- d. Onomatopoeia of various kinds of sound imitations is a form of imitation of sounds from various objects from various conditions. Such as imitations of whistles, broken glasses, ringing phones, and others.

According to Sasti (2020), some onomatopoeias are verbs. Some examples of verb onomatopoeia are *cebur*, *ketok*, *gedor*, *gebrak*, *tubruk*. The word "*cebur*" imitates the splashing sound produced by objects falling into water, making a *byur* sound. The word "*ketok*" is derived from the knocking sound produced when objects, usually boards and glass, are struck. The sound of a door being slammed so hard that it makes a bang is imitated by the term "*gedor*". The word "*bang*" is an approximation of the sound made when a strong blow is made with the hand against a solid object, generally a table, to produce a *brak*. The bang that occurs when a *bruk* occurs is another source of the term *tubruk*.

The meaning of onomatopoeic words cannot be translated completely in other foreign languages, for example in English. This is because the original concept of each word is different. As stated by Wierzbicka (1997:235-36), every culture is unique and one cannot understand culture and language without understanding the accompanying concepts and requires proper methodology.

Based on this background, the use of the natural semantic metalanguage approach (NSM) is the right choice to explicate Indonesian onomatopoeia in order to know the original meaning of each word and find the right word equivalent in Indonesian. In addition, the NSM approach combines philosophical and logical traditions in the study of meaning with typological approaches to language study, and with broad-based empirical cross-linguistic investigations (Wierzbicka, 1996:23).

The NSM approach is seen as capable of explaining words appropriately, especially foreign language words. The advantages of the NSM approach are (a) NSM is designed to explicate all grammatical meanings, lexical meanings, or illocutionary meanings, (b) supporters of this approach believe in the principle that the natural condition of a language is to maintain one form for one meaning and one meaning for one form, and (c) the explication of meaning in the NSM approach is framed in a metabases sourced from natural language (Sudipa, 2010: 8). In addition, the advantage of the NSM approach is the disclosure of the meaning of words in a simple way so that it can be accepted by all speakers because the paraphrase of meaning is framed in a metalanguage derived from natural language.

This research uses two basic concepts, namely verbs and semantic structure. According to Givon (2001) and Frawley (1992), verbs are one of the main word class lexicons in language. The classification of verbs by situation and semantic character is categorized by state, process, and action (Comrie, 1998). Verbs have a set of special features attached to the argumentation tied to the meaning of the verb that determines the existence of the noun itself (Cook, 1979).

The uniqueness of a language can occur due to several factors and not all words in a language can be translated into another language, as stated by Wierzbicka (1996) and Goddard (1994). The uniqueness is also found in onomatopoeia. Onomatopoeia in each language is different because of the different sound systems in each language. For example, the sound of a door knocking in Indonesian is called *tok tok tok*, while in English it is called *knock knock knock*. For example, the word "*telur ceplok*" imitates the sound of an egg breaking and splattering into a pan, producing the sound "*ceplok*" or the sound of a cow "moo" which is an imitation of the sound of the cow itself. This results in a different imitation of the sound produced even though the sound source is the same. This is the reason why onomatopoeia in Indonesian can be an interesting object to study in this research. In addition, this study uses a natural semantic metalanguage approach for semantic typology so as to determine the typological semantics of Indonesian.

Each language has distinctive features in the semantic field, according to its extra- linguistic experiences and distinctive features influenced by its own language structure. Based on the experience and environment of the Batak people, the word *amang* has a different meaning when compared to *vader* in Dutch, for example. With this assumption, it can be said that semantics, especially the lexical structure of language has the opportunity to be used as a basis for language typology (Keraf, 1990: 122).

Ullmann (1981:257) suggests a semantic typology based on several types, namely: 1) the relative frequency of transparent and non-transparent words; 2) the relative frequency of specialized and generic words; 3) special efforts to enhance emotive effects; 4) patterns of synonymy; 5) the relative frequency of polysemy; 6) the relative frequency of homonymy; 7) the relative dependence of words and the role of context in determining meaning.

