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Onomatopoeia in Indonesian and German Children's Literature: A Comparative Study

Onomatope dalam Sastra Anak Bahasa Indonesia dan Jerman: Kajian Komparatif

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Abstract
Onomatopoeia is a linguistic phenomenon characterized by an iconic relationship with the sounds it represents. Sounds from humans, animals, nature, and objects can be transformed into linguistic forms and used by authors to enhance storytelling in literary works. Each language has its own conventions for representing such sounds. This study aims to examine and compare onomatopoeia in Indonesian and German in terms of sound sources, forms, and functions. A qualitative descriptive method was employed using listen-and-record techniques. Data were collected from Indonesian and German literary works and selected based on sound-source frequency, dominant sources, and instances in which the same sound source was represented in different forms. A total of 156 Indonesian and 112 German onomatopoeic instances were identified from novels, short stories, illustrated stories, fairy tales, songs, and comics. Data were classified by sound sources according to Körtvélyessy & Štekauer and by forms according to Gross. The findings show that both languages employ diverse onomatopoeic forms with representational, stylistic, expressive, and musical functions. German data also contain forms absent from the Indonesian data, including Incomplete Word Forms and Comitative Letter Sequences. The comparison demonstrates that onomatopoeia is dynamic and context-dependent, reflecting the interaction of iconicity, linguistic convention, and authorial creativity.

Keywords: *children's literary works, comparative study, German, Indonesian, onomatopoeia*

Abstrak
Onomatope merupakan fenomena bahasa yang memiliki hubungan ikonis dengan bunyi yang direpresentasikannya. Bunyi yang berasal dari manusia, hewan, alam, dan benda dapat ditransformasikan ke dalam bentuk kebahasaan dan dimanfaatkan pengarang untuk mendukung penceritaan dalam karya sastra. Setiap bahasa memiliki konvensi tersendiri dalam merepresentasikan bunyi tersebut. Penelitian ini bertujuan mengkaji dan membandingkan onomatope dalam bahasa Indonesia dan bahasa Jerman berdasarkan sumber bunyi, bentuk, dan fungsi. Penelitian menggunakan metode deskriptif kualitatif

dengan teknik simak dan catat. Data dikumpulkan dari berbagai karya sastra berbahasa Indonesia dan Jerman, kemudian dipilih berdasarkan frekuensi sumber bunyi, dominasi sumber bunyi, serta kesamaan sumber bunyi yang direpresentasikan dalam bentuk berbeda. Ditemukan 156 data onomatope bahasa Indonesia dan 112 data bahasa Jerman dari novel, cerpen, cerita bergambar, dongeng, lagu, dan komik. Data diklasifikasikan berdasarkan sumber bunyi menurut Körtvélyessy & Štekauer; dan bentuk berdasarkan perspektif Gross. Hasil penelitian menunjukkan bahwa kedua bahasa memiliki bentuk onomatope yang beragam dengan fungsi representasional, stilistika, ekspresif, dan musikal. Data bahasa Jerman juga menunjukkan bentuk yang tidak ditemukan dalam data bahasa Indonesia, yaitu Incomplete Word Forms dan Comitative Letter Sequences. Temuan menunjukkan bahwa onomatope bersifat tidak ajeg dan kontekstual serta mencerminkan interaksi antara ikonisitas, konvensi bahasa, dan kreativitas pengarang.

Kata kunci*: onomatope, bahasa Indonesia, bahasa Jerman, kajian komparatif, karya sastra*

I. INTRODUCTION

Onomatopoeia is a linguistic phenomenon in which words imitate or evoke sounds associated with the surrounding environment. These sounds may originate from nature, animals, humans, and objects (Chaer, as cited in Hardianti et al., 2019; Körtvélyessy & Štekauer, as cited in Kholidah & Wulandari, 2026). Voronin (as cited in Riabova & Kobenko, 2015) also includes imitations of human vocalizations, such as laughter and whispering, within the scope of onomatopoeia. As a form of sound symbolism, onomatopoeia exhibits a degree of iconicity because its linguistic form resembles the sound it represents. Nevertheless, this resemblance does not necessarily result in identical expressions across languages, as language-specific conventions also shape onomatopoeic forms.

The relationship between onomatopoeia and linguistic arbitrariness offers an important perspective for understanding cross-linguistic variation. Saussure (as cited in Young, 2016) describes the relationship between the signifier and the signified as arbitrary, meaning that linguistic forms are generally established through convention rather than an inherent connection with their meanings. Onomatopoeia, however, illustrates how linguistic signs may exhibit varying degrees of motivation through sound resemblance. Polili et al. (2008) discuss the relationship between linguistic form and meaning in onomatopoeia, while Young (2016) highlights its relevance to the study of non-arbitrary relationships in language. For example, a dog's bark may be represented as “guk guk” in Indonesian and “wau wau” in German. Although both expressions refer to the same type of sound, their forms differ. This variation raises questions about how onomatopoeic expressions are formed and how their meanings are represented within different linguistic systems.

Onomatopoeia is particularly relevant to literary studies because written texts must represent sounds through linguistic and graphic forms. In children's literature, these forms can contribute to the representation of actions, events, and characters' experiences, allowing readers to imagine the sounds associated with particular scenes. Junaid et al. (2023) explain that onomatopoeia enriches literary descriptions by making sounds and events more vivid. Similarly, Muliawati and Yusnida (2019) identify its role in depicting

sounds, actions, situations, and character traits, while Dewi et al. (2018) emphasize its contribution to making objects, movements, and conditions more concrete in narrative texts. From a stylistic perspective, Galperin (as cited in Riabova & Kobenko, 2015) regards onomatopoeia as a phonetic expressive means capable of creating acoustic images for readers. Thus, onomatopoeia in children's literature can be examined not only as a means of representing sounds but also as a linguistic resource that contributes to the construction of narrative meaning and literary expression.

Previous studies have examined onomatopoeia from several perspectives, including its formal characteristics, sound sources, and functions in literary texts. Kholidah and Wulandari (2026) investigated onomatopoeia in the German-language webcomic The Wormworld Saga. Drawing on Gross's classification and the framework of Körtvélyessy and Štekauer, they identified different types of onomatopoeic expressions and examined their meanings. Their findings indicated that onomatopoeia contributed to plot development, atmosphere, the portrayal of characters' emotional states, and the emphasis of significant events. Other studies have also explored its descriptive and expressive functions in literary contexts (Muliawati & Yusnida, 2019; Dewi et al., 2018). Meanwhile, Riabova and Kobenko (2015) discuss the expressive, emotive, evaluative, and artistic information conveyed by sound-related linguistic features in works for children. These studies demonstrate that onomatopoeia can be investigated through both its linguistic characteristics and its functions within literary contexts.

Despite these contributions, the studies discussed above approach onomatopoeia from different analytical perspectives and textual contexts. The study by Kholidah and Wulandari (2026), for example, focuses on a German-language webcomic, whereas other studies emphasize the descriptive, expressive, or stylistic functions of onomatopoeia. A comparative investigation of Indonesian and German children's texts can extend these perspectives by examining how onomatopoeic expressions in the two languages differ in form and sound representation and how they function within their respective literary contexts. In particular, examining formal characteristics alongside sound sources and contextual meanings may provide a more integrated account of onomatopoeia than an analysis limited to identifying or classifying individual expressions. The extent to which this constitutes a gap in the existing literature, however, needs to be established through a systematic review of previous comparative studies on Indonesian and German onomatopoeia.

Although onomatopoeia has been examined in various linguistic and literary contexts, further comparative investigation is needed to understand how different languages represent similar sound sources through distinct linguistic forms and contextual functions. A comparison between Indonesian and German children's texts provides an opportunity to explore how sound imitation reflects both perceptual similarities and language-specific conventions. This comparison can therefore contribute empirical evidence to cross-linguistic research on sound symbolism by demonstrating how onomatopoeic expressions vary not only in form but also in their contextual meanings and literary functions.

To address this research focus, the present study examines onomatopoeia in Indonesian and German children's texts through three analytical dimensions: formal characteristics, represented sound sources, and contextual meanings and functions. The formal classification draws on Gross's framework, as discussed by Kholidah and

Wulandari (2026), while the classification of sound sources follows Körtvélyessy and Štekauer's framework. The analysis of meaning and function considers the textual contexts in which onomatopoeic expressions occur, including the actions, events, character responses, and narrative situations associated with them. By integrating these dimensions, the study aims to identify similarities and differences in the representation of sounds across Indonesian and German children's texts and to explain how onomatopoeia contributes to meaning-making in literary contexts. The study is expected to contribute to cross-linguistic research on sound symbolism and to the understanding of onomatopoeia as both a linguistic form and a literary resource.

II. METHODS

This study employs a qualitative descriptive approach. It is qualitative in nature because the research data consists of linguistic units containing onomatopoeia, which are analyzed based on the context of their occurrence within literary works. A descriptive analysis is conducted to identify, classify, interpret, and explain the functions of the onomatopoeia found in the data. A comparative approach is used to compare onomatopoeia in German and Indonesian children's literature, thereby revealing similarities and differences regarding characteristics such as form, sound source, meaning, and function. In qualitative research, the researcher serves as the primary instrument responsible for determining, identifying, classifying, interpreting, and comparing the data (Fikiyah & Santoso, 2024). A supporting instrument, a data table, is used to record and organize the identified onomatopoeic data.

The data sources consist of German and Indonesian children's literary works containing onomatopoeic expressions. The German-language corpus comprises several forms of children's literature, including storybooks, songs, and digital comics. The storybooks include Wir sind die Bauernhoftiere (2018), published by Trotsch Verlag; Die Bremer Stadtmusikanten: Nacherzählungen und Übungen, retold by Lissa Suett; and Mein Song gehört mir: Auf Tour in Hamburg. The German children's songs include "Summ, Summ, Summ," "Der Kuckuck und der Esel," "Es klappert die Mühle," "Hoch am Himmel," and "Brüderchen, tanz mit mir." The corpus also includes the German digital comic The Worldworm Saga.

