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## Onomatopoietikon

(\_litterær\_praksis) Lydhermende ord. Uttalen av disse ordene høres ut som de fenomenene som ordene betegner: “mumle”, “kurre”, “suse”, “kakle”, “knalle”, “knirke”, “hvine”, “boble”, “vroooooom”. Brukes ofte i tegneserier. Dette er blant de svært sjeldne tilfellene der det er en slags likhet mellom et ord og det ordet betegner (Courtés 1991 s. 44). Uttalen etterligner et fenomen i verden.

“Onomatopoeia refers to a word that phonetically mimics or resembles the sound of the thing it describes. For example, the words we use to describe the noises that animals make are all onomatopoeic, such as a dog’s “bark,” a cat’s “meow,” or a cow’s “moo.” Interestingly, the onomatopoeic words for animal sounds change quite a bit from one language to another, as the words must fit into the larger linguistic system. Therefore, while a pig says “oink” in English, it says “buu” in Japanese, “grunz” in German, “knor,” in Dutch, and so on. The definition of onomatopoeia comes from a compound Greek word for “the sound/name I make.” In this way, an onomatopoeic word is the sound that the thing being described makes. [...] almost all animal noises are examples of onomatopoeia. There are hundreds of other onomatopoeia examples in the English language, however. Here are some categories of words, along with examples of each:

- Machine noises – honk, beep, vroom, clang, zap, boing
- Animal names – cuckoo, whip-poor-will, whooping crane, chickadee
- Impact sounds – boom, crash, whack, thump, bang
- Sounds of the voice – shush, giggle, growl, whine, murmur, blurt, whisper, hiss
- Nature sounds – splash, drip, spray, whoosh, buzz, rustle

There is a tradition in comic books of using onomatopoeias during fight scenes. These words, such as “wham,” “pow,” and “biff,” often accompany an image of a character knocking out another one to add a sense of sound effects. The comic book writer and artist Roy Crane popularized this tradition, inventing words such as “ker-splash” and “lickety-wop” to further diversify the range of sounds imitable in comic books. [...] Onomatopoeia is often used in literature to create aural effects that mimic the visual thing being described. Authors sometimes use combinations of words to create an onomatopoeic effect not necessarily using words that are onomatopoeic in and of themselves. For example, in Samuel Taylor Coleridge’s “Rime of the Ancient Mariner,” Coleridge uses the phrase “furrow followed free”

to mimic the sound of the wake left behind a ship.” (<http://www.literarydevices.com/onomatopoeia/>; lesedato 31.03.16)

“Onomatopoeia indicates word formation based on the imitation of natural sound, for example *whisper*, *bang* or *hiss* in American English and *pera-pera*, *siku-siku*, or *geragera* in modern Japanese. The word is based on either the nature of the sound itself, as *crash* or the name of the source of the sound, as *cuckoo*. The interpretation of sound changes as language changes.” (Naoyuki Osaka i [https://repository.kulib.kyoto-u.ac.jp/dspace/bitstream/2433/52479/1/soa024\\_025.pdf](https://repository.kulib.kyoto-u.ac.jp/dspace/bitstream/2433/52479/1/soa024_025.pdf); lesedato 04.04.19)  
Det tyske ordet for ugle (hubro) er Uhu.

Det går noen ganger an å høre av lyder i fremmedspråk hva et onomatopoietikon betyr. Det franske verbet “vrombir” uttales med en lyd som kan røpe ordets mening. Det er et ord for å brumme eller dure (f.eks. slik en propell gjør).