Onomatopoeic words are transparent words because they describe the origin of the word, which is an imitator of sounds that exist in nature. Transparent words can reflect their origins and are therefore called motivated words. One of the motivations of transparent words is phonetic motivation. Keraf (1990) explains that words containing this phonetic motivation can be grouped into two main types, depending on the method and interpretation of the origin of the sounds contained in a word. Onomatopoeia is divided into two characteristics, namely primary onomatopoeia and secondary onomatopoeia. Primary onomatopoeias are words that are formed by imitating sounds in nature, such as: crow, roar, crow, whinny, bark, thud, and so on. Secondary onomatopoeia is also called sound symbolic or sound symbology. Ohala (2007) supported by Mulyadi (2008), for example, reported the cross-linguistic linking of sound symbolism with patterns of intonation and facial expression. As an illustration, Indonesian speakers for example in daily verbal interactions sometimes pronounce words such as good to [bu^w ai?], beautiful to [cua^w nti?], delicious to [u^w na?].

This sound phenomenon seems trivial, but it is part of the symbolism of sound and meaning. This research focuses on primary onomatopoeia. Verb onomatopoeia is analyzed using the Natural Semantic Metalanguage approach to find the original meaning contained in the imitation of Indonesian sounds.

In previous research, there are several articles that discuss onomatopoeia. However, previous studies described onomatopoeia with structural semantic analysis. Studies on onomatopoeia in Indonesian are generally conducted syntactically and morphologically. As far as researchers know, there are still few studies that examine in depth the onomatopoeia of verb semantics in Indonesian with the Natural Semantic Metalanguage (NSM) approach. Research on onomatopoeia that is dissected using a natural semantic metalanguage analysis knife is research on onomatopoeia. Fitriana, et al (2021) entitled Japanese Onomatopoeic Semantic Structure A Natural Semantic Metalanguage Approach. The study looks at the relationship between sentence form and the general meaning of Japanese onomatopoeia which is not random, but organized. That is, the meaning of an expression in Japanese can be predicted from the meaning of the words present in the sentence and how the words are combined. Japanese is one of the most popular languages in the world that recognizes sound imitations called onomatopoeia. This is influenced by the technology that Japan mastered and the Japanese culture that spread massively throughout the world. The study focused on how the semantic structure of verbs in Japanese onomatopoeia because of the difficulty of understanding the meaning of onomatopoeia which not only imitates the sounds of humans, animals, and nature. The uniqueness of the Japanese language must be different from Indonesian, for example in terms of onomatopoeia. This can happen due to several factors and not all words in a language can be translated into another language as expressed by Wierzbicka (1996) and (Goddard, 2010). However, every language in the world is universal. Based on this, the current research was conducted to find the uniqueness and describe the universal type of Indonesian onomatopoeia analyzed using the theory of Natural Semantic Metalanguage.

2. Theoretical Foundation

Natural Semantic Metalanguage (NSM) theory is recognized as a relatively new approach to semantic studies and is able to produce adequate meaning analysis. MSA theory is designed to explicate all meanings, including lexical meaning, illocutionary meaning, and grammatical meaning. Based on this, the hypothesis put forward by Wierzbicka (1996) and its adherents such as Goddard (1997) Based on this, the hypothesis put forward by Wierzbicka (1996) and its adherents such as Goddard (1997) can be used to explain the meaning of Indonesian onomatopoeic verbs that are specific to the culture that gave birth to them.

Table 1. The English-Indonesian Original Meaning Toolkit (Translated from Goddard, 2012).

Component	Original Meaning Element
Substantive	I/ME, YOU, SOMEONE/SOMEBODY, PEOPLE/PERSON, SOMETHING/THING, BODY
Relational Substantive	KIND, PART
Restriction	THIS, THE SAME, OTHER/ELSE OTHER
Summarizer	ONE, TWO, MUCH/MANY, SOME, ALL
Evaluator	GOOD, BAD
Descriptor	BIG, SMALL
Mental Predicate	THINK, KNOW, WANT, FEEL, SEE, HEAR
Speech	SAY/SAID, WORDS SAID, TRUE