The Indonesian-language corpus was compiled from several children's literary sources, including fairy-tale collections, short stories, children's songs, comics, novels, and children's magazines. The first source was Riri: Kumpulan Dongeng Anak Sebelum Tidur, from which tales containing onomatopoeic expressions were selected, including "Domba Kecil yang Bodoh," "Taktik Licik Keledai," "Ikan Emas Berburu Cacing," "Anjing dan Kandang Kerbau," "Penggembala dan Janji-janjinya," "Kura-kura Ingin Terbang," "Kisah Empat Hewan Pemberani," "Tenggelam Bersama Emas," "Kerbau dan Pohon yang Berisik," "Terjebak dalam Sumur," "Bangau-bangau Lapar," and "Kerbau dan Kambing Berebut Gua."

The second source was Bobo 50 Tahun: Edisi Koleksi Terbatas—Cerpen dan Dongeng Terbaik Sepanjang Masa, which contains selected short stories, including "Bibi Laba-laba dan Belanga Tua" (1986), "Pikir Dahulu Akibatnya" (1991), "Kasih Sayang Catleya" (1991), "Sumpah Rakyat Dataran Hijau" (1993), "Terima Kasih Tuhan" (1993), "Bintihe di Hutan Lehi Kuihi" (1995), "Kisah Une dan Hembo" (1995), and "Laguna Sihir" (2003).

Additional Indonesian sources include children's songs such as "Balonku," "Naik Kereta Api," "Cicak-cicak di Dinding," "Anak Ayam Tek Kotek," "Naik Delman," "Kring Kring Ada Sepeda," "Heli Guk Guk Guk," and "Pok Ame Ame"; Doraemon comic volume 13 (1992); and the novel Roaming the Seven Heaven: Areta Jelajah Tujuh Langit (2022) by Akhlis Suryapati. The corpus also includes illustrated stories, short stories, and serialized stories published in Bobo magazine, Issue 22 (2006), such as "Kue Perdamaian," "Bayi di dalam Laci Lemari," "Pinokio," "Sahabatnya," "Bertemu dengan Orang Asing (Bagian 2)," "Bintang Kecil Teman Laura," "Ceritera dari Negeri Dongeng: Musim Layang-layang," and "Bona Gajah Kecil Berbelalai Panjang: Tram, Tram... Trampolin!"

The selection criterion was the presence of onomatopoeic expressions relevant to the research objectives. Only texts containing such expressions were included in the corpus to facilitate a comparative analysis of onomatopoeia across Indonesian and German children's literary works. In this study, the data comprises linguistic units identified as onomatopoeia, along with the contexts in which they appear. The context of the data's occurrence may consist of sentences or lyrics containing onomatopoeia, narratives, dialogues, situational events, and accompanying visual elements. This context is used to determine the meaning and function of the onomatopoeia. Data collection was carried out using "listen-and-note" techniques and documentation. The listening technique involved repeatedly reading and/or listening to the data sources to identify linguistic units suspected of being onomatopoeia. The noting technique was used to record the identified onomatopoeic forms along with their contexts of occurrence. This study does not address all onomatopoeic data; the data selected for analysis were chosen based on several considerations: the frequency of occurrence of the sound source, the potential for variations in onomatopoeic forms, and the appearance of the same sound source across different data sources.

Although 156 Indonesian onomatopoeic items and 112 German onomatopoeic items were identified, the total number of items differed because the data were collected from different literary works and media, which varied in genre, length, and content. Therefore, the number of onomatopoeic items identified in each language reflects the data available in the selected sources rather than a directly comparable measure of onomatopoeia frequency in Indonesian and German. Not all identified items were discussed individually in the results and discussion section. For further analysis, the data were grouped by sound source. Representative items were then selected to illustrate the characteristics of onomatopoeia in each category, taking into account the variation in onomatopoeic forms, the contextual meanings and functions of the items, and the occurrence of similar sound sources across different data sources. This procedure enabled an in-depth qualitative analysis while maintaining the focus on the research objectives. The comparison therefore concerns the forms, sound sources, meanings, and functions of onomatopoeia in the selected literary works, rather than the relative frequency of onomatopoeia in the two languages.

Data analysis was conducted using descriptive and comparative methods. The analysis proceeded through several stages. First, all data sources were repeatedly read and/or listened to in order to identify linguistic units containing onomatopoeic elements. Second, the identified items were recorded in a data table and organized by language and source. Third, each item was examined in relation to its onomatopoeic characteristics and

context of occurrence, including sentences, lyrics, narratives, dialogues, situational events, and accompanying visual elements where relevant.

Fourth, the onomatopoeic items were classified according to their formal characteristics and sound sources. The formal characteristics of German onomatopoeia were analyzed with reference to Gross (as cited in Kholidah & Wulandari, 2026), while sound sources were identified with reference to Körtvélyessy and Štekauer (as cited in Kholidah & Wulandari, 2026). Indonesian onomatopoeia was classified by sound source, following relevant previous studies. For the comparative analysis, the classification focused on the sound or event represented by each item, allowing the data from both languages to be examined in relation to comparable sound-source categories while retaining language-specific differences in form and usage.

Fifth, the contextual meaning of each onomatopoeic item was interpreted based on the sound or experience it represented and its context within the literary work. Sixth, the function of each item was analyzed by examining its role in conveying or reinforcing events, experiences, emotions, atmosphere, or other effects in the text. The interpretation of meaning and function therefore considered not only the written form of the onomatopoeia but also its linguistic, narrative, and, where relevant, visual context.

Seventh, the identified items were grouped by sound source to facilitate the selection of examples for detailed discussion. The Indonesian dataset comprised 156 identified onomatopoeic items, while the German dataset comprised 112. The difference in the number of items reflects the data identified in the selected literary sources, which varied in genre, medium, length, and content. The datasets were not intended to contain equal numbers of items because the study focused on the qualitative characteristics of onomatopoeia rather than on measuring its relative frequency in the two languages.

Not all identified items were discussed individually in the results and discussion section. Items were selected for detailed analysis based on their relevance to the established sound-source categories and their ability to illustrate variations in form, contextual meaning, and function. Where similar sound sources occurred across different literary works or media, the items were examined in relation to their respective contexts. This selection procedure was applied to both language datasets. The examples discussed in detail were intended to illustrate qualitative characteristics and patterns rather than to represent the proportional distribution of all identified items.

To maintain consistency in the comparative analysis, the same analytical focus was applied to both datasets, particularly the identification of sound sources and the interpretation of meaning and function in context. Each item was examined using the context in which it occurred, rather than being classified solely based on its written form. Differences between Indonesian and German onomatopoeia were retained when they reflected differences in linguistic form or contextual usage. The comparison focused on the characteristics of form, sound source, meaning, and function in the selected literary works, rather than on the relative frequency of onomatopoeia in the two languages.

Finally, the findings were synthesized to identify similarities and differences in the use of onomatopoeia in the selected Indonesian and German children's literary works. The results are presented descriptively through tables and narrative explanations. The tables document the onomatopoeic forms, data sources, classifications, sound sources, contextual meanings, and functions. Selected examples are then discussed in detail to explain the relationships between their forms, contexts, meanings, and functions. This

presentation distinguishes between the total number of identified items and the examples selected for detailed discussion, thereby making the analytical process more transparent.

III. FINDING AND DISCUSSION

FINDING

Classification of Indonesian and German Onomatopoeia Based on Sound Source, According to Körtvélyessy and Štekauer (2024)

No.	Sound source	Indonesian Onomatopeia	German Onomatopeia
1.	Natural Sounds		
	Sounds of water, sky, land, fire, plants	Byurr!; BLARR! Byur; Wuussh... wuushh... Cling	*GRUMMEL, GROLL; PITSCH; PRASSEL; PLATSCHER; KLATSCH; ZWUUSCH; ZISCHEL; KNICK; RRUMMS*
	Sounds of animals and fantasy creatures	Tikitiktik; Waummm…; Grrrr; Gerudug; Ssssss…; Nyam! Nyam; Aum; Guk! guk! Guk!; Hrrr; Nyam! Nyam!; Aaaak; Duudududu; Rauuuurrr; Hhh; Hoppp; Awwww; Huaaah; Syuuut; Waaaaaow Huh... huh!; Tuk tik tak tik tuk tik tak tik tuk tik tak; Tek kotek kotek kotek; Guk guk guk; Pok; Grrrr... Whoossh... Whoossh	*WAU WAU; MUH MIU; KIREKIRI; MÄH MÄH; QUAK QUAK; WIEHER WIEHER; HAATSCHI; Summ summ summ; Kuckuck i-a, i-a!; Pipip, pipip, pipip; Oink oink, oink oink; Grrr grrr, grrr grrr, grrr grrr; Zisch zisch, zisch zisch, zisch zisch; Quak quak, quak quak, quak quak; I-AH; SCHNNURRRRRRR; SCHNUFFRRRR; ROOOAAAAARRRRR; FAUCHHHHHH; SPROING; KNACK; SHRIEEEEK; SKRIK; SCHNAPP; WUUUSCH; KURRR; KURK; GRRRRRRRRRR; BSSSSSSSSSSS; ZWITSCHER; KSHHHHHHH; MUUUUUHH;*

