

**ONOMATOPOEIA FROM ENGLISH INTO INDONESIAN  
LANGUAGES THROUGH TRANSLATION TECHNIQUE  
APPROACHES IN THE GARFIELD COMICS  
BY JIM DAVIS**

**A paper**

Submitted to the school of foreign Language – JIA as a partial fulfillment of requirements for the undergraduate degree in English Literature Programme



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**ENGLISH LITERATURE PROGRAMME  
SCHOOL OF FOREIGN LANGUAGES – JIA  
BEKASI  
2018**

# THE APPROVAL SHEET

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## **MOTTO AND DEDICATION**

### **MOTTO**

“A man should never be ashamed to own he has been in the wrong, which is but saying, in other words, that he is wiser today than he was yesterday.” Thoughts on Various Subjects (1727)

### **DEDICATION**

This paper is dedicated to my parents, my big family, advisor, and my beloved friends.

**ONOMATOPE DARI BAHASA INGGRIS KE DALAM BAHASA  
INDONESIA MELALUI PENDEKATAN TEKNIK  
PENERJEMAHAN DALAM KOMIK GARFIELD  
OLEH JIM DAVIS**

**NURHALIMAH**

**ABSTRAK**

*Penelitian ini bertujuan untuk menganalisis Onomatope yang diterjemahkan dari bahasa Inggris ke bahasa Indonesia melalui pendekatan teknik penerjemahan, dari sumber teks ke target teks, kemudian mengetahui jenis teknik penerjemahan yang digunakan. Penulis mengambil objek data menggunakan komik Garfield karya Jim Davis. Teori yang digunakan adalah teori Yule tentang suara alami yang dikategorikan menjadi dua bagian seperti bow-wow dan yo-he-ho, penulis menambahkan teori dari Hinton, Nicolas dan Ohala yang menyebutkan bahwa onomatope dikatakan sebagai ding-dong teori, selain itu penulis menggunakan teori Hoed tentang jenis teknik penerjemahan. Penelitian ini menganalisis teknik penerjemahan yang terjadi pada 30 data yang diambil dari komik Garfield. Teknik penerjemahan yang ditemukan adalah teknik padanan budaya, penerjemahan fonologis, teknik modulasi, tidak diberikan padanan dan catatan kaki. Penelitian ini menggunakan metode penelitian analisis kualitatif. Alat utama yang digunakan dalam penelitian ini adalah penulis itu sendiri yang dibantu dengan beberapa referensi yang didapat dari buku-buku semantik, penerjemahan, buku komik Garfield, dan metode penelitian. Setiap kata onomatope yang ada dalam komik dimasukkan dalam tiga teori Yule dan Hinton, Nicolas, dan Ohala, lalu diklasifikasikan untuk mengetahui onomatope yang digunakan. Setelah itu dianalisis untuk mengetahui jenis teknik penerjemahan yang digunakan berdasarkan teori Hoed. Hasil penelitian ini menunjukkan bahwa teknik penerjemahan yang paling banyak digunakan adalah teknik padanan budaya yang ditemukan sebanyak (40%).*

*Kata kunci: Onomatope, Teknik Penerjemahan, Komik Garield.*



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**NURHALIMAH**

**ABSTRACT**

This study aims to analyze onomatopoeia which is translated from English into Indonesian language through translation technique approach, from source text to the target text, then known the types of translation technique used. The writer retrieves the object data using Garfield comic by Jim Davis. The theory used is Yule's theory of natural sounds that are categorized into two parts : bow-wow and yo-he-ho, the writer adding the theory of Hinton, Nicolas and Ohala which mention that onomatopoeia is as a ding-dong theory. Besides that, the writer use theory of Hoed about the types of translation technique. From this research can be show the translation technique that happened as many as 30 data, among them are cultural equivalent technique, phonological technique, modulation technique, borrowing technique and footnote. This research use qualitative analysis method. The instrument is used in this research is the writer herself who is assisted by several reference derived from semantic, translation books, Garfield comic, and research method. Each of onomatopoeia words present in the comic is included in the three theories of Yule and Hinton, Nicolas and Ohala, then classified to find out onomatopoeia are used, afterwards analyzed to find out the kinds of translation technique used on the theory of Hoed. The result of this study indicate that the translation technique mostly used is a cultural equivalent technique found as many as (40%).

Keywords : onomatopoeia, translation technique, Garfield comic

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This paper is written to fulfill one of the requirements for taking undergraduate program (S1) of English Department of School of Foreign Languages JIA. In this paper, the writer explains the onomatopoeia from English into Indonesian languages through the translation technique approach by Garfield comic by Jim Davis.

During the research, the writer uncounted a lot of hardship and difficulties both finding the data and arranging it into an accepted scientific paper. Therefore, the writer would like to take this opportunity to express her thankfulness to all the following people who have advised and supported data and information to finish this paper especially to:

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Bekasi, 10 August 2018

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# CHAPTER 1

## INTRODUCTION

### **A. Background of the Research**

Discussing about linguistic, it means talking about understanding language. Linguistics has very important role in human life, especially in the interaction between humans and other humans. It takes a language as a means of communication. As the development of science and technology, there are various languages used to communicate between humans and other humans who join in a particular society, so that from the variety of language used by humans, it takes a science that can unite the language in a concept that is acceptable to all people to know and learn various languages, and the science is called linguistic.

There are some branches of linguistics that focuses on general theory and general methods in language research. Linguistics is learned from various levels covering aspects of sounds, words, phrases and sentences and their meanings. When viewed from the aspect, linguistic that learn the sound aspect is phonology, the word aspect is learned in morphology, phrase or sentence aspect is learned in syntax, while the meaning aspect is learned in semantic. Linguistics develops rapidly. The development is not only covering one aspect but also has expanded to aspects out of the language related with language and human life. Interdisciplinary field of linguistics which identifies, investigate

and over solutions to language related real-life problem are considered as applied linguistics.

Some of the academic fields related to applied linguistics are education, psychology, communication research, anthropology, and sociology. Beside that the major branches of applied linguistics include translation, bilingualism, second language acquisition and language planning. Thus, applied linguistic is mostly focused on the application of linguistic in learning language, therefore applied linguistics has a close relate with language.

The language itself can be categorized as a tool for conveying the information or thoughts that must be disclosed. Through the language, human can interact and communicate easily. Languages is also as an intermediary to facilitate the communication between them. Without language, humans cannot communicate each other. Human need to express their feelings, opinions, and need a feedback among other human being, because basically human is a social creature that cannot stand alone. Therefore, language has an important role as a communication tool.