Action, Event, Movement, Contact	DO, BEHAVIOR, HAPPEN, MOVE MOTION, TOUCH
Place, Existence, Property, Specification	BE (SOMEWHERE), THERE IS/EXIST, HAVE, BE (SOMEONE/SOMETHING) IS (SOMEONE/SOMETHING)
Life and Death	LIVE ALIVE, DIE DEAD
Time	WHEN/TIME, NOW, BEFORE, AFTER, A LONG TIME, A SHORT TIME, FOR SOME TIME BRIEFLY, MOMENT WHEN
Space	WHERE/PLACE, HERE, ABOVE, BELOW, FAR, NEAR, SIDE, INSIDE
Logical Concept	NOT/NO, MAYBE, CAN, BECAUSE, IF
Augmentor, Intensifier	VERY, MORE
Similarities	LIKE/AS

Natural semantic metalanguage are combinations of lexicon items of their original meaning. The basic unit is equated with a clause formed by a substantive and a predicate and some elemental additions determined by the predicate (Goddard, 1997; Wierzbicka, 1996)The researcher chose this theory due to three factors. First, NSM theory can be used to explain all meanings, including lexical meaning, illocutionary meaning, and grammatical meaning. Second, one form for one meaning and one meaning for one form is maintained according to NSM, which is the natural state of a language. Third, metabases derived from natural language are used to frame the explanation of meaning in NSM theory.

3. Research Methods

The research method used in this research is descriptive qualitative. Qualitative research is research that intends to understand the phenomena experienced by the research subject, such as behavior, perception, motivation, action, and others holistically and by means of descriptions in the form of words and language, in a special natural context and by utilizing various scientific methods (Moleong, 2007: 6). This research aims to describe the original meaning of Indonesian onomatopoeic verbs to be simple so that it is easily understood by cross- language communities. The use of onomatopoeia will make communication more effective and efficient. The data of this research are Indonesian onomatopoeic verbs in spoken varieties in textbooks, websites, research results. The data was filtered by listening method supported by note-taking. All verbs were grouped according to their semantic types. The name of the verb type refers to the root of the universal lexicon; such as SEE, BE, SAY, and so on. The original meaning mechanism proposed by Wierzbicka (1996) is adopted to analyze the object of study of Indonesian onomatopoeic verbs.

4. Results

4.1. Types of Onomatopoeia

Indonesian onomatopoeia has various types. These types are according to Thomas & Clara (2004) as below.

Table 2. Types of Indonesian Onomatopoeia in Kambing Jantan Comic.

Types of Onomatopoeia	Example	Meaning
Onomatopoeia of animalsounds	<i>kurr</i>	a turtledove that nods/agrees to the command of the command giver
Onomatopoeia of nature sounds	<i>whooss</i>	strong winds
Onomatopoeia of humans	<i>da daaaaaahtak</i> <i>jie hye /ehh</i>	farewell think tired
Onomatopoeia is a variety of sound imitations	<i>jbret gdubak jdugtuing</i> <i>ptakk</i> <i>heeeaaaaajepajepajep</i> <i>pret</i> <i>wadefak</i> <i>buk</i>	fighting throw hit getting hit hit by a throw think fell

4.2. Semantic structure of Indonesian verbs

Based on the results of data analysis, the semantic structure of the Indonesian verbs is displayed in Table 3.

Table 3. Semantic Classification of Indonesian Verbs in Kambing Jantan Comics

Semantic Characterization	Character	Situational Verbs	Process Verb	Action Verb
Stability		√	x	x
Dynamic/Dynamic		x	√	√
Purpose/Purpose		x	x	√
Punctuality		x	x/√	x/√
Aspects		x	x/√	x/√
Kinesis		x	x	x/√

5. Discussion

5.1. Types of Onomatopoeia

Based on Thomas & Clara (2004), the four types of onomatopoeia are as follows.

a. Onomatopoeia of animal sounds

Animal sound onomatopoeia is a form of imitation of animal sounds.



Fig. 1. Onomatopoeia of *kurrr*.