		GRUUUNG; GROOOOAAAAAAK
Sounds of humans	Huuu; Mmm…; Huh…; Uaaahhh; Glek... glek... glek…; Hiks... hiks…; Oeee oeee oeee; Uuuaaah...!; Hos hos; Bruk!; Hoek... ohok…; Set... set…; Rrrrrr; Nyam... nyam… cup… Cup…; Glek…; nyam nyam…; kres kres…; Sruk sruk sruk; Suuurrr…; Gluk... gluk... gluk…; Zing; Sruk; Zzzt... zzzt…; Tok... tok...!; Srok srok srok; Gebuk jab jab pak plok; Klitik klitik; Blontang...!; Blass; Dug; Dig dag dudug; Prok... prok…; Wush; Pooing; Shuut; Dag dig dug; Kletok kletok; Fuih; Grusak; Oweeek; Hu huhu hu; Blotak…; Dug dug; Fuuing... fuuing..; Plok, Plos; Srep... srep…; Hoahhh…; Bag bug bag; Dung!; Ihik; Ck, ck, ck!; BRUK!; TAK TAK TAK; WHUSS; Huhuhuhuhu; Hahahahaha; Jreeng!...	*klick klick; klapp klapp klapp; trapp trapp trapp; tick tick tick; Pzzktz!; Tsch! Tsch; HUST; STAMPF STAMPF STAMPF; TRAPP TRAPP TRAPP TRAP; SCHNÜFFEL; QUIETSCH QUIETSCH QUIETSCH;*
2. Artifact sounds		
Sounds of musical instruments	Jreng!! teeettt teet; Dung... dudu dung	*Tüt-tüt-tüt-klirr-klirr-kracks-kracks-klingeling-kling-glin*g; Rumms knall; bumm bummm
Sounds of vehicles	Booommmmm; Din... din!... net... net... boom....; Tut... tut... tut...	HUUP HUUUUP
Sounds of objects	Gobrak!; Bag bug kaing kaing; Srek; Zaaat; Srak...	Klipp klapp klipp klapp; WIGG…;

		srak…; Sreng sreng; Blub... blub... blub…; Pyong; Senggg; Syung; Plok! Plok!; Swuing; Bletak!; Werrr; Dor dor dor…; Ciuuut; srut srut; Ceklek; Sret... sret…; Serrr; Shut; Jreg; Prang!; Paach; Bang bang; Doaaar; Plung; Trek trek trek trek trek tek tek, Bang!; Klik!; Ples; Glugug; Klak…; Knop; Bip bip; Klontang; Gusrak gabruk; Srot srot; Kling klong kling klong; Klek... klek... ser.. Ser…; Wut.. wut..; Shung; Ciiit; Pong!; Pong... pong; Wing; Wiung-wiung…; Bletak!; PRANG!; Dor!; Niiiing! Niiiing; Byurr; Glegep Glegep; Dok.. dok... dok…; Cekrek; Plek; Bak! Buk; Plak!; Gubrak; Braaak!; BUKK! BUKK!; BRAKK; Brak bruk brok; Plop!; Bugh; Nyam! Nyam; Aum; Byur; Guk! guk! Guk!; Hrrr; Nyam! Nyam!; Aaaak; Duudududu; Rauuuurrr; Hhh	RUMMPEL ROMPEL RUMS; RUMPEL; KLIRRR; ZOOOOOM; ZING; KRACH; POFF; POMPF; RUMS; RASCHEL; KRRK; KRACK; GRONK; BONK; TSCHAK TSCHAK TSCHAK; TSCHAK; BLAM BLAM BLAM BLAM; KLATTER; KNIRSCH; SCHEPPER; KLONK GRUNK; GUNG; KLANG; KRUNK; GOING; SCHMETTER; RATSCH; SWOOOOOOSCH; RAMMMM; RUTSCH; ZIIIIIIISCH, BANG; BRZZZL; ZAPP; KNIRSCH; KNIRSCH; KRUNK; KNÜLL, PUMPF, SCHNIPP; KNISTER; PAFF; KLACK; BUMMS; BUUUUM; GONK; GONG; ZING; KNACK; SKRIK
	Sounds of instruments of war and destruction	Duarrr!! Blamm!; Bom...!	MUUUUUHH
	Sounds of bells, gongs, and other signaling equipment	Kring kring kring	GONG GONG GONG

Classification of Indonesian onomatopoeia based on form, according to Gross (1988)

No	Onomatopeia	Indonesian	German
1	Pure Onomatopoeia (eigentliche Onomatopoetika)	Glek... glek... glek…; Gobrak!; Oeee oeee oeee; Plak!;	WAU WAU; MUH MIU; MÄH MÄH; QUAK QUAK;

	Waummm…; Grrrr; Hos hos; Srek; Ssssss…, Zaaat; Plek; Bruk!; Set... set…; Srak... srak…; Rrrrrr; Sreng sreng; Blub... blub... blub…; Sruk sruk sruk; Suuurrr…; Gluk... gluk... gluk…; Pyong; Senggg; Syung; Plok! Plok!; Swuing; Bletak!; Bletak!; Werrr; Plop!; Zing; Sruk; Zzzt... zzzt…; Tok... tok...!; Dor dor dor…; Srok srok srok; Ceklek; Sret... sret…; Klitik klitik; Serrr; Shut; Jreg; Prang!; Paach; Bang bang; Blontang...!; Blass; Plung; Trek trek trek trek trek tek tek; Bang!; Gubrak; Klik!; Dug; Cekrek; Braaak!; Dok.. dok... dok…; Ples; Glugug; Wush; Pooing; Doaaar; Shuut; Jreeng!...; Bip bip; Dag dig dug; Kletok kletok; Fuih; Klontang; Grusak; Srot srot; Kling klong kling klong; Oweeek; Klek... klek... ser.. Ser…; Wut.. wut..; Shung; Blotak…; Ciiit; Dug dug; Pong!; Pong... pong; Fuuing... fuuing…; Booommmmm; Plok; Plos; Srep... srep…; Bom...!; Wing; Wiung-wiung…; Bletak!; Dung!; PRANG!; Brak bruk brok; BRUK!; TAK TAK TAK; WHUSS; Byurr!;	WIEHER WIEHER; klick klick; Summ summ summ; Kuckuck i-a, i-a!; Klipp klapp klipp klapp; klapp klapp klapp; trapp trapp trapp; tick tick tick; Pipip, pipip, pipip; Oink oink, oink oink; Grrr grrr, grrr grrr, grrr grrr; Zisch zisch, zisch zisch, zisch zisch; I-AH;Rumms knall, bumm bumm; GONG GONG GONG; HUUP HUUUUP; WIGG…; SPROING; POFF; POMPF; Pzzktz! Tsch! Tsch; RUMS; KURK; KRACK; GRONK; BONK;; TSCHAK TSCHAK TSCHAK; TSCHAK; BLAM BLAM BLAM BLAM; BLAM; KLONK; PITSCH; GRUNK; GUNG; MUUUUUHH; BOOM; KLANG; KRUNK; GOING; BANG; ZAPP; KRUNK; BUMMS; GONK; GONG; QUIETSCH QUIETSCH QUIETSCH

		BLARR!; Hoppp; Awwww; Syuuut; Waaaaaow; Huh ... huh!; Dor!; Tut.. tut... tut..; Tuk tik tak tik tuk tik tak tik tuk tik tak; Kring kring kring; Hap; Tek kotek kotek kotek; Guk guk guk; Pok	
2	Incomplete word forms (verstümmelte Wortformen)		*HUST; RUMPEL; RASCHEL; SCHNAPP; GRUMMEL; GROLL; KLATTER; KNIRSCH; SCHNÜFFEL; SCHEPPER; PRASSEL; PLATSCHER; KRACH; KLACK; KLATSCH; ZWITSCHER; STAMPF STAMPF STAMPF; SCHMETTER; RATSCH; RUTSCH; KNIRSCH; SPLITTER; KNÜLL; PUMPF; SCHNIPP; KNISTER; PAFF; PUMPF; TRAPP TRAPP TRAPP TRAPP; ZISCHEL; KNICK*
3	Interjections pseudoonomatope (Pseudoonomatopoetische Interjektionen)	Mmm…; Huh…; Uaaahhh; Uuuaaah...!; Hu huhu hu; Hoahhh....; Ihik; Ck, ck, ck!; Huhuhuhuhu; Hahahahaha; Hiks... hiks…	*HAATSCHI; UÄÄÄHH; GNÄÄÄHHH*
4	Comitative letter sequences (komitative Buchstabenfolgen)	Wuussh... wuushh... Cling; Niiiing! Niiiing; Duarrr!! Blamm!; Byurr, Glegep Glegep; Dung... dudu dung; Jreng!!	*KIREKIRI; Tüt-tüt-tüt-klirr-klirr-kracks-kracks-klingeling-kling-gling; SCHNNURRRRRRR;*

	teeettt, teet; Tikitiktik; Bag bug kaing kaing; Gerudug; Bak! Buk; Hoek... ohok…; Nyam..; . nyam... cup.. Cup..; Gebuk jab jab pak plok; Ciuuut, srut srut; Dig dag dudug; Gusrak gabruk; Din.. din!... net... net... boom…; Bag bug bag; Kuku kakaaa... kuku kakaaa;	*SCHNNURRRRRRR; RUMMPEL ROMPEL RUMS; ROOOAAAAARRRRR; FAUCHHHHHH; ZOOOOOM; KLIRRR; SHRIEEEEK; Pzzktz! Tsch! Tsch; WUUUSCH; KURRR; GRRRRRRRRRRR; BSSSSSSSSSSS; KRRK; KSHHHHHHH; ZWUUSCH; SWOOOOOOSCH; GRUUUNG; RAMMMM; ZIIIIIIISCH; BRZZZL; GROOOOAAAAAAK; RRUMMS; BUUUUMM; UÄÄÄHH; GNÄÄÄHHH*

The two tables above are provided to facilitate the classification of onomatopoeic forms by sound source, following Körtvélyessy and Štekauer (2024), and by form, following Gross (1988), as both theoretical frameworks are employed in this study. However, the data selected for in-depth analysis are further curated by sound source, while the analysis itself draws on both theoretical frameworks. Before presenting the detailed analysis, the selected Indonesian and German onomatopoeic forms are grouped according to their sound sources. The selection is based on the frequency of occurrence of the identified forms and the recurrence of the same sound sources represented through different onomatopoeic variations. The selected data are presented below.