Language is a series of symbols used in addition to expressing feelings as well as means of communication, then a series of symbols to form a particular meaning and a series known as a word that symbolizes a particular object. Language has an ambiguous nature that has more than one meaning, because basically the meaning contained in a phrase that only inverts a perception. The differences in cultural background also can create ambiguity, because someone culture influences the way of thinking, besides that the difference in

understanding of a context also can be influential in language ambiguity. Regardless of the cause of the emergence of an ambiguity in the language still can be clarified by direct communication, but how if there are language differences in which everyone cannot understand each other, this is where translation has an important role in translating the word meaning as a whole.

The translation itself is closely related to the process of shifts the language from one language to another, either through words or sentences to obtain the meaning of the whole, so that translation is a communication process that has the purpose to convey information from two different languages have the same meaning either through the form of writing or directly. According to Catford (1965), "Shifts mean departures from formal correspondence in the process of going from the SL (source language) to the TL (target language)." (p.73)

In translation, it requires deep knowledge of translation theory so that the meanings contained in a language can be conveyed appropriately to the language to be translated, so that in translation it requires translation techniques which are a means of transferring messages from one language to another. Translation techniques are applied to describe translation results and to distinguish them from translation strategies, since translation is essentially inseparable from translation techniques.

Translation is closely related to meaning, because every text that is translated either written or spoken contained in source text has a particular meaning which must be conveyed in its entirety to the target text. Meaning has differences in word or sentences, so that a word can have a different meaning,

the difference may lie in the lexical, grammatical or contextual meaning contained in semantic learning.

Semantic in learning language is an important part in understanding the meaning of language, without talking about meaning linguistic not complete yet because the important thing in language is none other to convey meaning which is an inseparable part of semantic.

To analyze meaning can use some techniques one of them by naming or arbitrariness which is an action to facilitate communication. In naming there is a process called imitation sound in which there are a number of words formed from produce of imitation sound issued by an object, human sound, or animal sound called onomatopoeia.

Onomatopoeia is usually used to access the reader's sense of hearing and to create a sound form which according to Yule (2006), in *The Study of Language* on imitation sound A quite different view of the beginnings of language is based on the concept of natural sounds. When primitive times, an object flew by, making a Caw-Caw or Coo-Coo sound the early human tried to imitate the sound and used it to refer to the object associated with the sound. In modern languages some words with pronunciations that seem to echo naturally occurring sounds such as *splash, bang, boom, rattle, buzz, hiss, screech*, this type called the "Bow-wow" theory of language origin. The sound of soundless and abstract things. (p.2)

Yule (2006) also stated theory that develop from instinctive sounds human makes in emotional reactions such as pain, anger and joy. For example, Ouch!

Come to have its painful connotations. But Ouch! And other interjections such as Ah!, Ooh!, Wow!, or Yuck! are usually produce with sudden intakes of breath, which is the opposite of ordinary conversation. One other natural sound has come to be known as the “Yo-he-ho” theory that the sound of a person involved in physical effort, when that physical effort involved several people and the interaction had to be coordinated. A group of early humans might developed set of hums, grunts, and curses that were used when they were lifting and carrying large bits of trees of lifeless hairy mammoths. (p.3)

Another expert Hinton, Nicholas and Ohala (2004) added the “ding-dong” theory in which not describe in Yule, is a direct imitation of the rhythm being represented such as in a human natural physical response, in the forms hands clapping, foot tapping, dancing, physical labor, etc. The rhythmic movement into sound including sound symbolic language form or in other word onomatopoeia words like click that is supposed to sound like the noise they are named after, actually vary from language to language (p.4). Noted that in each country has a different culture so that the language in each country is different, because the difference also arises in the use of language that produces different sound form as well, so that onomatopoeia word has differences in each country. With this difference it is necessary in the translation that aims to know where the difference lies.

From the explanation above, the writer writes a paper about onomatopoeia from English into Indonesian languages through translation technique approaches in the Garfield Comics By Jim Davis.

The comics itself is a work of art in the form of images that cannot move, the writing that have a different story line and usually in the comics reader will find the imitation sound either human sound, animal sound, or other objects that can make the reader as if the reader could feel through the text, so the reader gets emotionally involved.

The writer chose the Garfield Comics because this comics has a funny story and interesting, uses daily language that is easy to understand besides that comics currently categorized as one of the most loved among children, but not only children, teenagers and even adults can also be a comic fan.

Comic is also completed with pictures as if talking by forming a narrative capable of expressing a particular idea or purpose that can entice readers, although comic is a casual story, funny and as entertainment for readers, but comics can be used to develop the child's personality, to convey the meaning of story, and also have a literary side that one of them can get in onomatopoeia.

From the explanation above, the writer gives the example of data are taken in Garfield comics by Jim Davis :

ST : He must have heard my condiments *clink* together. (p.54, L.2)

TT : Dia pasti telah mendengar wadah-wadah bumbu *berdenting (ting)*.

(p.54, L.2)

From This datum, the writer found the onomatopoeia word with sound form *Clink* on ST (source text) is translated into *denting*. If viewed from the kinds of onomatopoeia, this sound form classify as an 'ding-dong' theory that



produce a direct imitate the sound from a particular object and the sound produced like the noise they are named after .

If viewed in Oxford Dictionary, the word *clink* is defined as *sound of coins, small pieces of glass or knocking together*. On the other hand, in Indonesian, the translation varies depends on the context of the story. on TT (target text) the word *denting(ting)* in KBBI (Kamus Besar Bahasa Indonesia) is defined as *tiruan bunyi uang logam jatuh di ubin, berdenting, berbunyi “ting”*. Thus, both of the source text and the target text are same. It mentions the imitation of an action sound from the particular object.

The translation of *Clink* and *Ting* is one of characteristic of modulation technique, in which the translator gives the difference point of view, but either ST (source text) or TT (target text) both of them have the same meaning that is sound form from condiments that produce sound form *Clink* on ST (source text) and *Ting* on TT (target text), the difference lies in the writing of the words and provides a semantically different of the context.

## **B. Questions and Scopes of the Research**

### **1. Questions of the Research**

Based on background of the research above, the writer can formulates the problem of the research as follow:

- 1) What kinds of onomatopoeia words are used in the Garfield comics by Jim Davis?

- 2) What kinds of the translation technique are used in the Garfield comics by Jim Davis?
- 3) What is the most of translation technique are used in the Garfield comics by Jim Davis?

## **2. Scopes of the Research**

Based on the title of the research is onomatopoeia from English into Indonesian languages through translation technique approaches in the Garfield Comics By Jim Davis. In this research the writer only focuses on the difference of onomatopoeia words that is translated from English into Indonesian language through translation technique approaches in the Garfield comics by Jim Davis.

