CHAPTER I

INTRODUCTION

1.1 Background of the study

Text as one of communication tools is important to share information, such as entertainment, infotainment, and education. Information can be gained not only from local newspapers or articles but also from other countries. However, if the text delivered is in different language or in a foreign language, readers may find difficulties when reading the foreign texts that use different language. Those texts need to be translated into a target language so that the reader will be able to read the information clearly.

Translation has been used to transfer written or spoken source language (SL) into an equivalent target language (TL) text. Ordurari(2007) mentioned that "the purpose of translation is to produce various kinds of texts-including religious, literary, scientific, and philosophical texts—in another language and thus making them available to wider readers". Further, according to Newmark (1988, p. 5) translation is defined as "rendering the meaning of text into another language in the way that the author intended the text". However there is one significant problem in translating a certain language feature, known as onomatopoeia.

Tsur (2006) stated "onomatopoeia is the imitation of natural noises by speech sounds". Tsur (2006) also provide an example of onomatopoeia using a bird called "cuckoo", he stated "cuckoo's name is said to have an onomatopoeic origin: it is said to imitate the sound the bird makes, and the bird is said to emit the sound". From his statement, onomatopoeia is an imitation of natural noises.

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Further, Hugh Bredin(1996) points out that all the onomatopoeic words can be put into three types. The first and most obvious type for him is *direct onomatopoeia*, as he calls. He suggests that "it occurs whenever two criteria are satisfied, first the denotation of a word is a class of sounds; and second, the sound of the word resembles a member of the class." From Bredin (1996) explanation, the sound of the word resembles the sound that it names. Some examples are *hiss*, *moan*, *cluck*, *whirr*, and *buzz*. However, he also suggests that none of these words is exactly like the sound that it denotes.

The second type Bredin (1996) has suggested is *associative onomatopoeia.* "It occurs whenever the sound of a word resembles a sound associated with whatever it is that the word denotes". Some examples of *associative onomatopoeia* are: *cuckoo*, *bubble*, *smash*, *and whip.* None of these words has a sound that resembles the objects or actions that they denote. The third and final type of onomatopoeia is, as Bredin (1996) names, *exemplary onomatopoeia*, "its foundation rests upon the amount and character of the physical work used by a speaker in uttering a word", words such as *nimble* and *dart* require less muscular and pulmonary effort than do *sluggish* and *slothful*.

One unique thing is that different language may use different onomatopoeia for the same thing. For example, in some comics we can find the onomatopoeia of a gunshot. In English it is written *bang!*.Meanwhile, in Indonesian it is written as *Dor!,*and*Ban!*in Japanese.

Another example is the difference in expressing onomatopoeia of heart beating. In English, it can be written as thud-thud or *thump-thump*, while in

Indonesian is *deg-deg*. Those differences may happen because human has different language reception, although a particular sound is heard similarly by people of different cultures, it is often expressed through the use of different consonant strings in different languages (Salor & Marasligil, 2013). From the statement above, we can conclude that human language reception depends on their language and the culture.

Further, according to Thomas and Clara (2004) based on the data of their research on onomatopoeias characteristics, onomatopoeias were divided into four groups, namely: calls of animals, sounds of nature, sounds made by human, miscellaneous sounds. They conclude that onomatopes is a distinct class of words. Due to their imitative nature, onomatopes for the same sound in different languages often share some universal characteristics and influenced or restricted by the different phonological systems. Therefore, there are possibilities that the translation of onomatopoeia from English and Indonesian pose many problems.

One of texts that utilize much onomatopoeia is comic strip. From Britannica online encyclopedia (Britannica.com) comic strip is defined as series of adjacent drawn images, usually arranged horizontally, that are designed to be read as a narrative or a chronological sequence. According to Kunzle (2014), on Brittanica.com, "the term *graphic novel* is now established for the longer and more novel-like coherent story, and the term *sequential art* is also in use".

