REPRESENTING ONOMATOPOEIAS IN THE ASTERIX: *ASTERIX IN BRITAIN* COMIC AND THEIR TRANSLATIONS IN INDONESIAN

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ABSTRACT

This study tried to reveal the issue of onomatopoeias found in Asterix in Britain comic and their translations in Indonesian. There were three basic problem formulations: what types of onomatopoeias were found in the Asterix in Britain comic, how they were translated into Indonesian as found in Indonesian version, how their natural features and arbitrariness impacted the techniques of translation applied. The method used was a descriptive-qualitative method. 103 words are identified as onomatopoeic words. It is categorized into miscellaneous sounds (74,8%), human sounds (19,4%), animal sounds (3,9%), and nature sounds (1,9%). All are based on Rozmej and Drabikowska's classification. In term of translation techniques, the most applied technique is adaptation about 72,8%, and the least applied is compensation with only 0,9%. The other techniques found are naturalized borrowing, pure borrowing, and amplification. These techniques affect the results of translation that the forms of translated onomatopoeia are constantly maintained, changed, or removed.

Keyword: onomatopoeia, comic translation, translation techniques

INTRODUCTION

Comic translation comprises not only the transfer of written materials (linguistic forms) but also pictorial contents (non-linguistic forms). Therefore, those aspects need to be negotiated properly when they are translated from one language into another. The negotiation involves in the process of translation is intercultural and takes a thorough deliberation. Since comics are considered as culturally mobile entities, the translation should facilitate the cultural mobility (Altenberg and Owen, 2015). Principally, the comic translation affects the entire repertoire of expressive meaning in both verbal and visual modes, as well as how they interact (Altenberg and Owen, 2015).

Onomatopoeia, one of the linguistic forms frequently appears in comics, is pretty much intriguing to be taken into account as the object of translation study. The translation of this linguistic form is rarely conducted without any constraints. Translation is not merely the case of transferring meaning. In such a wider sense, it is the case of transferring culture (Brislin in Nababan, 1999). Translating onomatopoeias needs not only a deliberate linguistics comprehension but also in-depth socio-cultural awareness. Furthermore, the phonological forms produced or sounded in the source language may not always have a direct equivalence in the target language.

Onomatopoeia can be defined as the iconic sign of hearing or the name of an object. It consists of a word or series of words derived from the artificial or imitative sound it produces (Abrams, 1999). In another word, it denotes to the outcome of a sound mimicking process encountered by the human in their surroundings from the sounds of human, animals, nature, machines, or tools (Assaneo, Nichols, & Trevisan, 2011). It emphasizes that onomatopoeia is universal in nature that all human being have the ability to imitate sounds they hear. However, the way they imitate the sounds depends on the anatomical structure of their vocal organs. Therefore, the sounds they reproduce may not be similar (Bredin, 1996).

Rozmej and Drabikowska (2015) have classified two general types of onomatopoeia. Those are imitative onomatopoeia and echoic onomatopoeia. This classification is not based on what is designated but on what is imitated. Imitative onomatopoeia refers to the sounds that are produced by human's vocal apparatus or by other animate beings. For example, it could be human's mouth productions (stutter and mumble) and animal's cries (bark, chirp, and others). Then, echoic onomatopoeia is the sounds that do not come from any vocal apparatus. These types of sound are associated with the inanimate sounds that are derived from

events, noises, environment, or nature. Figure 1 shows the example of imitative onomatopoeia (sniff) while Figure 2 shows the example of echoic onomatopoeia (bang).

Figure 1 Imitative Onomatopoeia
(Source: *Asterix in Britain*)

Figure 2 Echoic Onomatopoeia
(Source: *Asterix in Britain*)

The word 'sniff' in Figure 1 is identified as the imitative onomatopoeia. It is derived from animal's vocal apparatus denoting a sobering sound of a little dog. Meanwhile, the word 'bang' in Figure 2 is identified as the echoic onomatopoeia. It denotes the sound of a blade crashing onto a shield.

Onomatopoeia is conceptually related to iconicity or the similarity shared by sign and object. It embodies the real world which one can associate simply by looking at the referred icon (Fischer & Ljunberg, 2008). Particular sets of English phonemes may be associated with particular sounds of particular entities occasionally. Acoustically, the sets of phonemes /-ash/ and their variations are particularly constructed as English suffixes that are occasionally associated with some particular meanings. It is indicating 'rapid movements' such as 'splash', 'flash', and 'dash'.