The theories which are used from many source such as Yule (2006) in his book *the study of language*, Hinton, Nicholas and Ohala (2004) in his book *sound symbolism*, Hoed (2006) in his book *penerjemahan dan kebudayaan*, etc. By classifying and analyzing the writer deals to found the difference of onomatopoeia words that is translated from English into Indonesian language through translation technique approaches on the Garfield comics by Jim Davis.

## **C. Objective and significances of the research**

### **1. Objective of the research**

This research for knowing everything in this life has purpose, it also occur on the problem in this research that has objectives purpose, therefore the objectives of the research as follows:

- 1) To know the kinds of onomatopoeia words are used in the Garfield comics by Jim Davis.
- 2) To analyze the translation technique are used in the Garfield comics by Jim Davis.
- 3) To find the most of translation technique are used in the Garfield comics by Jim Davis.

### **2. Significances of the research**

The writer has conducted this research to increase knowledge of the readers about onomatopoeia from English into Indonesian languages through translation technique approaches. The significances of the research can be drawn as the following:

#### 1) Theoretically

Translation is the process of shifts the language from one language to another, either through words or sentences to obtain the meaning of the whole, so that translation is a communication process that has the purpose to convey information from two different languages have the same meaning either through the form of writing or directly.

Onomatopoeia is words containing sounds similar to the noises that describe. In other word, onomatopoeia is sound form that produced from the sound that describe.

## 2) Practically

For the writer, during the writing of this research the writer get more knowledge about semantic especially about imitation sound that called onomatopoeia in which when the writer learning deeper about onomatopoeia that translate from English into Indonesian languages, hence more interesting learned that the writer got. The writer also wants to learn more about onomatopoeia words that translate from English into Indonesian languages in order to get a better understanding semantically, in addition the writer also wants to practice it in daily life to using of onomatopoeia especially when reading comic book, so that understanding of onomatopoeia will be absorb by itself.

For the reader, through this paper the writer hopes that the science can be useful for the reader, in order to be better understand the semantically meaning contained in the comic book, so that when reading the comic readers know that the comic has its own attraction in his work. Not only with small scratches that can form pictures, but also have a literary side contained in its writings which may be part of the reader not yet know, that every word contained in a comic has its own

meaning, therefore the comic is said as a means to convey the story and means of communication.

#### **D. Operational Definition**

Having read the theory from some resources, hence the writer can conclude that :

1. Translation is rendering the meaning of a text into another language in the way that the author intended the text. Common sense tells us that this ought to be simple, as one ought to be able to say something as well in one language as in another, in other word an operation performed on languages: a process of substituting a text in one language for a text in another. Clearly, then, any theory of translation must draw upon a theory of language a general linguistic theory. concerned with a certain type of relation between languages and is consequently a branch of Comparative Linguistics, beside that translation also as a process of change language from one language to another without changing the content language text in the target language, an activity transfer messages from a source language into a target language, and a process chain of signifiers constitutes the source language text with maintaining correspondence of meaning.
2. Translation technique is a method used to divert ST(source text) into TT(target text), which can be applied to both the phrase and sentence in a simple way translation techniques are illustrations that appear in the

translations made by the translator or the embodiment of the strategy in overcoming the problems at the level that can be seen by comparing the translation with the source text, in other word the way of overcoming the difficulties to translate of word, sentences and paragraph.

3. Semantic is study of meaning concerned on the literal words and sentence that communicated through language, semantic is also said how meaning is conveyed and study of how language organize and express meaning, in other word it is a perception of meaning in order to be human can communicate each other that concerned with the relationship between signifiers like words, phrases, signs, and symbols.
4. Sign is combination between a signifier and signified that form mirror their meaning in some aspect, sign might related to anything such as color, a gesture, a wink, an object, a mathematical equation, etc. that stands for something other than itself. In other word like speech and is used instead of speaking, whereas gestures are mostly used while speaking.
5. Icon is a sign design to represent a referent by simulation or resemblance, or can be use in digital world in which the situation sender and receiver do not exchange information by means of direct or indirect interaction, but only remain refer to one another by means of a representation (icon) of original produced by receiver in the environment.
6. Index is a sign that stands a referent by pointing it by relating it to other referents. index also constitute a strategy for referring to the existence and location of objects in time space. In other word it is the pointing of index

finger which human use instinctively to pointed out and locate things, people, and events in the world.

7. Symbol is a sign that stands for its object but convention in specific context, such as rose is a symbol of love in some culture, symbol is also a conventional sign, or one depending upon habit, so that symbols are not limited to words, although all words, sentences, books and other conventional signs are symbols, so that symbol is A gloss forms a label which refers to a sign. Symbol also as a sign which pointing to the object that it denotes by virtue of a law, usually an association of general ideas, which operates to cause the symbol to be interpreted as referring to that object.
8. Onomatopoeia is words that sound similar to the noises they describe, a set of words used as 'names' for things which are soundless and abstract objects in our world, which simply echoing natural sound. in the other word onomatopoeia are words containing sounds similar to the noises they describe. Words that sound similar to the noises they explain are examples of onomatopoeia. While it is true that a number of words in any language are onomatopoeia, in the other word onomatopoeia are words consisting sounds similar to the noises they describe.
9. Comic book generally contained a random collection of short features. A comic book feature as a whole, a development of its unique element takes on the characteristic of the language. In other word comic is a vessel which can hold any number of ideas and images.

## **E. Systematization of the research**

The systematization of the paper mean to present in well composition.

This paper is divided into five chapters, as follow :

Chapter 1 Introduction consists of background of the research, question of the research, the scope of the research, the objective of the research, the significant of the research, the operational definition, the systematization of the research.

Chapter II Theoretical description describes the explanation of the definition of translation, definition of translation technique, definition of semantics, definition of sign, definition of symbol, definition of icon, definition of index, definition of onomatopoeia, and definition of comic.

Chapter III Methodology of the research explain about setting of the research, subject of the research, instrument of the research, technique of data analysis, and procedure of the research.

Chapter IV Research finding and discussion describes about the explanation of data description, analysis of the data, interpretation of the data and discussion.

Chapter V Conclusion and Suggestion the writer conclude all discussion base on the analysis, some suggestions, bibliography, and appendices.



## **CHAPTER II**

### **THEORITICAL DESCRIPTION**

#### **A. Translation**

Along with the history of translation which has an important role in communication between humans, translation closely related to the process of shifts the language from one language to another, either through words or sentences to obtain the meaning of the whole. “Translation is activity divert messages from a source language (SL) into a target language (TT) text in writing.” (Hoed, 2006, p. 23) While, Newmark (1988) argued that translation has been instrumental in transmitting culture, sometimes under unequal conditions responsible for distorted and based translations, ever since countries and languages have been in contract with each other (p. 7). It is explained by many ways with different theoretical background and approaches by expert.