“It is easy to think of onomatopoeic words. *Whizz*, *bang*, *splash*, *thump*, will strike most English-speakers as typical examples; and once we are familiar with these, it is easy for us then to recognize others almost at will, and even to invent new ones if need be. [...] The knowledge of how to speak a language seems to naturally involve a knowledge of whatever principle it is that underlies onomatopoeic idioms, coinings, and usages. [...] onomatopoeia is alleged to occur whenever the sound of a word resembles (or “imitates”) a sound that the word refers to.” (Hugh Bredin i <http://muse.jhu.edu/article/24304>; lesedato 27.04.19)

““Onomatopoeia” is a word whose sound imitates the actual sound to which it refers, such as “pop,” “sizzle,” and “crash.” Poets use this device in which the words they use sound like the very thing being named or written about. [...] Since Onomatopoeia is a form of poetry with sound words as its focus, children will have very little difficulty in creating a word that imitates the sound it represents.” (Pamela J. Tonge i <http://teachersinstitute.yale.edu/curriculum/units/2000/5/00.05.11.x.html>; lesedato 14.03.19)

“Onomatopoeia is often used by poets because it allows the reader to visualize the scene that they are setting up by creating a multi-sensory experience, all in words. [...] [Edgar Allan] Poe’s poem *The Bells* is one of his most onomatopoeic. For example, in *The Bells*: Many different words are used throughout the poem that are meant to be imitative of bell sounds and evocative of the emotions created by these bells. The bell sounds are expressed throughout the poem as a “tinkle tinkle,” a “tintinnabulation,” a “jingling,” and finally a “moaning and groaning,” suggesting bells of various sizes and melodic properties.” (<http://examples.yourdictionary.com/examples-onomatopoeia-poems.html>; lesedato 18.05.18) “Poe’s famous poem “The Bells” is one of the most onomatopoeic works of literature in history. He describes four different types of bells, including the “loud alarm bells” [...] as well as the “silver bells” on sledges, the “mellow golden bells” of weddings, and “iron bells.” In each stanza, Poe uses vastly different onomatopoeic words to

mimic the sounds of the different bells. The silver bells, for example, “jingle” and “tinkle” in a “world of merriment.” The “jingle” and “tinkle” are light-sounding words, connoting joy and ease. The mellow wedding bells produce a “gush of euphony” that swells. Meanwhile the iron bells “toll” and, as Poe writes, “every sound that floats / From the rust within their throats / Is a groan.” These noises – the toll and groan – mimic the sound of anguish and solemnity. Finally, the loud alarm bells [...] produced such an effect on Poe that they warranted two stanzas. We see words like “shriek,” “clang,” “clash,” “roar,” “twanging,” and “clanging,” all words that Poe uses to make the turbulent and alarming sounds.” (<http://www.literarydevices.com/onomatopoeia/>; lesedato 31.03.16)

Innen en kristen, bibelsk tradisjon har onomatopoietske ord blitt oppfattet som ord som stammer fra tiden før Babels tårn og den babelske språkforvirringen som beskrives i Det gamle testamente (Foucault 1966 s. 52). Før den babelske forvirringen og språkmangfoldet kunne et ords mening oppsøkes i selve ordet.

Den tyske barokkdikteren Georg Philipp Harsdörffer hevdet at de tyske ordene “Blitz” (“lyn”) og “Donner” (“torden”) gjennom sin klang røper lynets og tordenens egenskaper, og at naturen dermed lager sine lyder gjennom det tyske språket (Szyrocki 1968 s. 39). Harsdörffer påstod at tysk er nært beslektet med hebraisk, og dermed et “urspråk”. Og fordi Gud gir seg til kjenne gjennom språkets klanger, er det dikterens oppgave å etterligne disse klangerne. For Harsdörffer var poetisk “klangmaleri” både en verdenstolkning og en lovprisning av Gud (Szyrocki 1968 s. 39).

Amerikaneren Joel Chandler Harris publiserte i 1881 fabelsamlingen *Uncle Remus, His Songs and His Sayings: The Folk-Lore of the Old Plantation*. “Allied with the aural effects of word distortion is a simple humorous onomatopoeia. Characteristically, Uncle Remus incorporates “sound effects” to heighten the dramatic suspense of a scene: “Wham!” “Kerblam,” “Lippity-clippity,” etc.” (Dauner 1948)

Den italienske futuristen Filippo Tommaso Marinetti skrev boka *8 sjeler i én bombe: Eksplosiv roman* (1919). “På bokens omslag kan man se en bombe av ord som slår ned i en fjellside og en rekke lydhermende ord som utgjør flammene i eksplosjonen. Krigen både som motiv og middel sto futuristene nær.” (Magnus Helgerud i *Aftenpostens* magasin *Historie* nr. 9 i 2017 s. 79-80)