Furthermore, according to comic book culture (Comicbookculture.ca) comics is defined as a visual medium used to express ideas via images, often combined with text or visual information. Further, comics frequently take the

form of juxtaposed sequences of panels of images, and also, often textual devices such as speech balloons, captions, and sound effects ("onomatopoeia") indicate dialogue, narration, or other information.

Moreover, according to Koko (2013, p. 33)onomatopoeia provides comics with a way of expressing unarticulated sounds of the surrounding world in writing and widens the range of means of expression in comics. The relation between images and text is unique; according to Vincent (2013), "a country like Japan uses onomatopoeia to describe action/adverb, for example the usage of いらいら (read: Ira ira) (to be edgy/testy, ticked off) and ねばねば (read: Nebaneba) (sticky)". The idea of supporting images with text and sound effects can help the reader to understand what is being delivered.

Regarding the unique features of onomatopoeia, there appears to be a certain method of translation as it needs to help the reader to fully understand what the text delivers. In this study, the researcher analyzes the translation of onomatopoeias in one of The Smurf comic book series, *Astrosmurf*. One theory used in the analysis is Zanettin (2005) steps of translating comics.

According to Zanettin (2005, p. 2), there are three types of intersystemic translation which are: *Interlinguistic translation*, *Rewriting*, "intersemiotic translation proper" or adaptation. In his research, Zanettin suggest that comic translation should be seen as intercultural translation between semiotic environments, which is a multiplicity and heterogeneity of semiotic systems which encompasses texts, media and discourses, as Barbieri (1991) has called the

"languages of comics". For example, "visual systems", such as illustration, caricature, painting, photography and graphics, "temporality systems", comprising written narratives, poetry and music and "mixed systems of images and temporality", such as cinema and theatre. In his research, Zanettin (2005, p. 3) also mentions that a number of studies use comics mostly as a source of examples to discuss the translation of puns, proper names, onomatopoeias, citations, allusions and other features of language which are often found in comics but are not specific to them.

Furthermore, Zannetin (2005, p. 5) mentions that looking at translated comics from the point of view of the target culture may lead to comparisons of features of translated and original comics in the same language, such as onomatopoeic inscriptions or it may lead to contrastive and comparative studies of different translations of the same source text for different audiences, either in different or in the same target language. A large part of all comics published are in fact reprints or retranslations, for instance, two different Italian translations of Charlier and Giraud's Blueberry, the first published in the 1970s and directed to children, the second published in the 1990s and directed to an adult readership (more like the original French readership). Zanettin (2005, p. 5) stated that at a first inspection it is apparent the difference in colors and text length between the two. In the 1970s Italian edition half-colors and shades (which can be found both in the French and 1990s Italian edition) have been shifted to brighter and more uniform ones, while dialogues are much simpler in terms of lexis and syntactical complexity as well as much shorter.

Considering the unique feature of comic translation, especially on translating onomatopoeia, this study compares the English and Indonesian edition of The Smurf comics. The reason why the researcher chooses The Smurfs as study object is because it is widely known by the world and the comic is easy to read for everyone. According to Internet Movie Database (IMDB.com), The Smurfs is a Belgian comic published in 1958, had a run on television for nine years startingfrom 1981 in America television channel and a 3d family comedy film in 2011.

The story is very friendly for children and a light slice of life theme. The Smurfs created by a Belgian artist named Peyo (pen name of Pierre Culliford, 1928-1992). It tells about a group of small blue creature in the forest. According to Honarvar and Rahimi(2011, p. 1076), for children comics, context, setting, and the characters add more dramatic effect to storyline, whereas the linguistic context is usually limited.

Herkman (1998) in Kooponen (2004, pp. 4-5) describe comics as having three central characteristics: a narrative told through a series of pictures, recurring characters, and a combination of dialogue or other types of text with the pictures. However, he also states that many do not follow all of the central characteristics, especially the last two. It means that it is possible to find comic that do not contain text at all, while recurring characters, whose appearance is always the same, are a feature of only some comics, mostly those published in newspapers. Therefore, the important determining characteristic of comics would be narrative element, which excludes single-frame cartoons or so-called caricatures.