##### **1. Definition of translation**

Some experts give the theory in explaining what translation is. According to Catford (1965), translation is an operation performed on languages as means a process of substituting a text in one language for a text in another (p. 1). In addition, Catford (1965) also stated “translation as a process, is always un-directional: it is always performed in a given direction, also concerned with a certain type of relation between language and is consequently a branch of comparative linguistic. Thus, translating

defined as the replacement of textual material in one language or source text by equivalent textual material in another language or target text.” (P. 20)

In this theory, Newmark (1988) explained that translation is giving the meaning of a text into another language in the way that the author intended the text (p. 5). Hornby (2006) also gave an idea translation is basically action, a form of intercultural communication (whereby language is not content or goal but the necessary instrument) (p. 57). Furthermore, Nida (2001) also agreed that translation is a particular the act of transferring the message of a text from one language into another or does it depend on some theory of similarities and contrasts between languages (p. 1). In addition, Monday (2001) explained that:

The term translation itself has several meanings, it can refer to the general subject field, the product (the text that has been translated) or the process (the act of producing the translation, otherwise known as translating). The process of translation between two different written languages involves the translator changing an original written text (the source text or ST) in the original verbal language (the source language or SL) into a written text (the target text or TT) in a different verbal language (the target language or TL). (p. 5)

A process by which the chain of signifiers constitutes the source language text is replaced by a chain of signifiers in the target language which the translator provides on the strength of an interpretation is called translation (Venuti, 1995, p. 17). In addition, Venuti (1995) argued that translation as a effort to get result a text so transparent that it does not seem to be translated. (p. 1)

Another expert, Nida and Taber (1982) stated that translation consist in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style (p. 12). In addition, Newmark (1988) explained, translation is not only a transmitter of culture, but also to the truth, a strength for progress, can be derived with following the course of resistance to bible translation and the preservation of Latin as a superior language of the elect with a consequent disincentive to translating between other languages. (p. 7)

Newmark (1988) also stated translation is a science which need the knowledge and verification of the facts and the language that explain here, what is wrong, mistakes of the truth that can be identified, other than that translation is also an art which distinguished good from undistinguished writing and the creative, the intuitive, sometime the inspired level of the translation. (p. 6)

Strelkova (2013) agreed that translation as an art, often it results in a text that is simply hard to read, so that the translator is like a talented artist who. A good translator has processed the textual information to allow the reader to see what he sees and feel what he is feeling. He acts as an invisible bridge between the author and the reader. That is what makes translation an art. (p. 6)

Another expert, also agreed with that statement and argue that translation is an art or a craft and therefore not receive to objective, scientific explanation and description, so the research for a theory of the

translation is doomed from the start (Bell, 1991, p. 4). Bell (1991) also stated translation is the expression another language of what has been expressed in another. Cultivating semantic and stylistic equivalence. (p. 5)

Whereas, Hatim and Munday (2004) mentioned translation is a phenomenon that has a large effect on daily life. Translation is also a process through very distinct the perspectives. That focus on the role of the translator in taking the source text and transfer it into a text in another language. (p. 3)

Furthermore, Larson (1989) stated translation is the transfer of meaning from the source language into the target language. this diversion is done from the first language into a second language form base on semantic structure. Meaning that is transferred and must be maintained, while the form may be changed (p.3). In addition, Larson (1989, p.3) stated translation is mean learning of the lexicon, grammatical structure, communication situation, and cultural context of the source language, analyze the source language to find out its meaning. Revealing the same meaning by using appropriate lexical and grammatical structures in the target language and cultural context.

From the theories of translation experts above, thus translation can be formulated as a process of change language from one language to another without changing the content language text in the target language, an activity transfer messages from a source language into a target language,

and a process chain of signifiers constitutes the source language text with maintaining correspondence of meaning.

## **2. Translation process**

Translation is a communication process that has the purpose to convey information from two different languages in which the message is expected can be delivered as a whole from the source language to the target language, therefore a processes are required in translation. The processes have differences from one to another depend on the consideration of people.

There are many kinds of the translation process that explained based on translation experts. One of translation process theory is explained by Nida and Taber (1982), there are three steps of translation process which are analyses, transfer and restructuring (p. 33). The explanation of these three process are given in the following description.

- a. Analysis, in which the surface structure (the message as given in the language A) is analyzed in terms of the grammatical relationships and the meanings of the words and combinations of words.
- b. The analyzed material is transferred in the mind of translator from language A to language B, this stage is called transfer.
- c. Restructuring, in which the transferred material is restructured in order to make a final message fully acceptable in the receptor language.

Another experts Bell (1991, p. 13) stated that distinguishing process from the process or result of including information from one language or language variety into another language. The purpose is to reproduce as accurately as possible all grammatical and lexical features of the source language original by finding equivalents in the target language. At the same time all factual information contained in the original text must be endured in translation.

It is translation distinction which wish to take up now. In the definition have just seen, the term translation is given two meanings. In fact three distinguishable meanings for the word, it can refer to:

- a. Translating: the process (to translate, the activity rather than tangible object)
- b. A translation: the product of the process of translating (i.e. the translation text)
- c. Translation: the abstract concept which encompasses both the process of translating and the product of that process.

Meanwhile, Newmark (1988) stated that there are four level in the translation process. First, the contextual level in which the translator try to understanding text that have to translated specially to utterance and sentence. Second, referential level in which the level of objects and events, real or imaginary, which we progressively have to visualize and build up, and which is an essential part, first of the understanding, then of the reproduction process. Third, the cohesive level, which is more general, and

grammatical, which trails the train of thought, the feeling tone (positive or negative) and the various presuppositions of the SL (source language) text. Fourth, the naturalness level of general language appropriate to the writer or the speaker in a certain situation. Again, this is a generalized level, which constitutes a band within which the translator works, unless he is translating an authoritative text, in which case he sees the level of naturalness as a point of reference to establish the deviation - if any - between the author's level he is pursuing and the natural level. This level of naturalness is concerned only with reproduction. (p.19)

As an translator, in translating a text is required a deep understanding to recognize the message from the source language into the clearest forms. Then, the divert process concern with the method, procedure or technique are used in translating a text from the source language into the target language. The last, in translation process is restructuring text that translated to the level in the receptor language which is most suitable for the people which is intended to reached.