The animal sound in Figure 1 is shown by the word *kurrr*, which imitates the sound of a turtledove. This is supported by the image indicator that shows a turtledove shouting *kurrr* while flying into the sky carrying a letter to carry out the orders of the order giver.

b. Onomatopoeia of the sound of nature

Nature sound onomatopoeia is a form of imitation of sounds from the surrounding nature, such as expressions of wind, rainwater, river flow, and others. Nature sound onomatopoeia imitates all forms of sound imitations from the surrounding natural environment.



Fig. 2. Wooossh onomatopoeia.

The sound produced by the sound abstraction in Figure 2 is shown by the word *wooossh*, which is an imitation of the sound of hands in the air. This is supported by the image indicator that shows a man moving his hand, leaving a trail of wind.

c. Onomatopoeia from humans

Human sound onomatopoeia is a form of imitation of human sounds such as laughter, sadness, snoring crying, and others. Human sound imitations mimic all forms of sound imitations of human activities and emotional states.

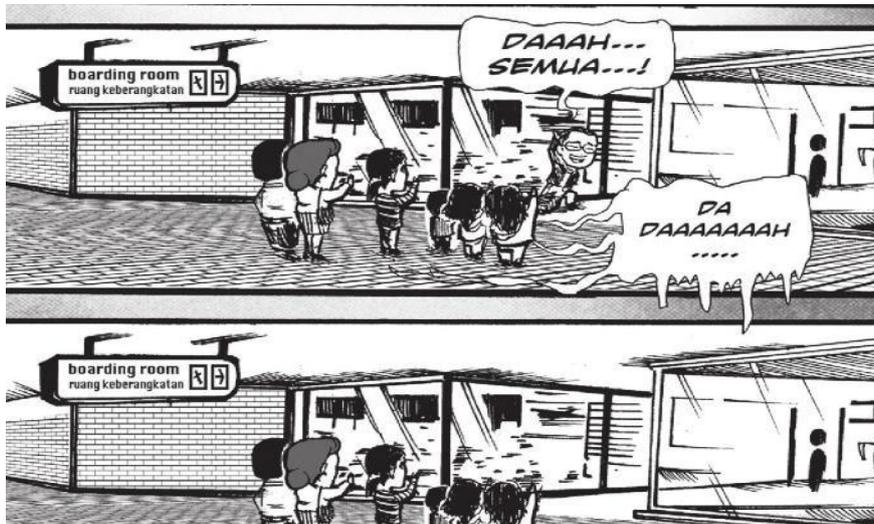


Fig. 3. Dadaaaaaah onomatopoeia.

The human voice in Figure 3 is shown in the word *da daaaaaah*, which is an imitation of the sound of people saying goodbye. This is supported by the image indicator that shows people going their separate ways in the boarding room.



Fig. 4. tak onomatopoeia.

The human voice in Figure 4 is shown in *tak* which is an imitation of the sound of a person getting an idea/thinking about something. This is supported by the image indicators that show people holding their heads while thinking about after graduating high school, graduating ELICOS, Preparation class eynesbury college, University Adelaide, Successful people, Polygamy.



Fig. 5. Onomatopoeia of Jie Hye/Ehh.

The human voice in figure 5 is shown in *jie hye/ehh*, which is an imitation of the sound of an exhausted person competing in badminton.

d. Onomatopoeia of miscellaneous sounds

Onomatopoeia of various kinds of sound imitations is a form of imitation of sounds from various objects from various conditions. Such as imitations of whistles, broken glasses, ringing phones, and others.



Fig. 6. Onomatopoeia of *jbret gdbuak jdug*.

The sound of a punch coming from the hand in figure 6 is shown in *jbret gdbuak jdug*, which is an imitation of the sound of people fighting. The sound of the punch comes from the hand.



Fig. 7. Onomatopoeia of *ting*.

The sound of throwing paper from the hand in figure 7 is shown in the *ting*, which is an imitation of the sound of a person throwing paper. The throwing sound comes from the hand.



Fig. 8. Onomatopoeia of *ptakk*.

The hitting sound that comes from the racket in figure 8 is shown in *ptakk*, which is an imitation of the sound of a person hitting someone with a racket. The hitting sound comes from the racket.