No.	Source of Sounds	Indonesian Onomatopeia	German Onomatopeia
1.	Animals and Creatures	Hap!; Nyam! nyam; Nyam! Nyam!; Huaaah; Huhuhuhuhu; Grrrr…	WAU WAU; MUH MUH; KIREKIRI; SCHNNURRRRRRR; FAUCHHHHHH; SCHNUFFRRRR; KSHHHHHHH; Pipip pipip pipip; ZWITSCHER; ROOOAAARRR; GRRR; GRUUUNG; SHRIEEEEK; GROAAAAK; Kuckuck i-a, i-a!; I-AH; Oink oink

2.	Nature	Wuussh... wuushh...; Whoossh... Whoossh	HAATSCHI; QUIETSCH QUIETSCH QUIETSCH; HUST; UÄÄÄHH; GNÄÄÄHHH; Pzzktz! Tsch! Tsch
3.	Humans	Mmm…; Huh; Ck, ck, ck!; Ihik; Fiuh; Hhh; Glek… glek… glek…; Hiks… hiks…; Oeee oeee oeee	KLACK; KLONK; KLANG; KRACH; PAFF; PUMPF; POMPF; BUUMS; BOOM; BUUUMM; Trapp trapp trapp; STAMPF STAMPF STAMPF; KNIRSCH; RUTSCH; PLATSCHER; PRASSEL; PITSCH; ZWUUSCH
4.	Objects	Mmm…; Huh; Ck, ck, ck!; Ihik; Fiuh; Hhh; Glek… glek… glek…; Hiks… hiks…; Oeee oeee oeee	KLACK; KLONK; KLANG; KRACH; PAFF; PUMPF; POMPF; BUUMS; BOOM; BUUUMM; Trapp trapp trapp; STAMPF STAMPF STAMPF; KNIRSCH; RUTSCH; PLATSCHER; PRASSEL; PITSCH; ZWUUSCH
5.	Vehicles	Wiung-wiung…; Din… din!… net… net… boom…	HUUP HUUUUP
6.	Music Instruments	-	Tüt-tüt-tüt-klirr-klirr-kracks-kracks-klingeling-kling-gling; Rumms knall, bumm bummm
7.	Bells and Signaling Devices	Kring kring kring	GONG GONG GONG
Total		39	45

DISCUSSION

Indonesian Onomatopoeia

The following is a discussion regarding Indonesian onomatopoeia. A total of 156 instances of Indonesian onomatopoeia were collected from various literary works, such as short stories, novels, illustrated stories, fairy tales, comics, and songs. This study does not analyze every single instance of onomatopoeia collected; the data selected for analysis were chosen based on several considerations: the frequency of the sound source's occurrence, the potential for variations in onomatopoeic forms, and the appearance of the same sound source across different data sources.

Based on the prominence of sound sources, the analyzed data were grouped into several categories. These categories include sounds related to the sense of taste, human vocalizations, crying, celestial bodies, magical objects, body movements, vehicles, falling

objects, footsteps, animal sounds, sounds made by human characters when falling, and falls accompanied by an impact.

"Mmm…," "Hap!," "Nyam! nyam," and "Nyam! Nyam!" represent sounds associated with eating and the expression of enjoyment while eating. "Mmm…" is an expressive utterance indicating enjoyment while eating and appears in Doraemon, Volume 13. "Hap!" imitates the sound associated with a gecko catching and eating a mosquito in the children's song "Cicak-cicak di Dinding." "Nyam!" represents the sound associated with a sheep eating in the fairy tale"Domba Kecil yang Bodoh," whereas "Nyam! Nyam!" depicts a lion eating a sheep in "Pengembala dan Janji-janjinya."

Onomatopoeia exhibits distinctive phonological characteristics through the combinations and repetitions of consonants and vowels used to represent sounds (Laili, 2021). The four forms illustrate different ways of graphically representing sounds associated with eating. "Mmm…" consists of the repeated letter m, representing the prolonged nasal sound /m/, followed by an ellipsis. The repeated letter graphically conveys the continuation of the sound, while the ellipsis suggests that the utterance remains open or prolonged. "Hap!" has a consonant–vowel–consonant (CVC) structure, consisting of the initial consonant /h/, the vowel /a/, and the final consonant /p/. Its compact structure, together with the exclamation mark, conveys an impression of a brief, sudden action. In the context of "Cicak-cicak di Dinding," this form accompanies the gecko's rapid action of catching its prey, contrasting with its earlier, slower movement along the wall.

In "Nyam! Nyam!" and "Nyam! Nyam!", the initial digraph ny represents the palatal nasal /ɲ/, followed by the vowel /a/ and the final nasal /m/. Each unit, therefore, has a CVC structure. Both expressions repeat the same onomatopoeic unit twice, although their capitalization and punctuation differ. The repeated units create a rhythmic representation of eating. Their contextual meanings, however, differ: "Nyam! Nyam" accompanies a sheep eating, while "Nyam! Nyam!" depicts a lion eating a sheep. These examples show how the combination of phonological structure, graphic repetition, and narrative context contributes to the representation of eating-related sounds.

Körtvélyessy and Štekauer (2024) classify onomatopoeia according to sound source into "natural sounds" and "artifact sounds." The four forms are classified here as natural sounds because they are associated with vocalizations produced by living beings. Regarding form, Gross (1988) distinguishes among pure onomatopoeia, pseudo-onomatopoeic interjections, and incomplete word forms. The distinction between interjections and onomatopoeia is relevant because interjections express a speaker's emotions or attitudes, whereas onomatopoeia represents sounds through linguistic forms. Pseudo-onomatopoeic interjections occupy an intermediate position when an expressive utterance also functions as a representation of sound. Accordingly, "Mmm…" is classified as a pseudo-onomatopoeic interjection because it expresses enjoyment while also evoking a sound associated with eating. By contrast, "Hap!," "Nyam! nyam," and "Nyam! Nyam!" are classified as pure onomatopoeia because they primarily represent sounds associated with eating.

The differences among the four forms are reflected not only in their graphic and phonological structures but also in their narrative contexts. "Mmm…" conveys enjoyment while eating, whereas "Hap!" accompanies the gecko's sudden action of catching its prey. "Nyam! " Nyam" and "Nyam! Nyam!" Both represent eating through

the repetition of the same unit, but they occur in different narrative situations involving a sheep and a lion, respectively. Thus, the forms combine sound representation with contextual meaning, allowing readers to distinguish between different eating-related events.

In terms of function, "Mmm…" can be interpreted through the "showing–saying continuum" proposed by Wharton (cited in Sasamoto & Jackson, 2016). Within this continuum, an utterance may communicate meaning by providing direct evidence of a speaker's state rather than merely describing it verbally. "Mmm…" does not simply indicate that the food is enjoyable; it also conveys the character's enjoyment through an expressive vocalization. Overall, the four forms serve representational and stylistic functions. As a representative example, they evoke sounds or vocal expressions associated with eating. Stylistically, their differences in sound structure, repetition, punctuation, and narrative context create varied auditory impressions and contribute to the vividness of the literary texts.

"Huh," "Ck, ck, ck!," "Ihik," "Fiuh," and "Hhh" are onomatopoeic forms associated with sounds produced by the human mouth. "Huh" imitates a snorting sound and appears in the short story "Bayi di dalam Laci Lemari," published in Bobo magazine. Phonetically, "Huh" consists of the vowel /u/ flanked by the consonant /h/ and forms a single syllable. Its use conveys irritation or depicts a character's action. "Ck, ck, ck!" represents a clicking sound produced when the tongue strikes the roof of the mouth. This sound can express disapproval and appears in the short story "Terima kasih Tuhan," published in Bobo magazine. Formally, "Ck, ck, ck!" consists of a consonant-based sound sequence repeated three times. "Ihik" is a vocal expression uttered by a character in a dialogue in the short story "Sumpah Rakyat Dataran Hijau," published in Bobo magazine. The form contains the vowels /i/ and /i/ and the consonants /h/ and /k/, with the latter occurring at the end of the form. It consists of a single syllable and involves no repetition. "Fiuh" represents a breathing sound that conveys relief and appears in Doraemon Comic Volume 13. The form contains the vowels /i/ and /u/, preceded by the consonant /f/ and followed by /h/. The final /h/ suggests an audible exhalation associated with relief and helps depict a character's action. Meanwhile, "Hhh" imitates a sound associated with shivering and appears in the folktale "Tenggelam Bersama Emas." It consists of a prolonged /h/ sound. This prolongation may represent a longer exhalation than that conveyed by "Fiuh." Unlike a simple release of air, the form also suggests audible breath.

Based on their sound sources, all five forms can be classified as natural-sound onomatopoeia because they originate from human vocal activity. In terms of form, "Fiuh," "Huh," and "Hhh" are classified as pure onomatopoeia because they imitate sounds associated with human actions, such as exhaling and snorting, or bodily reactions such as shivering. In contrast, "Ck, ck, ck!" is classified as a pseudo-onomatopoeic interjection because it imitates a sound produced by the human mouth while also expressing disapproval. "Ihik" is classified as a pure interjection if it functions primarily as a vocal expression in dialogue rather than as an imitation of a specific sound. Functionally, the forms may serve a representational function when they imitate or evoke identifiable sounds or actions, and an expressive function when they convey characters' emotional states or attitudes. These functions may overlap, depending on the context in which each form occurs.

"Glek… glek… glek…" and "Huaaah" are two onomatopoeic forms associated with drinking water. "Glek… glek… glek…" imitates the sound of a person swallowing water and appears in the short story "Pinokio dan Sahabatnya," published in Bobo magazine. Formally, it consists of the syllable "glek" repeated three times, with an ellipsis separating each repetition. Each syllable begins with the consonant cluster /gl/, followed by the vowel /e/ and the final consonant /k/. Meanwhile, "Huaaah" imitates the sound a fox makes while drinking, as depicted in the fairy tale "Kerbau dan Pohon yang Berisik." The form consists of the vowels /u/ and /a/, with the vowel /a/ prolonged to represent the sound.