### **3. Translation types**

Catford (1965, p. 21) divided three aspects of translation, there are extent, level, rank, and the types of translation are :

- a. Full translation, in this type the entire source language text is reproduced by target language text materials. However in partial translation, some part of the ST (source text) was left un translated. It were simply transferred and written in the TT (target text). There was

total translation and restricted translation related to the levels of language involved in translation.

- b. Partial translation, there are only some part of the source language text to be translated into target text.

#### 4. Translation technique

Translation technique is the way of overcoming the difficulties to translate of word, sentences and paragraph (Hoed, 2006, pp. 72-78). Hoed (2006) also explained that has nine techniques in his book, the following techniques are includes:

- a. Transposition: Changing the structure of sentence in order to obtain the correct translation. For example in English: *He was unconscious when he arrived at the hospital*, while in translating into Indonesian to be: *setibanya di rumah sakit, ia sudah dalam keadaan tidak sadar*.
- b. Modulation: Translator give different equivalent of its meaning, viewpoint and scope semantically but the meanings give the same message or intent contextually, such as in English *the laws of Germany govern this agreement*, translate into Indonesian become *Perjanjian ini diatur oleh hukum Jerman*.
- c. Descriptive Translation: Translator do descriptive contain the meaning of the given word. Because they cannot find formal correspondence in ST (source text) (due to the author do not know or have not/is not in TT (target text)), therefore the translator doing a description that contains the meaning of the word in question. For example: *Licensed*



*software*, in English that translating into Indonesian to be *Perangkat lunak yang dilisensikan*.

- d. Contextual conditioning: In order to a word to be understood, translator usually adds special words to explain difficult words to understand easily. For example: *He is fond of sushi with wasabi*, that translate into Indonesian *ia suka sekali sushi dengan bumbu (wasabi)*.
- e. Footnotes: Translator gives explanation in the form of footnotes to explain the meaning of the translated word because without additional translation it may be difficult can be different to understand by reader. For example: *all the software in your phone*, translate into Indonesian *semua perangkat lunak dalam telepon seluler anda*.
- f. Phonological Translation: Translator cannot find a suitable equivalent in Indonesia target text (TT). So translator decides to make a new word that is taken from the sound of the word was in ST (source text) to match the sound system (phonology) and spelling (graphology) of TT (target text).  
For example: in English *cryptographic software*, while translate in Indonesian become *perangkat lunak kriptografis*.
- g. Formal Translation: There are a number of terms, names and phrases that are already standard of official in the TT (target text). So translation use it as translation equivalent directly, for example: In English *New Zealand* become In Indonesian *Selandia Baru*.

- h. Borrowing: The translator could not find a translation in the TT (target text). So, for a while translator cites only the original language.

For example: in English *some products of XYZ may require you to agree additional terms through an on-line click-wrap license*. That translate into Indonesian become *beberapa produk XYZ dapat mewajibkan anda untuk menyetujui ketentuan-ketentuan tambahan melalui suatu lisensi on line click wrap*.

- i. Cultural equivalent: Translating by providing the equivalent form of cultural element that exist in the TT (target text). For example in English *a level exam* that translate into Indonesian become *ujian SPMB*.

While, Moentaha (2006, pp.48-79) stated that there are eleven techniques in his book *Bahasa dan Penerjemahan*, the following techniques include:

- a. Literal Translation: is translating word for word or one to one translation, sometime produce uncommon translation, For example in English *I have quite a few friends* while in Indonesian become *saya mempunyai samasekali tidak banyak teman*.
- b. Substitution: is the translation process is done through the realization of the ST shape to form the TT (target text) with passing the meaning. For example: *otomat-mesin* in Indonesian that translate in English become *machine translation*.

- c. Free Translation: free translation is the translation process is done at the level of language units, such as sentences or text as a whole. For example in English *I kiss her*, translate into Indonesian to be *menciumnya*.
- d. Paraphrase: Paraphrase is the technique used to get the information contained in the ST (source text) retained in the form of an overview of the situation and not the meaning of the TT (target text). For example: in English *you are desperate, full of fancies and willful* that translate into Indonesian to be *kamu nekat, penuh dengan hayalan dan kapala batu*.
- e. Replacement: is a translation process that converts units of grammatical (word class, part of the sentence), lexical units (certain word) and sentence constructions, such as in English that *will give rise to misunderstandings* that translate into Indonesian to be *hal ini akan menimbulkan salah pengertian*. This technique divided into 5, there are:
  - a) Replacement by word class
  - b) Replacement by sentence parts
  - c) Replacement by lexical
  - d) Antonymic translation
  - e) Compensation
- f. Addition: addition is added some words in the TT (target text). If the intent of the ST (source text) confusing and expresses in other ways.

For example in English *Employees of all industries took part in the conference* that translate into Indonesian to be *karyawan-karyawan dari semua cabang industry mengambil bagian dalam konferensi tersebut*, or in English *our country proposed a peace treaty* that translate into Indonesian become *negeri kami mengusulkan mendatangi perjanjian damai*.

- g. Omission: Omission is removing the words that have same meaning because the same result was obtained without having to add words. For example in English *just and equitable treatment* that translate into Indonesian become *hubungan yang adil* or in English *the proposal was rejected and repudiated* that translate into Indonesia to be *usulnya ditolak*.
- h. Compression: is reduction words in order to achieve an equivalent text translation,.
- i. Syntactic Derivation: is techniques used to change the position of sentence with another sentence and to turn word by word with word's antonym. For example *consumers were led to believe that tea drinking is no more un manly than felling on oak or killing a moose*. In that sentence if translate into Indonesia word unmanly to be *tidak berani, bukan laki-laki*. That means the sentence about the tea as a drink for a weak health that suggested of all people.

- j. Explication/Implication: is a technique that is used to express an idea in the TT (target text) because the text is not clear in ST (source text).

For example: *liberal victory* to be *kemenangan kaum liberal*.

- k. Descriptive Translation: Descriptive translation is message of meaning ST (source text) into TT (target text) text by using a combination of the words freely. In English *volunteer guard against attack or escape of criminals* that translate into Indonesian to be *penjagaan yang ketat*.

Molina and Albir (2002) completed the translation techniques by proposing fourteen techniques which allow the people to explain the actual steps which taken by the translators in each contextual micro-unit and obtain clear data about the general methodological option chosen. Translation technique is the procedure to analyze and classify the way of equivalence can happens. Translation technique is also called as the realization of the decision, making process, where the product of translation can be identified on the translation result (p. 499). (Molina and Albir, 2002, p. 509) also classified translation techniques based on the following criteria:

- a. To isolate the concept of technique from other related nations (translation strategy, method and error).
- b. To include only procedures that are characteristic of the translation of texts and not those related to the comparison of languages.
- c. To maintain the notion that translation techniques are functional. Our definitions do not evaluate whether a technique is appropriate or

correct, as this always depends on its situation in text and context and the translation method that has been chosen.