Fig. 9. Heeeaaaaajepajepajep onomatopoeia.

The *Heeeaaaaajepajepajep* sound is the sound produced by a blow from a ball. A person is hit by a hard ball, resulting in the sound *Heeeaaaaajepajepajep*.



Fig. 10. *Pret* onomatopoeia.

The *pret* sound is the sound produced by the whistle. A referee blows his whistle signaling the end of the match 19-0.



Fig. 11. *Wadefak* onomatopoeia.

The sound of image in Figure 11 is shown in the *wadefak*, which is an imitation of the sound of someone thinking/confusing about what the other person is saying. This is supported by the image indicator that shows people talking, one speaking and the other listening. The interlocutor is confused by the speaker's statement.

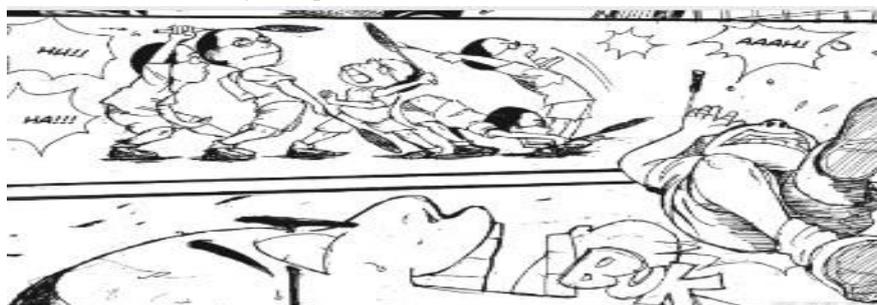


Fig. 12. *Buk* onomatopoeia.

The sound of picture 12 of the *buk* sound has the meaning of falling. Shown in the picture is a person falling down.

5.2. Semantic Structure of Indonesian Verbs

a. Situational Verb

Verbs of state in Indonesian express that different entities are located in a certain situation or condition. The characteristics of these verbs are 1) Semantically stative or stable because the situation expressed generally does not accept progressive forms and there is no transfer of action from one participant to another; 2) It cannot be used in imperative sentences and requires an object in its structure; and 3) Does not have intentional semantic features because the event described is accidentally by an object. For a clearer understanding, consider the example below.

Table 4. Semantic structure of "da daaaaaah".

Da daaaaaah	
REDUPL	
Daaah	semua
Onomatopoeia	PENGALAM
Daaah..semua..! da daaaaaah..	

The lexicon *da daaaaaah* has the concept of meaning of someone waving their hands. Someone who does this intentionally over a period of time. Generally, this waving signifies separation. The lexicon *da daaaaaah* is often used to describe a situation that is desired by the doer and the event occurs repeatedly. The semantic structure of the verb *da daaaaaah*:

- Because X experienced separation X wants this
- X did it intentionally
- X controls this

Table 5. Semantic structure of "jie hye".

Jie hye		
Onomatopoeia		
Jie Hye!	You are next! Let's play!	Ehh?
Onomatopoeia	PENGALAM	onomatopoei a
Jie Hye! You are next! Let's play! Ehh?		

The lexicon *Jie Hye / Ehh* has the concept of meaning that someone is feeling tired while competing. Someone who does this unintentionally for some time. This fatigue occurs because of competing until the end. *Jie Hye / Ehh* lexicon is often used to describe a situation that is unwanted by the culprit and the incident is due to a draining match. The semantic structure of the verb *Jie Hye/ Ehh*:

- Because X is experiencing fatigue X does not want this
- X did it for the match
- X does not control this

Table 6. Semantic Structure of "tuing"

Tuing	
Onomatopoeia	
Tuing	Ehm, makasih, ya, ini... di sini... di sini... ini... ehm...
Onomatopoeia	PENGALAM
Tuing! Ehm, makasih, ya, ini... di sini... di sini... ini... ehm...	