Russiske futuristiske “poets such as Velimir Khlebnikov, Alexey Kruchenykh, Ilia Zdanevich (Iliazd) and Vladimir Majakovskij are instrumental in uncovering a poetry which is “spontaneous [and] instantaneous.” Sound, in their estimation, is the element most capable of achieving the sense of simultaneism and movement common to every brand of futurism. In poems such as “Ballad of the Dancer” [...], Kruchenykh presses the rhythmic onomatopoeic element of poetic language in novel directions, beyond the mimicry of concrete sounds, towards something

wholly more abstract. Here the accents and stresses of dance are clearly audible: it opens with a vigorously accented alternation of rapid, multi-syllabic upbeats and regular, heavy downbeats (0"-10"), which proceeds through growingly even syllables and a subtle ritardando (0"-15") through a bridge (16"-33") with its several dramatic *fermata* or pauses and melodically perceptible imperfect cadence, and into a second motif which begins irregularly, but culminates in a waltz or minuet, with its characteristic staccato third beat which leads into an accented first beat (42"-52"), concluding with an onomatopoeic *click of the heel* to end the dance and poem. More notable in relation to minimalism, is Kruchenykh's phonemic work – brief, repetitive and entirely onomatopoeic – in which “poetry must revert to a more primitive, more libidinal, outburst of organic orality.” Consider “zok zok zok” [...], which explores a range of phonemes, points of articulation, patterns, permutations and reversals.” (Botha 2011 s. 319-320)

Den italienske dikteren Giovanni Pascoli, som skrev rundt århundreskiftet 1900, “indulges in excessive onomatopoeia.” (Burnshaw m.fl. 1964 s. 288) “Pascolis språkfølelse er nettopp preget av en barnlig behandling av ordene, ofte som om de var rene lydgjenstander eller musikk. *Il fanciullinos* eller barnets *materielle* og *lekefulle* tilnærming til språket kommer for eksempel til uttrykk gjennom en markant bruk av repetisjon, assonans, alliterasjon, kiasmer, rim, og en viltvoksende onomatopoetikon. [...] Sluttverset *chiú...* er et eksempel på Pascolis karakteristiske fugleonomatopoetikon. [...] Tordenværet er bare antydnet i form av et onomatopoetisk uttrykk: *un bubbolío lontano* (et bulder i det fjerne), som en trussel. [...] Disse to aspektene ved Pascolis lyrikk representerer ifølge Contini to sentrale poler – det pregrammatikalske (*il fonosimbolismo* og onomatopoetikon) og det postgrammatikalske (de sjeldne og nærmest uforståelige spesialordene). [...] Onomatopoetikon – for eksempel i form av etterligninger av naturlyder i Pascolis dikt – befinner seg *før* meningen og *før* det grammatikalske. Imidlertid skiller onomatopoetikon seg fra de virkelige naturlydene; idet de føres inn i diktet opphører de å bare være lyder og blir en del av diktets uttrykksfullhet. På den ene siden finner det sted en prosess hvor de rent a-semantiske lydene (det pregrammatikalske) gradvis tar opp i seg *mening* og slutter å være ren onomatopoetikon. På den andre siden påviser Contini hvordan de leksikalske begrepene utsettes for en *desemantisering* idet ordenes klanglig kvaliteter overbetones. [...] Den utstrakte bruken av dialektord, sjeldne termer, neologismer og fugleonomatopoetikon (som kan grense mot det naive) kan, som nevnt, gjøre ham vanskelig tilgjengelig og i noen tilfeller tilnærmet uoversettelig.” (Aleksander Lien Nilssen i <http://bora.uib.no/bitstream/handle/1956/6743/1067425> 24.pdf; lesedato 30.04.19)

“The word cliché comes from French, and it is an onomatopoeic word for the sound of using a metal printing plate.” (<http://www.literarydevices.com/cliche/>; lesedato 03.04.16)