Therefore, There are 18 translation techniques which are defined by (Molina and Albir, 2002, pp. 509-511), the following are include as a translation techniques:

- a. Adaptation is replacement of the cultural element of source text (ST) into the culture of target text (TT). For example: to change *baseball*, for *fútbol* in a translation into Spanish.
- b. Amplification is used to introduce details that are not found in the ST (source text): information, explicative paraphrasing. For instance: when translating from Arabic to add *the Muslim month of fasting* to the noun *Ramadan*. Therefore, *Ramadan* is translated into *Ramadan, the Muslim month of fasting*.
- c. Borrowing is a type of translation which takes a word or expression straight from another language. it can be pure (without any change). To use English word *urine, horizon, diameter, and stereo*. In Indonesian text, or can be naturalized to fit the spelling rules in the TT (target text), e.g., *gol, informasi, and tes*.
- d. Calque is the literal translation of a foreign word or phrase, it can be lexical or structural, e.g., the English translation *Police Academy* for the Indonesian *Akademi Polisi*.
- e. Compensation is to introduce a ST (source text) element of information or stylistic effect in another place in the TT (target text)

because it cannot be reflected in the same place as in the ST (source text).

- f. Description is to replace a term or expression with a description of its form or/and function, e.g., to translate English *cow-creamer* into Indonesian *poci yang berbentuk sapi untuk tempat susu*.
- g. Discursive creation is a kind of translation which establishes a temporary equivalence that is totally unpredictable out of context.
- h. Established equivalent is the using of a term or expression recognized (by dictionaries or language in use) as an equivalent in the TT (target text), e.g., to translate the English expression *they are as like as two peas* into *mereka sangat mirip* in Indonesian.
- i. Generalization is the using of a more general or neutral term. It happens because there is no expression that have the same meaning in Indonesian, so the translator translated into more general. For example: *to translate the French guichet, fenêtre or devanture, as window in English*.
- j. Linguistic amplification is the addition of linguistic elements. This is often used in consecutive interpreting and dubbing, e.g., to translate the English expression *everything is up to you!* Into Indonesian as *semuanya terserah anda sendiri!*
- k. Linguistic compression is to synthesize linguistic elements in the TT (target text). This is often used in simultaneous interpreting and in subtitling.

- l. Literal translation is to translate a word or an expression word for word, e.g., *electronic mail* as *surat elektronik*.
- m. Modulation is to change the point of view, focus or cognitive category in relation to the ST (source text), can be lexical or structural, e.g., to translate English *you are going to have a child* instead of *kamu akan menjadi seorang ayah*.
- n. Particularization is the using of a more precise or concrete term. It is in opposition to generalization.
- o. Reduction is to suppress a ST (source text) information item in the TT (target text).
- p. Substitution (linguistic, paralinguistic) is the change of linguistic elements for paralinguistic elements (intonation, gestures) or vice versa, e.g., to translate the Arab gesture of *putting your hand on your heart* as Thank you. It is used above all in interpreting.
- q. Transposition is the change of a grammatical category.
- r. Variation is the change of linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation: changes of contextual tone, style, social dialect, geographical dialect, etc.  
  
(Fawcett, 2003, pp. 34-39) stated there are 7 translation technique in his book, each of which can be applied at the linguistic levels of lexis, grammar and text, as follows:
  - a. Borrowing the source-language form is taking of words into the target language, usually because the latter has a gap in its lexicon, although



the technique can be used for other reasons. Thus, borrowing may sound superficially unproblematic: if the target language doesn't have a word for something, just borrow it from a language that does. But it is not as simple as that ; it raises important questions of national identity, power and colonization. Borrowed words are often printed in italics when they are considered to be “foreign.”

- b. Calque is a literal translation at the level of the phrase or loan translation, like borrowings, calques often make their first appearance not in translations but as an element in a newspaper article or in some other form of original literature, since journalists and creative writers tend more often than translators to see themselves as word creators.
- c. Literal translation is this is the rare but always come case when a text can go from one language into another with no changes other than those required by the target-language grammar.
- d. Transposition is the process where parts of speech change their sequence are translated.
- e. Modulation is defined by Vinay and Darbelnet (1995, p. 36) as "a variation in the message, obtained by changing in the point of view. This change can be justified when a literal even transposed.
- f. Equivalence is defined by Vinay and Darbelnet (1995, p. 38) as the translation of idioms when two languages refer to the same circumstance in whole different ways. As such, it is not in their presentation, an especially interesting translation case since it is based

essentially on language knowledge. You either know or do not know how to translate phrases like *as thick as two short planks* or *to have jelly belly*. If you do not (and if your dictionary doesn't come to your rescue) then no amount of theory will help.

- g. Adaptation is the final translation technique on Vinay and Darbelnet (1995, p. 39) is used in those cases where the type of circumstance being referred to by the ST (source text) message is known in the TT (target text) culture. Adaptation can be explained as a special kind of equivalence, a situational equivalence.

From the explanation above, hence the writer writes a paper about onomatopoeia from English into Indonesian through translation technique approaches in the Garfield Comics By Jim Davis with using the theory from Hoed (2006) in his book *penerjemahan dan kebudayaan*.

## **B. Semantic**

Historically, semantics came from Ancient Greek word 'semantics' means 'significant' or 'indicated by a sign'. Thus semantic is the linguistic and philosophical study of meaning, in language, programming languages, formal logics, and semiotics. It is concerned with the relationship between signifiers like words, phrases, signs, and symbols. However semantic has many perceptions among expert that should be explained.

## 1. Definition of semantic

Experts give the theory in explaining what semantic is. According to Yule (2006) stated semantic is the study of the meaning of words, phrases and sentences. In semantic analysis, there is always an effort to pay attention on what the words conventionally mean, rather than on what an individual speaker might intend them to mean on a particular situation. (p. 100)

Saeed (1997, 2003) agreed that semantic is study of the meaning communicated through language. In other words, semantic is the study of the meaning of words and sentences (p. 03). Furthermore, Brinton (2000) argued semantic is the meaning of an utterance contains of a sum of the meaning of its parts. Therefore, if we don't know what an utterance means. Semantics is that the concurrence between a word and a thing is simple and direct. (p. 130)

Brinton (2000) also stated that semantics is that it is possible to treat the meanings of individual words separately. However, words refer to things in the real world not directly, but by means of concepts existing in the mind, or meanings internal to language is known as the sense of a word and words into various sense relationships with other words in the language. (p. 131)

Meanwhile, Kreidler (1998) said semantics is the systematic study of meaning, and linguistic. Semantic is the study of how languages arrange and reveal meanings, it can be conclude that semantic is a study of

meaning (p. 3). It can be concluded Semantic is a study of meaning in which languages are organized systematically.