The lexicon *tuing* has the concept of meaning that someone is feeling an object being thrown. A person feels this unintentionally because a letter was thrown at his head. This situation occurs because someone accidentally throws it at the victim. The lexicon *tuing* is often used to describe situations that are unwanted by the victim and the incident is an accidental situation. The semantic structure of the verb *tuing*:

- Because X felt the throw X did not not want this
- X is in pain
- X does not control this

Table 7. Semantic Structure of " Heeeaaaaajepajepajep "

heeeaaaaajepajepajep	
ajep	
Onomatopoeia	
Ptakk	heeeaaaaajepajepajep
Onomatopoeia	Onomatopoeia/PENGALAM
/PELAKU	
Ptakk heeeaaaaajepajepajep!!!	

The lexicon *Heeeaaaaajepajepajep* has the concept of meaning that someone is feeling pain due to a ball hit. Someone experienced this accidentally because a ball was thrown into his eyes. This situation occurs because someone accidentally directs the ball towards the victim. The lexicon *Heeeaaaaajepajepajep* is often used to describe situations that are unwanted by the victim and the incident is an accidental situation. The semantic structure of the verb *Heeeaaaaajepajepajep*:

- Because X felt the blow
- X does not want this
- X does not control this
- X is in pain

Table 8. Classification of Semantic Structure of State Verb Onomatopoeia

Onomatopoeia type	Meaning	Duratio n	Desi re	Destinat ion	Impressi ons
<i>Tuing</i>	hit by a thrown object	short	√	√	neutral
<i>da daaaaaah</i>	farewell	long	x	√	neutral
<i>Jie hye /ehh</i>	tired	short	x	√	neutral
<i>heeeaaaaajepajepajep</i>	getting hit	long	x	x	neutral

b. Process Verb

Process verbs in Indonesian express an entity located in a situation or condition that becomes another condition. Indonesian process verbs indicate change or dynamics. Allows the use of progressive forms and cannot be used to create command sentences. Lacks semantic characteristics intentionally. To understand more clearly, take a look at the examples below:

Table 9. Semantic Structure of " Whooossh "

Meh!	Wooossh
Onomatopoeia	Onomatopoeia /PENGALAM
Meh! Whoossh	

The lexicon *wooossh* has the same concept as 'wind sound' signifying a strong blow. The process of hitting produces the sound of wind. The semantic structure of the verb *wooossh*:

X does something X doesn't want that

X listening to something

At that moment, something sounded on X.

Table 10. Semantic Structure of "Wadefak "

Wadefak?	
Onomatopoeia	
Wadefak?	Padahal aku uda lama main bulu tangkis di Kediri, aku ikut kub badminton sih
Onomatopoeia	PENGALAM

The lexicon *wadefak* has the same concept as 'the sound of a blow' signifying a strong blow to the head. The process of hitting produces the sound of *wadefak*. The semantic structure of the verb *wadefak*:

X feels something X doesn't want it

X listening to something

At that moment, something happened to X.

Table 11. Semantic Structure of "Buk"

Buk	
Onomatopoeia	
Hh! Ha!	Buk!
Onomatopoeia/PE LAKU	Onomatopoeia/PENGALAM

The lexicon *buk* has the same concept as 'the sound of falling' signifying someone falling. This hitting process produces a *buk* sound. The semantic structure of the verb *buk*:

X feels something X doesn't want it

X listening to something

At that moment, something happened to X.

Table 12. Classification of Semantic Structure of Process Verb Onomatopoeia

Onomatopoeia type	Meaning	Duratio n	Desi re	Destinat ion	Impressi ons
<i>whoossh</i>	think	short	x	x	neutral
<i>wadefak</i>	think	short	x	√	neutral
<i>buk</i>	fell	short	x	x	neutral

c. Action Verb

Indonesian action verbs are verbs that have the semantic characterization of action, namely expressing gestures, speech, and movements. The subject of this verb is a noun that has a living semantic characterization and acts as an actor of an action. These action verbs have dynamic, intentional, kinesis, and imperative semantic components. Indonesian action verbs require the presence of an argument agent as an actor. For a clearer understanding, consider the example below.