The analysis about comic translation and onomatopoeia has been done by several researchers. Zanettin conducted a research entitled *Comic in Translation Studies* in 2005. This research was conducted to provide useful insights of understanding translation as a complex intercultural communication process that involves more than a few people and replacing the written text in speech balloons in comic.

Another study, Tomášek in 2009 about comic translation, stated that some onomatopoeic words are usually left not translated. Some of the translators decide to do so for several reasons. One of them is that it can create an unwanted comic effect, which would be in contradiction with the mood of the story.

In 2011, Karina also conducted a research of onomatopoeia translation procedure in her thesis, entitled *The Study of Onomatopoeia Translation Procedures in Comic Book Case Study: Asterix and The Golden Sickle.* In her research, she mentioned that the translation is usually adopted culture specific clichés such as idioms, proverbs, fixed expression, and word such as onomatopoeia where the translator tried to emphasis the humor or substitutes the source language with available target language.

In those related studies, comics and onomatopoeia are involved as the object of study. Yet, in this present study, there is a difference about the subject wherein the source of the data in this study is onomatopoeia from *Smurfs TheAstrosmurfs*, comic book. For the theory, this study is using intersystemictranslation suggested by Zanettin as written inTomášek. However, Zanettin's method is not taken by Karina in her thesis. The researcher applies

Thomas and Clara's onomatopoeia classification as suggested by Karina. Therefore, this study is a combination between two related studies in a bid to reveal the practice of translating onomatopoeia in children comic.

1.2 Statement of the problem

Translating is not a simple task, especially onomatopoeia; it depends on the culture to translate it properly. By using comic book: *Smurfs TheAstrosmurf*, the writer inquires:

1. What are onomatopoeias types found in English and Indonesian versions?

2. What are the intersystemic translations applied in the comic book?

1.3 Objective of the study

The objectives of this study in relations to the statement of the problems are:

1. To discover the types of onomatopoeia utilized in *SmurfsTheAstrosmurf* English version and Indonesian version.

2. To reveal the intersystemic translations applied in translating onomatopoeia in the comic book.

1.4 Significance of the study

Since this research concerns translation studies, especially in onomatopoeia, there are theoretical and practical significance related to this study. On theoretical aspect, it is expected that the readers will have deeper understanding about what is comic translation and about onomatopoeia translation. While on practical aspect, the result of this study can be one of the references for

students or lectures who are interested in analyzing onomatopoeia translation. This study is also expected to provide more information about onomatopoeia for public in general, including comic translators so that they can be a better translator in translating onomatopoeia.

1.5 Scope and limitation

This study concerns the onomatopoeia in comic translation on the comic book *Smurfs TheAstrosmurf*. The focus of this study is the classification of onomatopoeia types, and the translation methods applied to translate the onomatopoeia from the English version into Indonesian version of the comic book. This study does not consider any translation method beside the intersystemic translation. This study ignores the quality held by the translators and the publisher of the Indonesian version in the interpretation of the data analysis because the purpose of this study is not to point out the quality of the translators and the publisher. It is also ignored in order to protect the reputation of the translators and the publisher while maintaining the scientific accuracy of the data.

1.6 Definition of key terms

The definition of key terms in this study is intended to give clear definition of some terms in order to avoid misunderstanding of interpretation

    a. **Translation** : a specifically defined as rendering the meaning of text into another language in the way that the author intended the text. (Newmark, 1988)

b. Onomatopoeia   : the imitation of natural

 noises by speech sounds

(Tsur, 2006)

c. Target Language (TL)   : The language of the

translated text (Newmark,

 1988)

d. Source Language (SL)   : the language of the text that

 is required to be translated

(Newmark, 1988)

e. E   : stands for English version to

 give an explanation of

figures of English version

comic on chapter IV

f. I   : stands for Indonesian

versionto give an explanation

of figures of Indonesian

 version comic on chapter IV