In terms of form, both expressions are classified as pure onomatopoeia because they imitate sounds associated with the act of drinking. Functionally, they serve a representational role by evoking the sounds that accompany the characters' actions. "Glek… glek… glek…" represents repeated swallowing, suggesting the act of drinking water, potentially in response to thirst. In contrast, "Huaaah" conveys the sound associated with the fox drinking water and may also suggest the satisfaction experienced after drinking. Thus, although both forms are associated with drinking, they represent different aspects of the activity and contribute to the depiction of the characters' actions in their respective narratives.

"Hiks… hiks…" appears in the short story "Bertemu dengan Orang Asing," published in Bobo magazine, and represents the sound of human sobbing. "Oeee oeee oeee" appears in Akhlis Suryapati's novel Areta dan Jelajah Tujuh Langit(2022) and imitates a baby's cry. Meanwhile, "Huhuhuhuhu" represents the crying sound of a buffalo character in the fable "Pohon dan Kerbau yang Berisik."

In terms of form, "Hiks… hiks…" begins with the consonant /h/, followed by the vowel /i/ and the final consonant cluster /ks/. The form is repeated twice, with an ellipsis separating the repetitions. This punctuation may suggest a sobbing pattern characterized by pauses or interruptions. "Oeee oeee oeee" consists of three repeated units dominated by the vowels /o/ and /e/, with the vowel /e/ extended to represent the sound of a baby's cry.

Meanwhile, "Huhuhuhuhu" consists of the repeated syllable pattern /hu/, creating a continuous sequence that evokes crying. Based on their sound sources, all three forms are classified as natural sounds because they represent vocalizations produced by living beings. In terms of form, they can be classified as pseudo-onomatopoeic interjections because they imitate crying sounds while also conveying emotional states. The three forms illustrate different auditory representations of crying: "Hiks… hiks…" evokes sobbing, "Oeee oeee oeee" suggests a baby's wailing, and "Huhuhuhuhu" conveys the prolonged crying of the buffalo character. Functionally, these forms serve a representational function by imitating sounds associated with crying and an expressive function by conveying the characters' emotional states.

The comparison demonstrates that crying can be represented through different combinations of consonants and vowels, vowel prolongation, repetition, and punctuation. These orthographic features contribute to the differentiation of crying sounds in literary texts. However, their specific effects depend on the phonetic characteristics of each form and the narrative context in which it appears.

The forms "Wuussh... wuushh… Cling," "Wiung-wiung…," "Grrrr... Whoossh... Whoossh," and "BLARR!" imitate sounds associated with objects, movements, and

phenomena in the sky. "Wuussh... wuushh..." and "Cling" represent the magical appearance of a star, accompanied by rapid movement and a sparkling gleam. These forms appear in the children's short story "Bintang Kecil Teman Laura," published in Bobo magazine.

"Wiung-wiung…" imitates the rushing sound accompanying a UFO as it moves rapidly through the sky and appears in Doraemon, Volume 13. "Grrrr... Whoossh... Whoossh" combines the sound of a dragon's growl with the sound of rushing wind. This form appears in the short story "Musim Layang-layang," published in Bobo magazine. Meanwhile, "BLARR!" imitates the loud impact of a flash striking a human body in the short story "Kasih Sayang Catleya," also published in Bobo magazine.

Based on their sound sources, these forms represent different categories of sound. "Wuussh... wuushh..." can be classified as a natural sound associated with moving air. "Cling," by contrast, may be classified as an artifact sound if the narrative indicates that it originates from objects striking one another and producing a ringing sound. "Wiung-wiung…" represents a rushing sound associated with the movement of a UFO, evoking the sound of moving air or an object moving rapidly through space. "Grrrr... Whoossh... Whoossh" combines a vocalization associated with an animal-like creature and the sound of moving air. "BLARR!" represents the loud impact of a flash striking a human body. Its classification should be determined by the precise sound source established in the narrative, rather than by the visual phenomenon alone.

In terms of form, "Wuussh... wuushh..." features the repetition of a sound unit, vowel prolongation, and the consonant sequence "ssh." The repeated units and extended spelling reinforce the impression of rapid, continuous movement. According to the classification adopted from Körtvélyessy and Štekauer (2024), this form can be analyzed as a comitative letter sequence, provided that the original framework supports this classification. Such sequences use graphic features not only to represent sounds but also to evoke actions, atmospheres, or characteristics. In this instance, the repetition and extended spelling intensify the impression of movement accompanying the star's appearance.

"Cling" consists of a single syllable, beginning with the consonant cluster /kl/ and ending with the consonant sequence /ŋ/, represented orthographically by ng. Unlike the extended and repeated form "Wuussh... wuushh...," "Cling" evokes a brief, sharp, ringing sound associated with a sparkle. It can therefore be classified as pure onomatopoeia if its primary function is to imitate this sound. Together, "Wuussh... wuushh..." and "Cling" establish a magical atmosphere by presenting a sequence of events: rapid movement followed by a brief, sparkling sound. Their combination serves both a representational function, by evoking sounds associated with the scene, and a stylistic function, by reinforcing the dramatic and magical effect of the star's appearance.

The form "Grrrr... Whoossh... Whoossh" also combines different sound representations, but its sequence emphasizes the relationship between a dragon's growl and the movement of wind. "Grrrr..." represents a prolonged growling sound through the repetition of the letter /r/ following the initial consonant /g/. The absence of an explicitly written vowel and the use of an ellipsis contribute to the impression of a sustained, rumbling vocalization. In the narrative context, this form evokes the dragon's powerful and potentially threatening presence.

Meanwhile, "Whoossh... Whoossh" consists of two repeated sound units. The repeated letter /o/ and the final consonant sequence "ssh" reinforce the impression of rushing air. The repetition represents a succession of sounds that follow the dragon's growl, creating an impression of continuous, intense movement. The entire sequence comprises three onomatopoeic units: one growl followed by two representations of rushing wind. The ellipses after "Grrrr" and the first "Whoossh" suggest pauses or continuity between the units. In contrast, the absence of an ellipsis after the final unit may indicate the end of the sequence. These graphic features contribute to the representation of sound and the pacing of the narrated event.

Unlike "Wuussh... wuushh...," which accompanies the appearance of a star, "Grrrr... Whoossh... Whoossh" establishes a connection between the dragon's growl and the movement of air. The sequence, therefore, contributes to the tense atmosphere surrounding the dragon's appearance while intensifying the depiction of wind movement. In terms of form, "Grrrr..." can be classified as pure onomatopoeia because it imitates a growling sound, whereas "Whoossh... Whoossh"can be analyzed as a comitative letter sequence if its extended spelling and repetition function to convey both sound and movement. Together, these forms serve representational and stylistic functions by evoking the sounds and movements associated with the dragon's presence.

The form "Wiung-wiung…" imitates the rushing sound of a UFO moving rapidly through the sky. Structurally, it consists of the repeated unit "wiung," separated by a hyphen. Each unit contains the vowel sequence /iu/ and ends with the consonant /ŋ/, represented by ng. The repetition emphasizes the continuity of the sound and evokes the UFO's movement. The form can be classified as pure onomatopoeia if its primary function is to imitate the sound associated with the UFO's motion. In context, it serves a representational function by evoking the sound that accompanies the object's movement, and a stylistic function by enhancing the dynamism of the scene.

"BLARR!" represents the loud impact of a flash striking a human body. The form begins with the consonant cluster /bl/, followed by the vowel /a/ and the final consonant /r/, whose repetition in the spelling suggests prolongation. The exclamation mark reinforces the impression of a sudden, forceful sound. Structurally, "BLARR!" can be classified as pure onomatopoeia if it directly imitates the impact sound described in the narrative. Its graphic features emphasize loudness and suddenness, contributing to the dramatic presentation of the event. The form serves a representational function by evoking the impact and a stylistic function by intensifying the scene's dramatic effect.

Overall, these onomatopoeic forms demonstrate how repetition, vowel and consonant prolongation, consonant clusters, capitalization, and punctuation contribute to the representation of sounds and movements in children's literature. "Wuussh... wuushh..." and "Whoossh... Whoossh" emphasize continuous movement through extended spelling and repetition, whereas "Cling" evokes a brief ringing sound. "Grrrr..." represents a prolonged growl, "Wiung-wiung…" suggests the continuous movement of a UFO, and "BLARR!" emphasizes a sudden, forceful impact. Their graphic and phonetic characteristics contribute not only to sound imitation but also to the atmosphere, pacing, and dramatic intensity of the narratives.

"Niiiing! Niiiing" imitates the sound associated with a leap or the moment a foot strikes a surface. This form appears in the illustrated story "Gajah Kecil Berbelalai Panjang," published in Bobo magazine. Structurally, it features the prolongation of the

vowel /i/, the final consonant sequence /ŋ/ (represented by ng), and the repetition of the same sound unit. The exclamation mark in the first unit emphasizes its intensity, whereas its absence in the second may suggest a less forceful sound. According to Körtvélyessy and Štekauer (2024), its sound source combines a human bodily action with the striking of an object. In terms of form, it is classified as pure onomatopoeia because it directly imitates the sound associated with the action. The prolonged vowel conveys a sustained, high-pitched sound, while repetition suggests it appears multiple times. This onomatopoeia serves a representational function by evoking the sound of a leap, making the depicted event feel more concrete to the reader.

"Tikitiktik," "Gerudug…," and "Prok prok prok" imitate footsteps in Doraemon comic Volume 13, while "Tuk tik tak tik tuk tik tak tik tuk tik tak tik tuk" represents horse hooves in the children's song "Naik Delman." Structurally, "Tikitiktik" features the repetition of the syllable tik, whereas "Gerudug…" consists of the syllables ge-ru-dug. "Prok prok prok" repeats the closed syllable prok, which begins with the consonant cluster /pr/ and ends with /k/. Meanwhile, the horse-hoof imitation consists of recurring monosyllabic units, tuk, tik, and tak, each following a consonant–vowel–consonant (CVC) pattern. The variation in vowels and the repetition of sound units create distinct rhythmic patterns. Based on their sound sources, these expressions imitate footsteps made by animals or humans. However, they convey different impressions: "Tikitiktik" suggests small, light, rapid steps, "Gerudug…" evokes heavy, powerful steps, and "Prok prok prok" conveys repeated footsteps striking a hard surface. The horse-hoof imitation, meanwhile, suggests rapid, rhythmic movement. These examples illustrate iconicity in onomatopoeia, as phonetic features can evoke the characteristics of the sounds represented (Young, 2016). According to Gross's (1988) classification, all four examples are pure onomatopoeia because they directly imitate sounds. Their functions include enlivening the narrative and clarifying characters' movements.

