

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Comic or also well known as comic strip, is not only an entertainment media but now comic has become part of popular culture. There are several definitions of comic offered by scholars. As stated by McCloud (2004), “Comic is juxtaposed pictorial or other images in deliberate sequence, intended to convey information and / or produce an aesthetic response in the viewer”. Another definition is proposed by Eisner (2006), “Comic is a means of creative expressions, a distinct discipline, an art and literary form that deals with the arrangement of pictures or images and words to narrate a story or dramatize an idea”. Further, according to Britannica online encyclopedia (www.britannica-encyclopedia.com), comic is defined as:

“Comic strip is series of adjacent drawn images, usually arranged horizontally, that are designed to be read as a narrative or a chronological sequences. The story is typically original in this form. Words may be introduced within or near each image; they may also be dispensed with altogether. If words functionally dominate the images, it then becomes merely illustration to a text.”

Nowadays, comic publisher has segmented all round ages; from children, teenagers and adults. There are some companies creating comic for children, for example Nickelodeon, *Walt Disney* and *Warner Brothers*. These comics usually



tell a simple story about life or using metaphoric animals as their character, such as *Spongebob Squarepants*, *Mickey Mouse* and *Bugs Bunny*. There are also teenagers and adult segmented comics, *DC comics* and *Marvels* are the publishers that make comics for teenagers and even adult. The theme of their comics is mostly about superhero yet the story line usually complicated and sometimes it needs the ability of intermediate comprehension from the readers. In order to make people attracted to comic there are illustrious drawings that correlate with the story. Thus, comic is a story book that has distinctive characters.

Herkman (1998) stated three main characteristics of comic namely; the narrative story through the pictures, recurring characters, and a combination of a dialogue or other types of texts with the picture. Comic has strong correlation between words, the placement of the words, and especially the drawings. The primary attraction of the comic is the attractive drawings, but chronological order of the strip may sometimes make people confuse or misunderstand. In accordance to the strip, ambiguous understanding of the drawing can be caused by the placement of the words. Therefore, the reasons of words placement become important. Yet, the words may not the dominant aspect or else, like stated as the definition of comic above, the drawing will become the illustration of the text rather than the main point. In short, the collaboration of the words and the pictures assisting each other in meaning and creating a powerful story line in the comic book, in certain way words may interpret a drawing or make clear the situation as in meaning that cannot define only by the drawing.

Herkman and Kaindl propose almost the same differentiation of the comic features, but Kaindl has more detail signification. Kaindl explains there are three major features; linguistic, typographic, and pictorial signs. Furthermore, Kaindl (1999) has proposed a guideline for translation-relevant anatomy of comic, these include linguistic signs (titles, inscriptions, dialogues, onomatopoeias, narration), typographical signs (font type and size, lay-out, format), and pictorial signs (colors, action lines, vignettes, perspective). Those features are considered as the adaptable culture significances. The relation between the text and the drawing has become the features of the comic that can be translated from Source-Language to Target-Language. Since comic is a product of a culture, so translation has important role to describe the culture itself.

The text as the integral part in the story guidance of a comic book always considered as the major problem in the comic translation. The translator may have some problems in translating dialogues, but usually they can manage it because every language has its grammar. Yet, there is one significant problem in translating a certain part of comic text that is known as onomatopoeia. Since comic cannot represent sound, they make it visible. This is achieved with the aid of sound imitating or describing word, or commonly referred as onomatopoeia. It is relatively easy to translate words or sentences in the speech balloon or dialogue boxes, but when it deals with onomatopoeia, it becomes slightly complicated. Translating onomatopoeia becomes difficult because it is not only words but linguistics signs which also represent a culture. Language is a part of culture, and in fact, it is the most complex set of habits that any culture exhibits. Language

reflects the culture, provides access to the culture, and in many respects constitutes a model of the culture (Nida, 1994:1).

Onomatopoeia (according to Webster's definition), is the naming of a thing or action by a vocal imitation of the sound associated with it. The imitation of animal sound is also considered as onomatopoeia or onomatopoeic expression. Moreover, Herkman (1998) stated that in comic onomatopoeia is sound effect. Onomatopoeic expressions often attempt to represent visually the sound connected to the events and emotional states expressed in the picture. In comic this onomatopoeic expressions sometimes collaborate with certain drawings to describe events. This relation between text and drawing is unique, although the words is simple and regarded as meaningless (sound symbolism), onomatopoeia can signify a culture such in Japanese language which considers onomatopoeia as an important part of the language and it has a well-structured system.