“*Tvi tvi* er en lykkeønsking, noe tilsvarende *hell og lykke*. *Tvi* er opprinnelig et onomatopoetikon for lyden av å spytte, og i de fleste andre sammenhenger brukt som uttrykk for vemmelse, forakt, og alt annet enn en hyggelig lykkeønsking.” (<https://klisjeer.no/tag/henrik-wergeland/>; lesedato 18.06.19)

“Tikk, takk, tikke og takke er såkalt lydmalende ord (onomatopoetikon) – som er viktige i barneleken (motorlyd til billek), tegneserier (Pang! Kræsj!) og i sang og poesi (“... da hørte jeg fra lien, en gjøk som gol ko-ko”).” ([https://www.regjeringen.no/globalassets/upload/kd/vedlegg/barnehager/temahefte/temahefte-\\_om\\_sprakmiljo\\_og\\_sprakstimulering\\_i\\_barnehagen\\_bokmal\\_web.pdf](https://www.regjeringen.no/globalassets/upload/kd/vedlegg/barnehager/temahefte/temahefte-_om_sprakmiljo_og_sprakstimulering_i_barnehagen_bokmal_web.pdf); lesedato 18.06.19)

“*Hiccup* is a perfect specimen of onomatopoeia, a word that sounds like the noise it represents: It echoes that sudden breath (*hick-*) and spasm (*-up*) of the diaphragm when, say, we’ve gobbled down food too quickly. But English is far from unique here. If we listen across the globe, we’ll hear all sorts of gasping *h*’s and gulping *k*’s, so much so that it almost seems like there’s a universal word for hiccup. [...] Danish and Norwegian have *hikke*. The Swedish *hicka* is essentially the same. Up in Iceland, it’s *hiksti*. And over in Finland – neighbor in geography, though not tongue – it’s *hikka*. [...] If the French have had too much wine, they might *hoquet*. The *-et*, a diminutive ending found in English words like *gullet*, likely influenced the earlier English *hicket*. [...] In Spain, you get a bad case of the *hipos*. [...] In Portugal, a hiccup is called a *soluço*, which may sound more like a sneeze to some ears. *Soluço* appears to derive from a Latin word for the bodily function: *singultus*, whose *g* brings back the hiccup’s characteristic gulp. [...] Hiccuping in Albanian, which boasts its own branch in the Indo-European languages, is a bit softer, but it does still feature something of a hiccupy bounce: *lemzë* (pronounced like *lemzuh*). [...] Saying you have the hiccups in Yoruba, spoken widely in Western Africa, might actually give you the hiccups: *òsúkè̀súkè̀súkè̀*.” (John Kelly i <http://mental.floss.com/article/503714/35-words-hiccups-around-world>; lesedato 06.05.19)

“The world is full of different sounds. Some sounds are pleasing to hear, like a bird’s voice. Other sounds hurt your ears, like a loud machine. But how do we explain in words what a sound is? For example, how do you describe the sound a dog makes? Also, does everyone hear that sound the same way? Every language in the world has words that express sounds. These are called onomatopoetic words. When a person says an onomatopoetic word, the sound of the word copies the natural sound the word is identifying. Let’s say you walk past an angry dog. What sound does the dog make? *Woof. Woof. Woof*. When a native English-speaker says the word *woof*, the pronunciation is somewhat similar to the sound the dog makes. But, a native Russian-speaker would not agree. They would say dogs make the sound *gav gav*. A native Korean-speaker would say *mung mung*. These sounds are expressed differently in different languages because every language uses sound in different ways. The noises animals make are not the only examples of onomatopoetic words. Imagine you are walking down a street on a rainy day. A car

drives by very fast. *Zoom*. As the car passes you, it drives through some water. *Splash*. You close the front of your jacket to protect yourself. *Zip*. These words are all nouns that express the sound effect you are hearing. Some sounds even define the objects that make them. Do you remember closing your jacket to protect yourself? The zipper is the object that connects the front parts of a jacket by joining the sets of metal teeth along the edges.