Language through semantic will reveal the human mind process and through it will extend the human experience throughout the word. In other word, semantic is a perception of meaning in order to be human can communicate with each other through oral, written, sign and symbol.

## 2. Sign

Sign is a combination which can be identified by a signifier with a particular signified (Chandler, 2007, p. 16). However, Cruse (2000) said that signs can generally be classified as iconic or arbitrary. Iconic signs are those whose forms mirror their meanings in some respect. Signs with no natural analogical correspondences between their forms and their meanings are called arbitrary. Many sign used by human in communication are natural, they are part of genetically inherited biological make-up and do not have to be learned. (p. 7)

Another experts defined anything a color, a gesture, a wink, an object, a mathematical equation, etc. That stands for something other than itself is called sign. The word *red*, as we saw, qualifies as a sign because it does not stand for the sounds *r-e-d* that comprise it, but rather for a certain kind of color and other things (Danesi, 2004, p. 4). Algeo (2010) agreed that sign is something that stands for something else, for example, a word like *apple*, which stands for the familiar fruit, but linguistic signs are not words alone; they may also be either smaller or larger than whole words. (p. 5)

Danesi (2004) in addition, signs are mental templates that indirectly condition the worldviews people have. The study of sign express that the age old idea of an objectively knowable reality is something that maybe elusive (p. 23). While, Sadowski (2009) described sign will be referred to as message, in other word a sign refers to perceived information, while message refers both to sign and its meaning. (p. 67)

Furthermore, Yule (2010) argued sign is like speech and is used instead of speaking, whereas gestures are mostly used while speaking. Examples of gestures are making a downward movement with one hand while talking about not doing very well in a class or making a twisting motion with one hand as you explain trying to open a bottle or jar. (p. 199) Whereas, Holdcroft (1991) mentioned sign involves two things, an acoustic image and a concept, but it does not think of the former as a sign of the latter. On the contrary, the sign is the union of both of them, and can be represented. (p. 50)

Sign is also as two components that has unity. The sign has two sides, the sound or the material side meaning. Every word generally every verbal sign, is a combination of sound and meaning, or to put it another way, a combination of signifier and signified, a combination which has been represented. (Jakobson 1978, p. 3)

Beside that, Brinton (2000) suggested signs involve sequences of sounds which represent concrete objects and events as well as abstractions. Signs may be consisted to the things they represent in a number of ways. It

is explained as a thing that stand for or represent something else (p. 4). There is statement, (Brinton, 2000, p. 4) that signs maybe consists of the things they represent in a number of ways, such as:

- a. Iconic, which resemble the things they represent for example: photographs, diagrams, star charts, or chemical models.
- b. Indexical, which point to or have a necessary connection with the things they represent for example: smoke to fire, a weathercock to the direction of the wind, a symptom to an illness, a smile to happiness, or a frown to anger.
- c. Symbolic, which are only conventionally related to the thing they represent for example: a flag to a nation, a rose to love, a wedding ring to marriage. The onomatopoeic words also which resemble the natural sounds they represent, are a likely candidate. However, “bow-wow” might represent the sound of a dog in English.

**a. Icon**

A sign design to represent a referent (the thing to which a sign refers) by simulation or resemblance (referent can be re-seen or re-heard) for example, drawing of all kinds, photos, onomatopoeia words called icon (Danesi, 2004, p. 27). Danesi (2004) also said icon can be use in digital world, such as representing a command for user - friendly computer (p. 29). Meanwhile, Sadowski (2009) stated icon is a physical change that appropriate with original produced by the receiver in the environment, so that situation sender and receiver do not exchange information by means

of direct or indirect interaction, but only remain refer to one another by means of a representation (icon) of original produced by receiver in the environment. (pp. 36-37)

Another expert defined that a mode in which the signifier is considered as imitating the signified recognizably looking, sounding, feeling, tasting or smelling being similar in possessing some of its qualities. e.g. a portrait, a cartoon, a scale-model, onomatopoeia, metaphors, imitative gestures is called Icon (Chandler, 2007, p. 36). Furthermore, Saeed (2003) explained that there is similarity between a sign and what it represent, such as between a portrait and the real life subject or the diagram of an engine and the real engine. (p. 5)

#### **b. Index**

A sign that stands a referent by pointing it by relating it to other referents called index, or a sign designed to pointing a referent or to put referents in relations to each other, such as the pointing index fingers, adverbs such as here, there, pronoun such as I, you and he (Danesi, 2004, p. 27). Danesi (2004) also explained that index constitute a strategy for pointing to the existence and location of objects in time space. In other words, index asserted in all kinds of representational behavior. (p. 27)

Danesi (2004) stated, the most typical is refer to index finger which human use instinctively to pointed out and locate things, people, and events in the world (p. 30). Meanwhile, Chandler (2007) gave opinion that index is a mode in which the signifier is not arbitrary but is directly linked

in some way (physically or causally) to the signified, this link can be observed or inferred as a natural signs (smoke, thunder, footprints, echoes, non-synthetic), medical symptoms (pain, a rash, pulse-rate), measuring instruments (weathercock, thermometer, clock, spirit-level), signals (a knock on a door, a phone ringing), pointers (a pointing 'index' finger, a directional signpost), recordings (a photograph, a film, video or television shot, an audio recorded voice), personal 'trademarks' (handwriting, catchphrases). (p. 37)

Another expert, Saeed (2003) stated index is where the sign closely related with its signified, often in a casual relationship, so that smoke is an index of fire (p. 5). While, Sadowski (2009) argued whereby a physical change in the environment produced by reacting system sender is called an index, for instance a crater in the ground caused by an exploded bomb is an index of that bomb, a footprint left in soft ground is an index of a person who stepped in that spot, a smell left behind by a passing animal is an index of that animal, so that index refers to an original. (p. 34)

### **c. Symbol**

Applying of linguistics sound to model sonorous referents is called sound symbolism in linguistics and semiotics. Sound symbolism of English consonant that when applying for making actual word, suggestive specific types of real sound (Danesi, 2004, p. 25). Danesi (2004) also explained that sound symbolism is an example of iconicity in language as is onomatopoeia. A symbol is also a sign that stands for its object but have



certain in specific context, such as rose is a symbol of love in some culture, etc. and symbolism is the result of historical and social conventions, agreements or fact. (p. 27)