Moreover, another affix indicating movement can be seen in prefix /fl/ such as 'flap', 'flee', 'flicker', 'fling', and 'flow'(Zlatev, 2014). This proposition is associatively in line with the idea of sound symbolism. The sounds symbolize meanings. Sound symbolism is determined by the level of the relationship shared by sound and meaning. It represents symptomatic sounds related to human's emotional and physical conditions. For example, there is corporeal sound symbolism ('aaarrrghhh','brrrrr',

and 'ow'). Imitative sounds are derived from nature and environment. The example of imitative sound symbolism can be 'woof-woof' and 'knock-knock'. Moreover, there are sounds representing non-acoustic phenomena such as movement, size, and shape (synesthetic sound symbolism), and sounds related to phonemic associations (conventional sound symbolism such as 'fly', 'flick', 'fling') (Hinton, Nichols, & Ohala, 1994).

Translation can principally be viewed from two perspectives; as a process and as a product (Hatim & Munday, 2004). As a process, it refers to all activities related to the process of taking the original or Source Text (ST) and turning it into a text in another language or Target Text (TT). Meanwhile, as a product, it signifies the translation product as the result of activities conducted in the process of translating. Figure 3 shows the translation process.
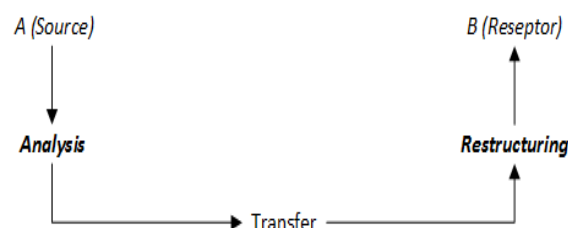

Figure 3 Translation Process
(Source: Nida & Taber, 1982)

As a process, it follows the chart proposed by Nida and Taber (1982). In Figure 3, it can be seen that the translation is not regarded as a single-staged action, but as a three-staged repeated-able action (analyzing-transferring-restructuring). All the stages can be repeated as much as they are required to find solutions to the translation problems that may appear in the process of translation (Mansur, 2014). This process is not only the matter of taking and turning the textual materials (form and message) of Source Language (SL) into Target Language (TL). It is also the matter of transferring the sociocultural aspect conveyed by SL to TL (Newmark, 1981; Brislin in Nababan, 1999).

In the product-based translation study, translation technique becomes one of the most common issues as the topic of discussion. According to Molina and Albir (2002), translation technique refers to a textual analysis instrument to observe how translation equivalence works related to the original text. In addition, it should reflect five basic principles. Those are affecting the translation result, classifying by comparing the TL to the SL, affecting micro-units of text, being discursive and contextual, and being functional. Functionally, the translation techniques can be classified into 18 categories. It can be seen in Table 1.

Table 1 Translation Techniques

No	Techniques	Description
1.	Adaptation	Replacing cultural element in ST with one in TT
2.	Amplification	Introducing details which are not information in ST
3.	Borrowing	Taking a word or expression straight from another language

Table 1 Translation Techniques (Continued)

No	Techniques	Description
4.	Calque	Literally translating a foreign word or phrase
5.	Compensation	Introducing ST element of information or a stylistic effect in another place in the TT
6.	Description	Replacing a term or expression with a description of its form or function
7.	Discursive Creation	Establishing a temporary unpredictably out of context equivalence
8.	Generalization	Using a more general or neutral term
9.	Linguistic Compression	Synthesizing linguistic elements in the TL
10.	Linguistic Amplification	Adding linguistic elements
11.	Literal Translation	Translating word for word
12.	Modulation	Changing the point of view, focus, or cognitive category related to the ST
13.	Particularization	Using a more precise or concrete term
14.	Reduction	Suppressing ST information item in the TL
15.	Substitution	Changing linguistic elements for paralinguistic elements
16.	Transposition	Changing a grammatical category
17.	Variation	Changing linguistic or paralinguistic elements that affects aspect of linguistic variation
18.	Established Equivalent	Using a term or expression recognized (by dictionary or language use) as an equivalent in the TL

(Source: Molina and Albir in Mansur, 2016)

How translation technique is defined initially comes from a sticky debate over translation method, strategy, and technique. These three categories should be distinguished since they refer to essentially different entities (Hurtado in Molina & Albir, 2002). The distinction between method and technique lies on how both method and technique are carried out. Method refers to a global option affecting the whole text. It is carried out by a translator according to his/her objective. On the other hand, the technique is each solution chosen by a translator as a response to the translation method carried out (Molina & Albir, 2002).