[...] In comic books, we often see these sound effects written in the pictures. These words help the reader imagine sounds in the story. Onomatopoeic words are not only nouns, though. Imagine you are in a quiet restaurant. Suddenly, the people next to you start to have an argument.

Anna: *I can't believe you lied to me!*

Jonathan: *Shhhh! We are in public!*

Anna: *Don't shhhh me!*

When you tell someone *shhhh*, you are saying the situation requires quiet. In the conversation you just heard, Anna responds to Jonathan by saying “Don't *shhhh* me.” In this case, Anna is using *shhhh* as a verb. She means to say, “Don't tell me to be quiet.” Another example is one you probably hear every day. When you use a computer, you choose objects on the screen using a device called a mouse. *Click*. But, the action of choosing an object on a computer screen using a mouse is called *clicking*. Now think back to the car passing you very quickly in the rain. What was the sound it made? *Zoom*. But, you can also say, “The car *zoomed* by me.” This means the car drove by you at a very high speed. Sometimes, onomatopoeic words are even used as adjectives. If you see something explode, you will often see the word *boom* used to describe the sound. This is because the sound of an explosion is low and deep, the way English speakers pronounce the word *boom*. Now listen to the actor James Earl Jones. “Look, I can't tell you the secret of life, and I don't have any answers for you. I don't give interviews and I'm no longer a public figure. I just want to be left alone.” His voice sounds low and deep. You could say his voice is *booming*. Onomatopoeic words are not often used in formal language. But they are very common in everyday speech and there are hundreds of examples. They make languages more creative. Writers and musicians have used these types of words for many years to find a connection with the natural world.” (Pete Musto i <https://learningenglish.voanews.com/a/everyday-grammar-pow-whizz-what-are-onomatopoeia/3018658.html>; lesedato 22.05.19)

“Comic Book Sound Effects [...] Onomatopoeia is a staple part of comic book lore. Large, bold, printed words to describe the sounds made (usually during fight scenes) have been a means of portraying noise [...] You know the ones – words like “pow”, “whack” and “bang” are used to represent impact when a fist hits a face or a body hits a wall. It's really quite charming! The Adam West Batman television

series in the 1960s used the same concept to great effect [...] Comics really wouldn't be the same without these words. However, sometimes the "noises" in question are quite simply ridiculous. [...] comic book onomatopoeia – the kind of noises that you can't actually imagine hearing or that really make no sense whatsoever." (<https://whatculture.com/comics/21-weirdest-examples-comic-book-sound-effects>; lesedato 22.05.19)

“De enkleste og minst ambisiøse lydordene finnes gjerne i de mest kommersielle serier, gjerne tiltenkt barn, slik som Donald Duck & Co. Disse vil man gjerne distribuere i så mange land som mulig, og lydordene må derfor være forholdsvis enkle å tilpasse hvert lands språkdrakt. Om lydordet er en innarbeidet del av rutens komposisjon blir den vanskelig å endre på uten dermed å ødelegge komposisjonen. Ordlyden i onomatopoetikon er ikke universell, en gris høres som kjent ikke lik ut i Norge (“nøff”) som i England (“oink”), ikke bare er ordene i seg selv svært ulike, men også ordlyden kunne mistenkes for å stamme fra forskjellige dyr. Muligheten til å oversette lydord kan derfor være svært viktig. Dette tror jeg riktignok er mer prominent i tegneserier for barn enn for voksne, og det er også i disse man finner de som er enklest å bytte ut, altså mindre integrert i rutens komposisjon. I den norske utgaven av Asterix-albumet *Det Store Himmelfallet* (Uderzo 2005), finner man for eksempel lydord med bokstaven “Å”, tydelig tilpasset det norske eller skandinaviske marked, mens den norskspråklige utgaven av *Batman: The Dark Knight Strikes Again* (Miller 2001) har beholdt lydordene fra originalen.” (Hege Bakke i <http://masterbloggen.no/wp-content/uploads/2011/03/Lyd-og-bevegelse-i-Batman-Om-tegneseriens-audiovisuelle-egenskaper.pdf>; lesedato 06.05.19)