"Plek," "Blontang!," "Grusak," and "Dug" represent the sounds associated with falling in Doraemon Volume 13. According to Körtvélyessy and Štekauer (2024), these expressions originate from human-generated sounds. Based on Gross's (1988) classification, they are categorized as pure onomatopoeia because they directly imitate sounds associated with a fall. Their differences lie in the auditory impressions they convey. "Plek" consists of one syllable, with the initial consonant cluster /pl/, vowel /e/, and final consonant /k/, suggesting a short, light, and sudden impact. "Blontang" consists of two syllables, blon-tang, and features the initial consonant cluster /bl/ and the final nasal /ŋ/, represented by ng. The exclamation mark emphasizes the impact, which may sound louder and more resonant. "Dug" is a monosyllabic form ending in /g/ that suggests a brief but heavy impact. In contrast, "Grusak" consists of two syllables, gru-sak, with the initial consonant cluster /gr/ and final /k/. It evokes rough, irregular movement, possibly suggesting a body scraping against a surface during a fall. These variations demonstrate how onomatopoeia can represent different aspects of a falling event. Their representational function helps readers imagine the action, while the diversity of sound forms contributes to the narrative's vividness and stylistic effects.

"Bag bug kaing kaing," "Blotak," and "Pong pong" represent object collisions in Doraemon Volume 13. According to Körtvélyessy and Štekauer (2024), these expressions belong to the category of artifact sounds, as they imitate sounds produced by objects. Based on Gross's (1988) classification, all three are pure onomatopoeia because they

directly imitate sounds. Their phonological forms convey different auditory impressions. "Bag bug kaing kaing" combines bag and bug, which feature the same consonants but different vowels, followed by the repeated unit kaing. This sequence suggests successive impacts, with bag bug conveying relatively forceful collisions and kaing kaing suggesting a higher-pitched, repeated sound. "Blotak" consists of two syllables, blo-tak, with the initial consonant cluster /bl/, vowels /o/ and /a/, and final /k/. Its unrepeated form suggests a single, brief impact. Meanwhile, "Pong pong" repeats the monosyllabic unit pong, which follows a consonant–vowel–consonant (CVC) pattern and ends in the nasal /ŋ/, represented by ng. This repetition creates a rhythmic sequence and may suggest successive, resonant impacts. These examples illustrate iconicity in onomatopoeia, as variations in sound form evoke different qualities of collisions. Their representational function conveys the sounds of impacts, while their stylistic function enhances the vividness of the comic's visual action.

"Cekrek," "Citt," "Braaak!," "Tok…! Tok…!," "Dor… dor… dor…," and "Ceklek" imitate mechanical sounds associated with interactions between human hands and objects. "Cekrek" represents the sound of a hand turning a doorknob. It consists of two syllables, cek-rek, with the final consonant /k/ in each syllable and no syllable repetition. "Citt," which represents the sound of handing an object to someone, features a short, sharp sound with the final consonant /t/. "Braaak!" imitates a door being forced open, conveying a forceful and loud impact. "Tok…! Tok…!" represents repeated knocking on a door. Each unit is monosyllabic and follows a consonant–vowel–consonant (CVC) pattern; the repetition and punctuation emphasize the successive knocks. Similarly, "Dor… dor… dor…" consists of three repetitions of the monosyllabic unit dor, suggesting repeated, forceful pounding. In contrast, "Ceklek" imitates the sound of an object being slid or shifted. Like "Cekrek," it consists of two syllables, cek-lek, with the final consonant /k/ in each syllable and no repetition. In terms of sound sources, these expressions combine human-generated sounds with sounds produced by objects. Based on Gross's (1988) classification, all six are pure onomatopoeia because they directly imitate sounds. Their representational function helps readers identify the actions, while their use also enlivens the narrative and clarifies the characters' movements.

"Kring kring kring" imitates the sound of a bicycle bell in the children's song "Kring Kring Kring Ada Sepeda." Based on its sound source, it belongs to the category of artifact sounds, as it imitates a sound produced by a mechanical object. Each unit consists of the initial consonant cluster /kr/, the vowel /i/, and the final nasal /ŋ/, represented by ng. The expression repeats the same onomatopoeic unit three times, creating a rhythmic pattern that suits the song. Following Gross's (1988) classification, it is considered pure onomatopoeia because it directly imitates a bell sound. Its representational function evokes the sound of a bicycle bell, while its repetition reinforces the song's auditory imagery and depiction of cycling.

"Din… din!… net… net… boom…" represents vehicle-related sounds in Doraemon Volume 13. Based on their sound sources, these forms are classified as artifact sounds associated with mechanical objects, particularly vehicles. In terms of form, din and net are repeated, whereas boom occurs once and features a prolonged vowel in its written form. All three are classified as pure onomatopoeia under Gross's (1988) framework because they imitate sounds. The repetition of din and net suggests recurring

sounds, while boom conveys a potentially stronger, more sudden sound. Together, these forms serve a representational function and create a lively traffic atmosphere in the comic.

German Onomatopoeia

The following is an overview of German onomatopoeia. A total of 112 instances of German onomatopoeia were collected from literary works, including short stories, novels, picture books, fairy tales, comics, and songs. This study does not analyze every single instance of onomatopoeia collected; the data selected for analysis were chosen based on several considerations: the frequency of the sound source's occurrence, the potential for variations in onomatopoeic form, and the appearance of the same sound source across different data sources.

Based on the prominent sound sources, the analyzed data were subsequently grouped into several categories. These categories include animal and creature sounds, human sounds, object sounds, vehicle sounds, musical instrument sounds, and bell sounds. "WAU WAU," "MUH MUH," and "KIREKIRI" are imitations of a dog barking, a cow mooing, and a rooster crowing, respectively, found in the picture book Wir sind die Bauernhoftiere. “FAUCHHHHHH”, “SCHNNURRRRRRR”, “SCHNUFFRRRR”, and “KSHHHHHHH” are variations of onomatopoeic representations for cat sounds—such as hissing, purring, sniffing, and growling, found in the digital comic The Worldworm Saga. The German dataset also includes bird sound imitations, such as “Pipip pipip pipip” (from the children's song "Hoch am Himmel") and “ZWITSCHER” (from The Worldworm Saga). Furthermore, as a fantasy work, The Worldworm Saga features monsters whose sounds are represented as “ROOOAAARRR”, “GRRR”, “GRUUUNG”, “SHRIEEEEK”, and “GROAAAAK”.

Based on their sound sources, “WAU WAU”, “MUH MUH”, and “KIREKIRI” are classified as natural sounds—specifically, animal sounds. In German onomatopoeia, cat sounds are typically represented by forms like “miau” or “miau miau”. However, the comic's data reveals other forms representing feline activities, such as “FAUCHHHHHH”, “SCHNNURRRRRRR”, “KSHHHHHHH”, and “SCHNUFFRRRR”. “FAUCHHHHHH involves the truncation of the suffix -en from the verb fauchen (to hiss), describing the sound a cat makes in response to a threat. “SCHNNURRRRRRR” also drops the -en suffix, deriving from the verb schnurren (to purr), a sound produced when a cat is petted or feels content. Meanwhile, the onomatopoeic form “SCHNUFFRRRR” derives from schnüffeln (to sniff). With that being said, the comic not only represents cat sounds but also distinguishes among different feline behaviors through these sound variations.

Variations in representation are also found in bird sounds. The forms "Pipip pipip pipip" in the children's song "Hoch am Himmel" and "ZWITSCHER" in the digital comic The Wormworld Saga both represent bird sounds, yet they do so through different forms. “Pipip pipip pipip” conveys the impression of a repetitive chirp, while also aligning with the rhythmic characteristics of children's song lyrics. In contrast, “ZWITSCHER” resembles a lexical unit and relates to the German verb zwitschern ('to chirp'); thus, the sound representation not only mimics the noise itself but also denotes the bird's activity. It can be said that within the German linguistic framework, onomatopoeia serves not only to mimic sounds but also to represent characters' activities in a story. These differences

in form are also linked to how the sounds are constructed within their respective media and contexts of use.

Körtvélyessy and Štekauer (2024) categorize the sources of onomatopoeic sounds into two groups: natural sounds (encompassing sounds of water, sky, land, and fire; animals; and humans) and artifact sounds (covering musical instruments, vehicles, machinery and electronic devices, tools and equipment, instruments of war and destruction, as well as bells, gongs, and other signaling devices). Within this classification framework, the sounds produced by the monster character in The Wormworld Saga do not fall neatly into the categories of animal or human sounds. Nevertheless, the onomatopoeic forms associated with the character represent specific types of vocalizations linked to living beings, such as "ROOOAAAAAR", falling into the following categories: "GRRRR" and "GROOOOAAAAAAK" (representing roars), "GRRRRRRRRRR" and "GRUUUNG" (representing growls), and "SHRIEEEEK" (representing screeches). Based on their form, Gross (1988) categorizes onomatopoeia into "pure onomatopoeia", "incomplete word forms" (verstümmelte Wortformen), interjections/pseudo-onomatopoeia (pseudoonomatopoetische Interjektionen), and "Comitative Letter Sequences" (komitative Buchstabenfolgen). "WAU WAU", "MUH MUH", and "Pipip pipip pipip" fall under the category of pure onomatopoeia, as they are used to mimic the sounds of a barking dog, a singing bird, and a mooing cow, respectively; the reduplication in these forms serves to represent the repetitive nature of the sounds produced by the animals. Extended letter sequences like "ROOOAAAAAR", "GRRRR", "GROOOOAAAAAAK", "GRRRRRRRRRR", "GRUUUNG", and "SHRIEEEEK" are classified as "Comitative Letter Sequences". Their function is to create a dramatic effect within the story and intensify the sound, thereby making the noise appear more realistic.