Translating comics needs a meticulous deliberation since it does not only include transferring linguistic contents but also extralingual contents such as symbols and pictures. This goes along with the idea by Zanfei as cited in Altenberg and Owen (2015) that translating comics requires consideration of the entire features related to text-only translation and its multimodality facets. This occurrence gives a translator a demanding task to retain message as well as to accommodate extra-lingual settings at the same time. This is because the meaning in comics may lie in their written text elements, drawings, and blank spaces for the readers and their cultures (Altenberg & Owen, 2015). In addition, onomatopoeia translation is related to the demanding task that the translator will have as mentioned

previously. Regor (2015) has claimed that comic is the most prolific publication of this short of the lingual specimen. The main constraint does not lie in the lack of understanding but the loss of onomatopoeic words in TL.

Some studies on onomatopoeia translation have been previously conducted by other researchers. For example, there are *Prosedur dan Strategi Penerjemahan Onomatope Bahasa Jepang dalam Novel Botchan Karya Natsume Soseki* by Rahayu (2015); *The Study of Onomatopoeia Types and Translation Strategies in Don Rosa's The Life and Times of Scrooge McDuck* by Kusuma (2013); and *Translating Japanese Onomatopoeia and Mimetic Words* by Inose (2007). Although those studies are descriptive-qualitative and discuss onomatopoeia and its translation, they have dissimilar focuses of attention. Rahayu (2015) has centralized on the translation strategies and procedures that are applied to translate onomatopoeias in a Japanese novel into Indonesian. It is mainly based on procedures by Vinay and Drabelnet, and strategies by Baker. Kusuma (2013) has focused on analyzing onomatopoeias found in an English comic series entitled *The Life and Times of Scrooge McDuck* by applying Bredin's onomatopoeia theory and how they are translated through Newmark's translation strategies. On the other hand, Inose (2007) has tried to reveal the used methods in translating Japanese onomatopoeias in a Japanese novel into Spanish and English. It is mainly by using Kojien's onomatopoeia and mimetic words theory.

This study aims to describe onomatopoeias found in *Asterix in Britain*. It is a selected volume of bilingual *Asterix* comics. The researchers also analyze its translations in Indonesian and the techniques that are applied in translating them. Moreover, the researchers also try to reveal how the natural features and arbitrariness affect the use of the translation techniques applied. In addition, the study is expected to be widely accepted as one of reliable and invaluable works on the study of onomatopoeia and translation. Thus, it can be considered as one of the resources for further study.

METHODS

This study uses a descriptive-qualitative method. It discusses all onomatopoeic words and their translations that are taken from the source of the data. Onomatopoeic words that are collected from *Asterix in Britain* bilingual comic are subsequently analyzed by applying data analysis technique by Spradley (1980). The analysis consists of some stages. The first is domain analysis that all data identified as onomatopoeic words from the comic book that are validated. The second is taxonomy analysis that all identified onomatopoeic words are classified into types based on the onomatopoeia theories used. The third is the componential analysis that all classified onomatopoeic words are connected with the identified translation techniques. It is to find out the correlations between them. Last, there is the cultural value.

RESULTS AND DISCUSSIONS

In the *Asterix in Britain* bilingual comic, there are 103 onomatopoeic words found. All identified onomatopoeic words are classified based on onomatopoeia classification by Rozmej and Drabikowska (2015). The data are categorized into imitative onomatopoeia (24 words of

103 or 23,3%) that it is subsequently divided into human sounds (20 words or 19,4%) and animal sounds (4 words or 3,9%). There is also echoic onomatopoeia (79 words of 103 or 76,7%) that is divided into nature sounds (77 words or 74,8%) and miscellaneous sounds (2 words or 1,9%).

Imitative onomatopoeias in the comic are mostly human sounds. It has 20 words of total 24 words. It is along with animal sounds that cover the rest of the total data. Imitative onomatopoeia is defined as the sound that is produced by human or animal vocal apparatus. It describes or imitates living being's behavior (Rozmej & Drabikowska, 2015).