Onomatopoeia itself has several classifications. According to Bredin (1996), there are three types of onomatopoeia; direct onomatopoeia, associative onomatopoeia, and exemplary onomatopoeia. Then, according to Thomas and Clara (2004), there are four types of onomatopoeia: Calls of animals, sounds of nature, sounds made by human, and miscellaneous sounds. There is also another diversification of onomatopoeia stated by Japanese linguistics expert. Kojien (1998), as one of the most prestigious Japanese dictionaries, divides onomatopoeia into three types; Giseigo (words that imitate human and animal voices), Giongo (words that imitate real sounds), and Gitaigo (words that describe visual, tactile, and other non-auditory sensitive impressions).

Obviously, every language is dissimilar, including its onomatopoeia. For instance, English imitates the sound of a cat as “Meow” but Indonesian has “Meong” as the cat onomatopoeic expression while Japanese has different onomatopoeia for cat sound which is “Nya”, and Tagalog has “Niyaw”. Therefore, the translation of onomatopoeia is not a simple task but it must consider the part of language as one of the key point of the translation procedure. This unique translation issue has attracted me to do some research in onomatopoeia. Moreover, the research in Indonesia about onomatopoeia translation is relatively rare.

This study will focus on onomatopoeia translation procedures. It has already mentioned that onomatopoeia is one part of a language and that language is a part of culture. Therefore, a translator should recognize this condition and use proper translation procedure to translate smaller part of language as proposed by Newmark (1998:81). In the translation theory, there are several translation procedures offered by translation scholars such as Hervey and Higgins (2002) proposed five translation procedures there are exoticism, calque, cultural borrowing, communicative translation, and cultural transplantation, Newmark (1988) with sixteen translation procedures there are transposition, modulation, calque, cultural equivalence, couplet, adaptation, addition and etc. while Delabastita (1989) has six procedures there are *repetitio* (formal reproduction), *adiectio* (addition), *detractio* (reduction), *transmutatio* (change of order), *substitution* (replacement), and *deletio* (omission). but this research is using theory by Vinay and Darbelnet (2000). According to Vinay and Darbelnet (2000)

cited in Munday (2001) there are seven translation procedures which are Borrowing, Calque, Literal Translation, Transposition, Modulation, Equivalence, and Adaptation.

The object of this study is a comic titled *Asterix and the Golden Sickle*. The writer chooses this legendary cartoon because of the story that contains humor and lot of onomatopoeia. In addition, this comic series has been translated over 100 languages around the world and has existed for almost more than 50 years; it is a great achievement for a comic. Written by Rene Goscinny and sketched by Albert Uderzo, *Asterix* is one of a successful icon of comic. Even Nicolas Sarkozy, the French prime minister, had given a bundle of *Asterix* comic to Obama's children because this cartoon has become a proud identity of the nation.

1.2 Statement of the Problems

Translating other culture is a difficult task. Onomatopoeia as a small part of language is influenced by culture and needs certain procedure to translate it properly. Using *Asterix and the Golden Sickle* comic, the writer wants to analyze:

1. What types of onomatopoeia found in *Asterix and the Golden Sickle* comic?
2. What are the procedures in translating onomatopoeia found in *Asterix and the Golden Sickle* comic?
3. What kind of translating procedures are the most frequently used in translating

the onomatopoeia?

1.3 Objective of the Study

Related to the statement of the problems, the aims of this research are to identify and map types of onomatopoeia found in *Asterix and The Golden Sickle* comic book as well as to identify the procedures of translation used in translating them and to conclude the most frequent procedures applied in translating onomatopoeia in the comic.

1.4 Significance of the Study

Theoretically, this study will enrich and broaden knowledge in translation studies, especially in comic translation as well as introduce the study of onomatopoeia translation in English Department. It is expected to give contribution or become reference for further research about translation. Practically, this study might encourage further research on translation among students in English Department, especially in onomatopoeia translation in comic book.

1.5 Definition of Key Terms

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

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

Procedure : a way doing something, especially the usual or correct way (Oxford English advance learner electronic dictionary)

Onomatopoeia: a blending of consonant and vowel sounds designed to imitate or suggest a situation or action. (Roberts, 1991)

Target Language (TL): The language of the translated text (Newmark, 1988)

Source Language (SL): The language of the text that is required be translated. (Newmark, 1988)

Culture : culture is the way of life and its manifestation that are peculiar to a community that uses a particular language as its means of expression (Newmark, 1988)

CHAPTER 2

LITERATURE REVIEW