"KLACK", "KLONK", "KLANG", "KRACH", "PAFF", "PUMPF", "POMPF", "BUUMS", "BOOM", and "BUUUMM" are onomatopoeic representations of object impacts found in The Worldworm Saga comic. These variations not only demonstrate the author's creativity in representing the sounds of impacts but also convey the auditory impression and intensity resulting from the collisions. Based on their sound sources, they all fall under the category of "artifact sounds", sounds produced by objects colliding with other objects without human intervention.

Although they originate from the same type of sound source, they differ in form. "KLONK", "KLANG", "BUMMS", "BOOM", and "BUUUMM" are classified as "pure onomatopoeia." These variations represent direct sound imitation, yet their usage yields distinct acoustic effects, conveying varying levels of intensity and auditory impressions. KL represents an object impact producing a loud sound; "KLANG" mimics the resonant impact of metal; "BUMSS" imitates a loud object impact; "BOOM" represents an explosion of very high intensity; and "BUUUMM" mimics a heavy, booming impact. These distinctions demonstrate that onomatopoeic forms serve not merely to indicate the sound source but also to construct the specific character of the sound produced.

Meanwhile, "KLACK", "KRACH", "PUMPF", and "POMPF" utilize "incomplete word forms" (verstümmelte Wortformen), specifically, the truncation of the -en suffix—derived from the verbs klacken (an impact producing a short sound), krachen (an impact resulting in a loud crash or shattering), paffen (an impact producing a short, sharp blow), pumpfen (the sound of a blunt object impact), and pompfen (an impact producing a

muffled sound). It can be said that the incomplete word forms in this data serve not merely as imitations of sound but also reinforce the connection between the sound and the action visualized in the scene. These variations also demonstrate aspects of sound symbolism, particularly through the phonological and graphic characteristics of the onomatopoeic forms. Short, consonant-heavy forms, such as "KLACK" and "KLONK," tend to convey an impression of brief, sharp sounds, whereas vowel elongation in "BUUUMM" suggests greater duration and intensity. Similarly, forms like "PUMPF" and "POMPF", through their specific consonant-vowel combinations, evoke a heavier, more muffled sound. In this context, sound symbolism does not imply an absolute semantic link between linguistic sounds and their phonological and graphic forms; rather, it illustrates how phonological and graphic forms can shape specific impressions of the represented sounds. Thus, these onomatopoeic variations not only showcase a rich array of representations of impact sounds but also create dramatic effects, helping the reader visualize the quality and intensity of the events.

“HAATSCHI” is the sound produced by sneezing; this onomatopoeia appears in the children's German novel Die Katze ist Ganz Egal. “QUIETSCH QUIETSCH QUIETSCH” is an expression of someone's surprise; “HUST” imitates the sound of coughing; “UÄÄÄHH” and “GNÄÄÄHHH” are expressions and imitations of the sound of a baby crying, all of which are found in the comic The Worldworm Saga. The six onomatopoeias are expressions as well as sounds originating from human vocalizations, and are therefore classified as natural sounds.

Based on form, “HAATSCHI” is classified as pure onomatopoeia and fulfills a representational function of imitating the sound of a person sneezing. “UÄÄÄHH” and “GNÄÄÄHHH” are at the intersection of “pure onomatopoeia” and “pseudoonomatopeia interjection”, all three of which fulfill the function of expressing emotional expressions or feelings, but also imitating sounds when someone experiences certain emotions. The use of both also produces different sound effects. Reduplication of “QUIETSCH” three times shows an expression of intense surprise as well as the sound of strangled breathing. In terms of form, “QUIETSCH QUIETSCH QUIETSCH” is classified as “incomplete word forms” (verstümmelte Wortformen), namely the form of quietschen which has been truncated at the suffix -en. In this context, this shape represents a sound that occurs in response to shock. The repetition of QUIETSCH reinforces the impression of a loud, disjointed sound, as if the character were making it spontaneously while gasping for breath. The onomatopoeia "HUST" also utilizes incomplete word forms (verstümmelte Wortformen), specifically the truncation of the suffix -en from the word husten (to cough).

As for UÄÄÄHH, it gives the impression of a loud and wailing sound, while producing GNÄÄÄHHH sounds that come out of the nose (nasal voice). Thus, these five onomatopoeias derived from human vocalizations serve a representational function, imitating natural sounds, as well as an expressive function, namely, showing the character's emotional state and expressions.

"Trapp trapp trapp" is an imitation of footsteps in the children's song "Brüderchen, komm mit mir". "STAMPF STAMPF STAMPF" represents heavy footsteps. "KNIRSCH" mimics the sound of footsteps treading on shifting debris, while "RUTSCH" imitates the sliding of feet against debris and appears in the comic The Worldworm Saga. Based on their sounds, all four onomatopoeic expressions fall into the category of natural

sounds, specifically, sounds originating from human foot movements contacting various surfaces. This is evident in their forms; for instance, the forms of "KNIRSCH" and "RUTSCH" reflect the movement or friction associated with debris. "KNIRSCH" suggests slow, cautious movement, whereas "RUTSCH" implies heavy steps, burdened by weight, resulting in a sliding or scraping sound. "Trapp trapp trapp" conveys a rhythmic, rapid sound, while "STAMPF STAMPF STAMPF" produces a heavier step, reflecting not only the weight of the body but also an accompanying emotion.

Regarding their forms, these variations in footstep imitation display distinct characteristics. "Trapp trapp trapp" and "STAMPF STAMPF STAMPF" are standard onomatopoeic forms. Although they evoke different impressions of footsteps, the reduplication in each carries a unique meaning and intensity. These differences manifest not only across the media of song and comic but also serve distinct purposes: supporting the song's rhythmic atmosphere and building dramatic tension within the story.

In contrast, "KNIRSCH" and "RUTSCH" are classified as "incomplete word forms" (verstümmelte Wortformen), created by truncating the suffix -en from the verbs knirschen and rutschen. These variations result in differences in acoustic character and sound intensity, demonstrating how authors tailor onomatopoeic forms to the specific movements, situations, and effects intended for the work. Thus, onomatopoeic forms do more than merely represent sound; they help construct contextual meaning based on the accompanying activities and situations. "PLATSCHER" (sound of running tap water), "PRASSEL" (sound of heavy rain), "PITSCH" (sound of raindrops), and "ZWUUSCH" (whistling wind) are onomatopoeic words found in the comic The Wormworld Saga; based on their sound sources, they fall under the category of natural sounds. These four forms demonstrate variations in the representation of natural sounds, reflecting differences in sound character and intensity. "PLATSCHER" and "PRASSEL" are derived from the lexical forms "platschern" (the sound of gurgling water or water splashing with a small sound) and "prasseln" (rattling or making a loud noise like heavy rain or raindrops pelting down) with the suffix -en removed, allowing them to be categorized as "incomplete word forms" (verstümmelte Wortformen), whereas "PITSCH" is classified as "pure onomatopoeia" because it directly mimics the sound of water droplets.

Meanwhile, "ZWUUSCH" represents the whistling of strong wind and conveys a sense of rapid movement. These variations serve not only to represent natural sounds but also to clarify the events taking place and establish the atmosphere within the comic. The contrast between the short, light "PITSCH", the heavy rain suggested by PRASSEL, and the strong wind-whistling effect of "ZWUUSCH" demonstrates that onomatopoeic forms can be used to create variations in sound intensity and character while simultaneously reinforcing the story's visual atmosphere.

"GONG GONG GONG" (bell sound) and "HUUP HUUUUP" (horn sound), found in The Wormworld Saga, can be classified under the category of "bells, gongs, and other signaling equipment" based on the classification system proposed by Körtvélyessy and Štekauer (2024). Both serve a representational function by reproducing sounds produced by signaling devices. "GONG GONG GONG" represents the loud, resonant tolling of a bell, while "HUUP HUUUUP" represents the long, loud blast of a horn. The vowel elongation in "HUUUUP" conveys a sense of longer, more intense sound duration, whereas the reduplication in "GONG GONG GONG" indicates a repetitive bell sound.

These variations not only clarify the source and nature of the sounds but also create acoustic effects, helping to establish the atmosphere and articulate the events depicted in the comic. In terms of form, “GONG GONG GONG” can be classified as "pure onomatopoeia" because it directly mimics the sound of a bell tolling, whereas “HUUP HUUUUP” falls under the category of "comitative letter sequences," as the elongation and repetition of graphic elements represent the prolonged, echoing blasts of a horn. Within the context of the scene, these forms convey a sense of clamor and reinforce the atmosphere created by the horn sounds.

"Kuckuck i-a, i-a!", "I-AH", "Tüt-tüt-tüt-klirr-klirr-kracks-kracks-klingeling-kling-gling", "Pzzktz! Tsch! Tsch", and "Rumms knall, bumm bummm" illustrate the intersection of onomatopoeia and musical effects in children's literature. "Kuckuck i-a, i-a!"—found in the song “Der Kuckuck und die Esel”—represents the calls of a cuckoo and a donkey. At the same time, "I-AH" appears in Die Bremer Stadtmusikanten, a folktale about four animals that play music and sing together. Although both forms originate from animal vocalizations, their use in songs and stories presents these animal sounds as part of the characters' musical activities. A similar phenomenon is observed with "Oink oink" in the song "Hoch am Himmel"; despite appearing in a musical context, it remains categorized as a sound based on its source. Thus, while the musical context does not alter the source of the sound being represented, it can influence the function of the onomatopoeia within the work, specifically by creating musical and rhythmic effects.