“Problemet med språkforskjellene og hvorvidt man bør oversette eller ikke viser seg spesielt når lydordene går mot det som på engelsk kalles *unsound effects* (TvTropes.org n.d.), som består av faktiske ord heller enn onomatopoetikon. Disse lydeffektene etteraper ikke lyder, men de fremstilles likevel som lydeffekter og oppfattes dermed også til en viss grad som det. [...] Dette er et begrep som ikke ser ut til å være etablert innen tegneserieforskning, men som brukes litt i tegneseriefora på nett. Jeg finner likevel begrepet svært nyttig, og mener denne typen lyder er en viktig del i diskusjonen om tegneseriens lydligge og bevegelige aspekter. [...] *Unsound effektene* er gjerne verb som beskriver hendelser, og de kunne derfor også kalles *bevegelseeffekter*. Dette er altså en effekt som like gjerne kunne vært beskrevet i kapitlet om bevegelse, da de som regel heller henviser nettopp til bevegelsen enn en lyd. Noen av ordene er riktignok en mellomting, siden de til forskjellig grad både ligner på lyden og er ord som beskriver handlingen, for eksempel SMACK og BANG som er både beskrivende og lydgivende. Dette kan likevel avhenge av kulturelle konvensjoner, kan det være at et smell ikke høres ut som BANG i alles ører? Poenget med å plassere de i lyd kategorien er likevel at de oftere enn ikke i tillegg til hendelsen representerer noe lydlig i selve presentasjonen og tilstedeværelsen. Selv om de ikke prøver å etterape en gitt (ord)lyd, angir de at det er noe som foregår med en viss mengde støy. Det er ikke alltid denne lyden lar seg beskrive enkelt ved verken ord eller bokstaver, slik at å skrive handlingen i

lydeffektform blir en måte å formidle flere aspekter ved situasjonen. På den annen side er disse i sin mest ekstreme form som regel brukt for en humoristisk effekt, et slags pek til de tradisjonelle, etter hvert klisjefylte lydeffektene. Dette er en løsning som kan brukes om man ikke vil lage nye ord selv, det kan være lyder det er vanskelig å sette bokstaver/ord på, eller de kan altså brukes som et humoristisk poeng og ironisere over tegneseriens bruk av lydeffekter (Covey 2006: 10-11, TvTropes.org n.d.).” (Hege Bakke i <http://masterbloggen.no/wp-content/uploads/2011/03/Lyd-og-bevegelse-i-Batman-Om-tegneseriens-audiovisuelle-egenskaper.pdf>; lesedato 06.05.19)

En av den franske forfatteren og regissøren Antonin Artauds måter å uttrykke sitt indre på var “onomatopoietiske litanier” (Alexandrian 1974 s. 342). Han ønsket å bruke et språk fra en tid før ordene hadde blitt til. Han skrev: “Once aware of this language in space, language of sounds, cries, lights, and onomatopoeia, the theatre must organize it into veritable hieroglyphs [...] It liberates a new lyricism of gesture which, by its precipitation or its amplitude in the air, ends by surpassing the lyricism of words.” (<https://www.erudit.org/en/journals/rssi/2015-v35-n2-3-rssi03944/1051070ar/>; lesedato 02.04.20)

“In philosophical discussion in ancient Greece, onomatopoeic words were cited as an argument for the “naturalness” of language or the appropriateness of words to their meaning. A hypothesis which language originated in the imitation of natural sounds is called the bowwow theory.” (Naoyuki Osaka i [https://repository.kulib.kyoto-u.ac.jp/dspace/bitstream/2433/52479/1/soa024\\_025.pdf](https://repository.kulib.kyoto-u.ac.jp/dspace/bitstream/2433/52479/1/soa024_025.pdf); lesedato 04.04.19) En person kan f.eks. ha lagd en lyd som imiterte en løve for å betegne en løve, og dette ordet kunne brukes også når det ikke var noen løve i nærheten.