As it can be observed from the example in Figure 4, the word 'YOICKS!' is sorted out as imitative onomatopoeia. It reflects a sound coming from human's vocal apparatus. In addition, this sound tends to convey some particular meaning to the readers and to help the readers contextualize it with the presented storyline. This onomatopoeic word is uttered as an exclamation. It indicates a command to force the horse to dash away from the hunters. Another example in Figure 5 represents imitative onomatopoeia. It reflects the sound coming from the animal's vocal apparatus.
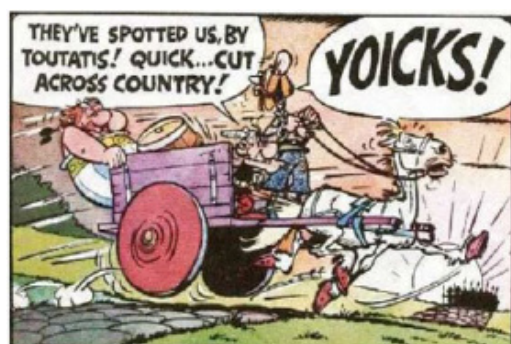

Figure 4 Example of Human Sound
(Source: *Asterix in Britain*)

Figure 5 shows an example of animal sound found in the comic. The words 'WOOF! WOOF!' are identified as imitative sounds embodying a dog's bark. It can be seen that the appearance of these imitative sounds tends not just to show how a dog bark but to convey some particular implicit meaning. The 'WOOF! WOOF!' by the dog tends to strengthen the nuance of excitement arousing from its master excitedly saying, "We're going to see the Romans! We're going to see the Romans! TRALALA!", the dog applies it as a response.

Figure 5 Example of Animal Sound
(Source: *Asterix in Britain*)

Instead of imitative sounds mentioned, the other type of onomatopoeia (echoic onomatopoeia) is found. This consists of nature sounds and miscellaneous sounds. Miscellaneous sounds are the most dominant types. It has 77 words of the entire 103 words of all onomatopoeic words. However, nature sounds only appear two times. It can be seen in Figure 6.
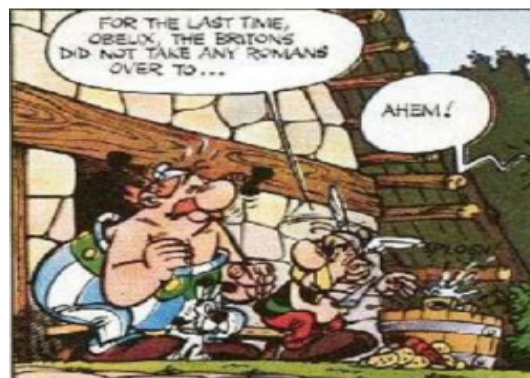

Figure 6 Example of Nature Sound
(Source: *Asterix in Britain*)

The word 'SPLOSH!' indicates the sound of an object falling into a bucket of water. This is a result of a collision of an object to the surface of the water. This is categorized as echoic onomatopoeia. It reflects the sound of nature coming from the surrounding. Another example may indicate echoic sound that reflects a direct imitation of an inanimate sound.

Figure 7 Example of Miscellaneous Sounds
(Source: *Asterix in Britain*)

The word 'BANG!' in Figure 7 is onomatopoeic. It is classified as echoic onomatopoeia. The word does not reflect both human and animal's vocal apparatus. This is the result of the clash between two inanimate objects, a sword and a shield, in a battlefield. This occurrence intends to intensify the nuance or sense of a battlefield to the readers.

To reveal how the onomatopoeias are translated and what techniques are applied to translate them is as fascinating as to define their types. There are several translation techniques applied, and the adaptation is the most applied technique with 72,8%. Meanwhile, the least applied technique is compensation technique (0,9%). Besides the most and the least applied techniques, there are still other three techniques applied. Those are naturalized borrowing (13,60%), pure borrowing (9,7%), and amplification (2,9%).

The adaptation technique is the most applied technique. It replaces the sound symbols in the ST onomatopoeia when they are translated into the TT onomatopoeia. This is due to the differences in the sociocultural aspect of the sound-symbol system in those two languages.