The intersection of human sounds and musical sounds is evident in "Pzzktz! Tsch! Tsch"—a sound produced by humans through beatboxing to mimic musical sounds. Meanwhile, "Tüt-tüt-tüt-klirr-klirr-kracks-kracks-klingeling-kling-gling" and "Rumms knall, bumm bummm" represent sounds produced by musical instruments in the storybook Gitarre Trommel. These data demonstrate that musical effects can be generated from various sound sources, including animal vocalizations, human voices, and musical instruments. In terms of form, the data also reveal a combination of "pure onomatopoeia" and "comitative letter sequences," highlighting the variety of graphic strategies used to represent sound. Thus, the musical quality of onomatopoeia is determined not solely by the sound source but by how the sound is positioned and utilized within the work to establish rhythm, evoke singing or musical performance, and reinforce the playful atmosphere characteristic of children's literature.

Comparison of Onomatopoeia in Indonesian and German

Based on the preceding discussion, similarities and differences emerge regarding the use of onomatopoeia in Indonesian and German children's literature. In both languages, onomatopoeia fundamentally serves a representational function, recreating specific sounds in the text through linguistic forms that resemble them. In short stories and fairy tales, this representational function often operates alongside an expressive function, particularly when onomatopoeia represents human or character sounds that simultaneously convey emotional states, such as crying, surprise, relief, or enjoyment. Consequently, onomatopoeia does more than reflect the sound source; it also clarifies the characters' states and expressions within the narrative context.

A notable difference is evident in the use of onomatopoeia in comics. German-language data reveals a wide variety of forms used to represent the same sound source. For instance, the sound of a cat is represented not only by common forms like “miau”,

but also by FAUCHHHHHH", "SCHNNURRRRRRR", "SCHNUFFRRRR", and "KSHHHHHHH", each corresponding to a different activity or state. Such variation demonstrates that onomatopoeia serves not merely to identify the sound source but also to clarify the characters' actions, characteristics, and states. Similar patterns appear in the representation of footsteps, object impacts, and natural sounds, where distinct forms indicate differences in character and sound intensity. In this regard, comics offer greater scope for exploring the visual and acoustic forms of onomatopoeia.

Regarding form, the German data exhibits characteristics absent in the Indonesian data, specifically, the use of "incomplete word forms" (verstümmelte Wortformen) created by truncating the suffix -en from certain verb-related forms, such as "FAUCH", "SCHNURR", and "SCHNUFF". Furthermore, the German data displays "Comitative Letter Sequences", the elongation and repetition of letters, which serve to reinforce the impression of duration, intensity, or the character of the sound. Forms such as "ROOOAAAAAR", "SHRIEEEEK", and "BUUUMM" illustrate how graphic elements can be utilized to render sounds as if they were present both visually and acoustically within the comic. In contrast, these specific patterns do not appear prominently in the Indonesian data analyzed.

Differences also emerge in the function of onomatopoeia across types of work. In short stories and fairy tales, onomatopoeia primarily serves to introduce sounds and clarify characters' actions and expressions. In comics, however, onomatopoeia serves a more complex function by helping establish atmosphere, intensity, and dramatic effect through the interplay between sound forms and visual presentation. Onomatopoeia can heighten a sense of tension, gloom, clamor, or drama, while simultaneously helping readers visualize the unfolding events. In children's songs, meanwhile, onomatopoeia frequently intertwines with rhythmic and musical functions. Repetitive forms such as "klapp klapp klapp", "tick tick tick", and "Pipip pipip pipip" reinforce the song's rhythm while evoking sounds and activities familiar to a child's world. Even animal vocalizations—such as "Oink oink" or "Kuckuck" and "i-a, i-a!", can be integrated into a musical context without altering the nature of the sound source they represent. This demonstrates that the work's context can influence the function of onomatopoeia without necessarily changing the category of the sound source itself.

Another shared characteristic between the two languages is the absence of a single, fixed onomatopoeic form for any given sound source. Various forms may represent a single sound source, while a single form can serve different functions depending on the context of use. Such variation indicates that the formation of onomatopoeia does not rely solely on the mechanical imitation of sound; rather, it involves perception, the creator's creativity, the nature of the medium, and the contextual requirements of the work. Consequently, the same sound, whether that of a cat, a bird, footsteps, an impact, or rain, can be represented through different forms to produce distinct acoustic impressions and contextual meanings.

The differences in onomatopoeic forms between German and Indonesian stem not only from variations in sound sources but also from the distinct characteristics of each language's linguistic system and graphic conventions. In German, one finds forms that have undergone alteration, truncation, elongation, omission, or distortion of their lexical base, resulting in incomplete word forms (verstümmelte Wortformen). These forms enable the representation of sound while maintaining a connection to the original word or

utterance. Consequently, graphemic modifications serve not merely to mimic sound but also to convey changes in articulation, intensity, duration, or the character of the sound accompanying an event.

This phenomenon is relatively rare in Indonesian in a comparable form. One reason is the tendency of Indonesian to maintain a word's base form more consistently in writing. Extreme modifications to grapheme sequences, such as truncation or the omission of word segments to create sound effects, are not a productive convention in Indonesian word formation. When formal deviations occur in texts, they are more often interpreted as wordplay, expressive writing, or sound representation rather than as word forms that have undergone systematic distortion. Therefore, forms in Indonesian data that might conceptually overlap with verstümmelte Wortformen are best understood in terms of their expressive function rather than as modifications of a specific lexical form.

Differences are also evident in the prevalence of comitative sequence letter (komitative Buchstabenfolgen). In German data, specific letter sequences can serve as graphic representations of sounds or acoustic effects without necessarily forming a lexical word found in the language's vocabulary. Such graphic conventions are quite productive in visually oriented texts, particularly comics and children's literature, because grapheme sequences can directly visualize sound qualities. Letter elongation, consonant repetition, unusual grapheme combinations, or the use of capital letters allow readers to imagine the duration, volume, intensity, and character of the sound. In Indonesian, the number of forms resembling komitative Buchstabenfolgen (commitative letter sequences) appears more limited. This does not imply that Indonesian lacks the capacity to represent sound through grapheme sequences; rather, such strategies are more frequently categorized as pure onomatopoeia. When a letter sequence like "duar," "bruk," "byur," or "kresek" is used to represent a sound, the form tends to function as a lexical or semi-lexical unit directly associated with the sound's source. In other words, the boundary between expressive grapheme sequences and onomatopoeia in Indonesian tends to be more blurred, as sound representations can rapidly become conventionalized into onomatopoeic forms.

This tendency is also linked to the characteristics of the data sources. In comics or highly visual texts, German utilizes typography and grapheme manipulation as part of a multimodal strategy to present sound visually. Sequences such as "FAUCHHH," "SCHNNUR," or "SCHNUFFRR" do not merely name or label a sound but visually demonstrate how that sound unfolds. Grapheme repetition and form elongation convey additional information regarding the sound's duration and intensity. In Indonesian, such functions are more often realized through relatively conventionalized onomatopoeic forms, whereas graphic variations are not always treated as a distinct category.

Consequently, the disparity in the frequency of verstümmelte Wortformen (truncated word forms) and komitative Buchstabenfolgen between German and Indonesian should not be immediately interpreted as a difference in the languages' respective capacities to generate sound representations. Rather, this difference is best understood as a variation in the linguistic and graphic strategies employed to visualize sound. German, particularly in comics and children's literature, demonstrates a stronger tendency to retain deviant graphic forms as part of acoustic representation. Conversely, Indonesian more frequently integrates such representations into onomatopoeic forms that are recognizable as distinct sound units or sound-imitative words. Thus, the prevalence

of pure onomatopoeia in the Indonesian data can be viewed as a consequence of the conventionalization of sound-based forms in the language. A form that initially serves as a graphic representation of a sound can evolve into a more stable onomatopoeic form that is recognized by readers.

A comparison of Indonesian and German data reveals that onomatopoeia serves functions extending beyond mere sound imitation. Onomatopoeia serves to represent sound, express a character's state, describe actions, establish atmosphere, heighten dramatic effect, and create rhythm and musicality. German exhibits distinctive variations in the form of incomplete word forms and comitative letter sequences, particularly in comics, while both languages demonstrate authorial creativity in selecting onomatopoeic forms based on the sound source, the nature of the sound, the medium, and the context of the event being represented.

IV. CONCLUSION

A comparison of German onomatopoeia reveals specific formal variations not found in the Indonesian data. Nevertheless, the differences in onomatopoeic forms between the two languages do not imply that the relationship between form and sound is entirely arbitrary. These forms still resemble the sounds they represent, yet they are realized through the conventions and creativity specific to each language. For instance, the sound of a dog barking is rendered as "guk guk guk" in Indonesian, whereas German uses "wau wau". Such differences demonstrate that the perception of sound and the manner of its linguistic representation can vary across languages, even when both refer to the same sound source.

This variation also indicates that onomatopoeia is not limited to the direct imitation of sound; rather, it represents a form of linguistic creativity that allows sounds originating from nature, humans, animals, or objects to be transposed into literary works. In this process, onomatopoeic forms can be adapted to the sound's characteristics, the accompanying activities or circumstances, the event's context, and narrative requirements. Consequently, a single sound source may be represented by multiple onomatopoeic forms, particularly when used in different contexts or genres. In songs, for example, the repetition of onomatopoeia can enhance rhythm and musicality, while in comics, the elongation of letters, repetition, and formal variations can intensify the dramatic effect. Thus, the differences and variations in onomatopoeia between Indonesian and German demonstrate that onomatopoeia is a form of iconicity that is simultaneously conventional, creative, and contextual.

Despite its contributions, this study has certain methodological limitations. The Indonesian and German corpora are asymmetrical in terms of genre representation, as the Indonesian data encompass a wider range of literary forms than the German data. This imbalance may influence the distribution and contextual functions of the onomatopoeic expressions identified in each language. Furthermore, the findings are limited to the selected children's literary texts and cannot represent the full range of onomatopoeic expressions in either language. Future research could address these limitations by developing a more balanced corpora in terms of genre and text quantity, as well as conducting genre-specific comparisons across children's literary works. Expanding the investigation to additional languages and incorporating phonological, cultural, and

multimodal perspectives would also provide further insights into the relationship between sound iconicity, linguistic conventions, and literary meaning.

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