“The “ding-dong” hypothesis bases the origins of language on onomatopoeia. This idea states that language began when humans started naming objects after a relevant sound that was already involved in their everyday life. Examples include words such as “boom,” “crash,” and “oink.” These represent the sounds of certain objects, but it is unclear how to provide onomatopoeia for silent objects such as a rock. It also does not consider abstract ideas like love or justice, as there are no sounds for these words. Also, this hypothesis does not supply words for grammar or abstract items in the English language, so it is not hard to imagine that these types of words are unusual and rare in most languages. Onomatopoeia is such a small part of linguistics and varies greatly from language to language. Because of these limitations it is considered a limited hypothesis.” (Jalh Dulanto m.fl. i <http://originsofhumanlanguage.blogspot.com/2011/04/ding-dong-pooh-pooh-bow-wow-and-ta-ta.html>; lesedato 03.06.19)

“From Zap! to Ka-Boom! we are used to sound effects in comics, but these can’t compare to the enormous dictionary of onomatopoeia available for manga, words to describe the subtlest movements and gestures, states of mind, even different

kinds of silence.” (Paul Gravett i 2006; <http://www.paulgravett.com/articles/article/manga>; lesedato 18.03.16)

“What are onomatopoeia? In their simplest form, onomatopoeia are words that represent sounds. In English, they’re words like pop, meow, crackle, and whoosh. We add them to our spoken and written language to add something more substantial, more visceral. It’s like adding color, flavor, or texture to what you’re saying. In Japanese, a language that many people have so inaccurately called “vague” in the past, onomatopoeia are there to fill that void. And not just in the ways we hear and see them in English as well as most Western European languages. [...] There are thousands of onomatopoeia in Japanese. Here are 5 categories they can be broken up into:

Giseigo [...] Animal and human sounds.

Giongo [...] Actual sounds made by inanimate objects and nature.

Gitaigo [...] Describe conditions and states.

Giyougo [...] Describe movements and motions.

Gijougo [...] Describe feelings.

[...] Giseigo and giongo are just like onomatopoeia we have in English. The cow goes moo. The machine is whirring. They represent real sounds you can hear. The last three describe what’s called mimetic words [...] They describe or represent something that has no sound. The way you feel, the way you walk, and even your skin has an onomatopoeia to describe it. These mimetic words don’t really exist in English, which makes mastering them difficult when learning Japanese.

Giseigo [...] These are sounds that humans and animals make. Some of them may sound very similar to what you learned growing up, and maybe some sound even closer to what you hear than what you write in your language. [...]

Giongo [...] These are also real sounds. They’re the ones you see used in manga and anime. They’re the sound of the wind moving through the trees, the door slamming shut, and the phone ringing. Basically, any sound you hear that isn’t coming out of the mouth of a person or animal falls under this category.” (Kristen Dexter i <https://www.tofugu.com/japanese/japanese-onomatopoeia/>; lesedato 01.06.18)

“In English, we sometimes use sounds in speech. We often say things such as “the door closed with a bang” or “with a loud crack, the tree branch broke.” In Japanese, onomatopoeia (also called sound symbolic words or mimetic words) are used a great deal to describe states of being, actions, or motions; many of which do not actually make sounds! Because of this, it may be helpful to think of these words as “sound effect” words, since sound effects in comics often mark actions such as beckoning or spinning which makes no noise. In fact, many sound effect words

used in Japanese comics are simply sound symbolic words that can be used in normal sentences! [...]

Giongo are words that both resemble and represent sounds. The “bang” in the sentence “the door opened with a bang” is a pretty close English equivalent to a Giongo word.

Gitaigo are words that represent an action, motion, or state, but are not meant to resemble sounds. Often this is because the action, motion, or state makes no sound.

Giongo words that represent vocal sounds made by humans or animals are sometimes listed as a subcategory, Giseigo (literally “imitate voice language”).

Gitaigo words that have to do with emotion are sometimes listed as a subcategory, Gijougo (literally “imitate emotion language”).” (<https://kawakawalearningstudio.com/all/giongo-and-gitaigo-sound-symbolic-words/>; lesedato 07.09.18)

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