Table 13. Semantic Structure of "Buk"

Kurr	
Onomatopoeia	
Kurr	Sampaikan cintaku padanya
Onomatopoeia/PE LAKU	Onomatopoeia/PENGALAM

The lexicon *kurr* has the meaning concept 'the sound of a turtledove' in Indonesian. Someone tells a turtle to send a letter. The lexicon *kurr* is heard from the sound of a turtledove. It describes the desired situation. The semantic structure of the verb *kurr*:

- X told a bird
- Because X tells
- X wants something
- X wants Y to carry out the order

Table 14. Semantic Structure of "tak"

Tak	
Onomatopoeia	
Oke, rencana besar gue begini	tak
EXPERIENCE	Onomatopoeia

The lexicon has no conceptual meaning of 'thinking voice' in Indonesian. Someone is thinking about something. The lexicon *tak* is heard from the human voice that finds ideas. It describes a desirable situation. The semantic structure of the verb *tak*:

- X thinks of something
- Because X found the idea
- X makes a sound

Table 15. Semantic Structure of "Jbret gduak jdug "

Jbret gduak jdug	
Onomatopoeia	
Jbret gduak jdug	Yah, biarpun cuman di kalangan sopir ojek terkenal ya terkenal
Onomatopoeia	PENGALAM

The lexicon *jbret gduak jdug* has the meaning concept of 'fighting' in Indonesian. Someone is fighting. The lexicon *jbret gduak jdug* is heard from the sound of the fight. It describes an undesirable situation. The semantic structure of the verb *jbret gduak jdug*.

- X does something
- Because X fights,
something happens to X
- X and Y experience something

Table 16. Semantic Structure of "ptakk "

Ptakk	
Onomatopoeia	
Ptakk	sah
Onomatopoeia	PENGALAM

The lexicon *ptakk* has the meaning concept of 'getting hit' in Indonesian. Someone is playing badminton and hits the ball so hard that it makes a *ptakk* sound. The *ptakk* lexicon is heard from the sound of the ball hitting. It describes an undesirable situation. The semantic structure of the verb *ptakk*.

- X does something
- Because X hit
- Something sounds something on X

Table 17. Semantic Structure of "Pret"

Pret	
Onomatopoeia	
Pret	19-0
Onomatopoeia	PENGALAM

The lexicon *pret* has the meaning concept of 'stop' in Indonesian. A referee sounds his whistle signaling the end of the match. The lexicon *pret* is heard from the sound of the whistle. It describes the desired situation. The semantic structure of the verb *pret*:

- X does something
- Because X do it
- Something happens to Y

Table 18. Classification of Semantic Structure of Action Verb Onomatopoeia

Onomatopoeia type	Meaning	Source Feeling	of re	Desi ion	Destinat ions	Impressi ons
<i>kurr</i>	a turtledove that nods / agrees to the command of the command giver	both		↗	↗	positive
<i>Jbret</i> <i>jdug</i>	<i>gdubak</i> fighting	both		↗	↗	negative
<i>Tuing</i>	throw	Only person	one	↗	↗	negative
<i>ptakk</i>	hit	Only person	one	↗	↗	negative
<i>tak</i>	think	Only person	one	↗	↗	negative

6. Conclusions

A text or story can become more 'animated' by using "figure of speech onomatopoeia". The Metalanguage Theory of Natural Semantics can be used to analyze meaning that brings together the traditions of philosophy and logic in the study of meaning with a typological approach to the study of Indonesian. The semantic structure of onomatopoeia verbs in Indonesian is formulated from several polysemes. The semantic structure of calling verbs (*tekukur kurr*), throwing verbs (*tuing*), hitting (*ptak*, *eeeeaaaajepajepajep*), has a purposive factor and there is a desire. The same thing with the group of thinking verbs (*tak*), verbs to do (*dadaaaaaah*, *aaah*, *ehh*, *jie hye*, *hu*, *ha*, *ehh*) have a purposive factor and there is a desire. However, in the falling verb group (*whoosssh*, *jdug*, *gdbuak*, *jbret*, *jbrak*), the issuing verb (*bwoosh*, *broootbrootbroot*) has no intention and is not intentional. This research can be further developed, especially about onomatopoeic verb construction in Indonesian.

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