In Figure 8, the echoic onomatopoeia of 'BIFF' is repeatedly written as 'BIFF! BIFF! BIFF! BIFF! BIFF!' Then, it is translated into Indonesian 'PLAK' or repeatedly written as '*PLAK! PLAK! PLAK! PLAK! PLAK!*'. Although the form has been changed, both of the ST and the TT still hold similar meaning. It represents the sound of someone hitting others or presumably reciprocally each other by using hands.
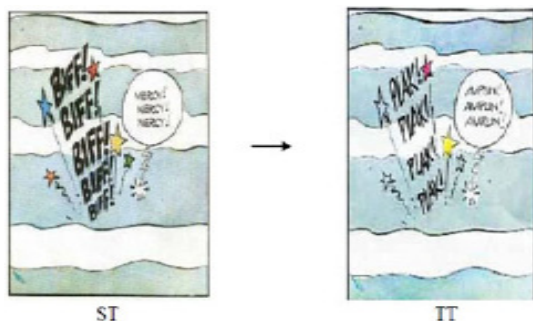

Figure 8 Example of Adaption Techniques Applied
(Source: *Asterix in Britain*)

The onomatopoeic words are occasionally found translated by pure or naturalized borrowing technique. Frequently, the onomatopoeic words tend to be translated into the same word or composition without changing the original. In Figure 9, the onomatopoeic word 'BANG!' is translated into the same word as the original 'BANG!' in Indonesian.

Some words are obviously modified by adding features in their internal composition when it is translated into Indonesian. For example, in Figure 10, the onomatopoeic word 'GLUG' is repeatedly written as 'GLUG GLUG GLUG!' Then, it is translated into 'GLUGUK' and repeatedly written as '*GLUGUK GLUGUK!*'. Similar to the previous examples, both the ST and the TT share similar meaning and intention to show the sound of drinking water or any beverages hurriedly. This translation is assumed to apply linguistic amplification technique.
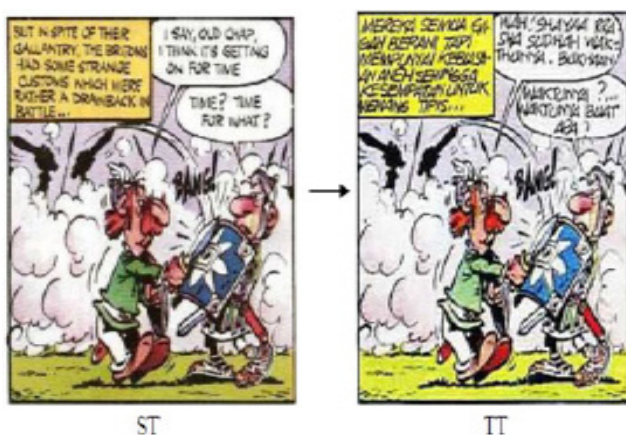

Figure 9 Example of Pure Borrowing Technique
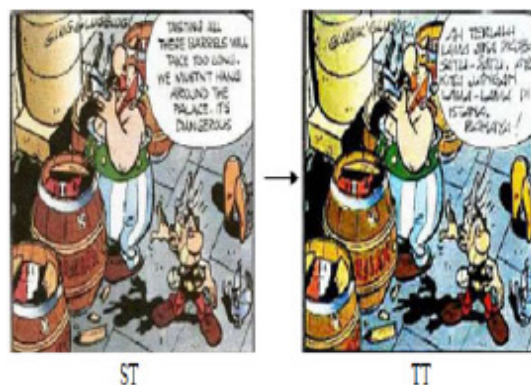(Source: *Asterix in Britain*)

Figure 10 Example of Linguistic Amplification
(Source: *Asterix in Britain*)

Since adaptation technique becomes the most applied technique in translating onomatopoeic words in the comic, most of the translated onomatopoeic words are shifted when it is transferred to Indonesian. Only a few are left unchanged or deleted. These applications of the techniques may abruptly change the forms. However, it does not change the intentions or the meanings.

CONCLUSIONS

Asterix in Britain comic provides onomatopoeic words that are fully dominated by imitative sounds. Most of them are miscellaneous. The way it is translated into Indonesian is not problematic. It is because the originals tend to be adapted or adjusted into Indonesian's equivalences almost for the same spirits easily. The constraints appeared may lead the translator to apply some direct translation as borrowing techniques either pure or naturalized. Although the translation techniques tremendously affect the result of the translations, especially in case of the shifts occurred, the meaning and the intention including the sense and the nuance are persistently preserved.

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