Meanwhile, Sadowski (2009) gave an explanation that an object that can be seen with human's eyes can be represented by something that is metaphysical is called symbol (p. 267). While, Saeed (2003) stated a symbol is where there is only a conventional link between the sign and its signified, as in applying of insignia to denote military tanks, or perhaps the way that mourning is symbolized by the wearing of the black clothes in some cultures, and clothes in others. In this classification words would seem to be examples of verbal symbols. (p. 05)

In addition, Bussmann (2006) defined that symbol is built within a given language or culture. Both of this case for linguistic signs and gestures (modes of address) or visual representations, for instance the dove as a symbol of peace (p. 1157). Furthermore, Baker and Woll (2008) said a notation systems can be divided into two types: gloss-based and phonetic/phonological is called symbol. A gloss-based system based on an identification of individual signs. A gloss forms a label which refers to a sign. This label is a word from a spoken language and is used for all occurrences of the same form. A gloss only gives information about the approximate meaning of a sign, and provides no information about its form. (p. 29)

Another expert, Chandler (2007) described symbol is a sign which pointing to the object that it denotes by virtue of a law, usually an association of general ideas, which operates to cause the symbol to be interpreted as referring to that object. The symbol is linked with its object by virtue of the idea of the symbol-using mind, without which no such connection would exist. (p 39)

Chandler (2007) stated that symbol is also a conventional sign, or one depending upon habit, so that symbols are not limited to words, although all words, sentences, books and other conventional signs are symbols. Symbol is a sign whose special significance or fitness to represent just what it does represent lies in nothing but the very fact of there being a habit, disposition, or other effective general rule that it will be so interpreted. (p. 39)

Furthermore, Chandler (2007) stated symbol is a mode in which the signifier does not similar the signified but which is fundamentally arbitrary or purely conventional, so that this relationship must be find favor with upon and learned, for instance language in general (plus specific languages, alphabetical letters, punctuation marks, words, phrases and sentences), numbers, morse code, traffic lights, national flags. (p. 36)

### **C. Onomatopoeia**

Onomatopoeia words are often mentioned though some semiotic retort that this hardly accounts for the variability between different languages in their

words for the same sounds (notably the sounds made by familiar animals).  
(Chandler, 2007, p. 26)

### **1. The concept of onomatopoeia in English**

Splash, bang, boom, rattle, buzz, hiss, screech, and forms such as bow-wow is called onomatopoeia. In fact, this type of view has been called the bow-wow theory of language origin. Words that sound similar to the noises they explain are examples of onomatopoeia. While it is true that a number of words in any language are onomatopoeia, in the other word onomatopoeia are words consisting sounds similar to the noises they describe. (Yule, 2006, p. 2)

Yule (2010) also stated onomatopoeia has also been suggested that the original sounds of language may have appear from natural cries of emotion such as pain, anger and joy. By this route, presumably, Ouch! came to have its painful connotations (p.3). In addition, Yule (2006) defined another proposal involving natural sounds that mentioned the “yo-he-ho” theory. It came from the sounds of a person involved in physical effort could be the source of our language, especially when that physical effort involved several people and the interaction had to be coordinated. (p. 03)

Fasold and Linton (2006) agreed that onomatopoeic words for sounds, like ding-dong and click, that are supposed to sound like the noise they name, actually vary from language to language. In English, for example, a dog says bow wow or maybe woof –woof (p. 5). Yule (2006) explained that onomatopoeia is a unit of words commonly used as names for things

which are soundless and abstract objects in our world, which simply echoing natural sound. There are some words in language with sounds that seems to 'echo' the sounds of object as impressions of the sound relatively close to the characteristic of the object mentioned. (p. 02)

While, Cruse (2000) said onomatopoeia words display a degree of iconicity, in that their sounds are suggestive of their meanings, for instance bang, clank, tinkle, splash, cuckoo peewit, curlew, whoosh, thud, crack, ring, wheeze, howl, rumble, etc (p. 07). Holdcroft (1991) gave an opinion that the fact that cuckoo produce a certain sort of sound creates the English word cuckoo an clearly one for its signified. The word cuckoo is of course onomatopoeic that there is a similarity between the sound produced when it is pronounced and the characteristic call of the bird it denotes. (p. 54)

Danesi (2004) explained that Variable nature of onomatopoeia is an arbitrary phenomenon, this is because, sign fashioned as to create signifier imitate, some sensory or perceivable property of the signified. Onomatopoeia words, for instance drip, plot, whack, etc. Sound in language themselves suggestive of an actual sound many words are latently onomatopoeia such as word 'duck' the final /k/ sound suggestive to something sonorous in common with 'quack' the actual onomatopoeia words used to represent the sound made by animal in question. (pp. 24-25)

Another expert, Hinton, Nicholas and Ohala (2004) stated that Imitative include many utterances that utilize sound patterns outside of conventional speech and are difficult to describe in writing, such as

representations of bird and animal sounds, children's imitations of sirens such as *bang*, *bow-wow*, *swish*, *knock* is relate to onomatopoeia. Onomatopoeia is a direct imitation of the rhythm being represented such as in a human natural physical response, in the forms hands clapping, foot tapping, dancing, physical labor, etc. called “ding-dong” in which the rhythmic movement into sound including sound symbolic language form or in other word onomatopoeia words like click that is supposed to sound like the noise they are named after, actually vary from language to language. (pp. 03-04)

(Hinton, Nicholas and Ohala, 2004, p. 08) also explained that onomatopoeia is the choice of linguistic representation is related to the features of language-extrinsic sounds or related to deeply rooted aspects of human neurology and cognition, as in corporeal sound symbolism and much synesthetic sound symbolism. Although, languages constrain possible onomatopoeic forms, onomatopoeic forms directly imitate sounds in nature. This form of expressive language has shared forms cross-linguistically. There are universals of onomatopoeia, as can be seen in words for a rooster's crow (English cock-a-doodle-doo, Japanese kokekoko, Hebrew kukuRiku, and Kisi kukuluukuu). (Hinton, Nicholas and Ohala, 2004, p. 189)

In addition, Hinton, Nicholas and Ohala (2004) said that onomatopoeia is especially in terms of animal cries and engine noises has an important role in the composition of ideophones, Such as in onomatopoeia

onomatopoeia ideophone, for example: *mhu* "mooing of a cow" (h represents breathy voice), names of animals and machines often reflect an onomatopoeic origin, likely *ge-ho* "cock-a-doodle-doo", then onomatopoeia labial fricatives and moving air *foo*, wind whistling. (pp. 189-190)

Beside that, Hinton, Nicholas and Ohala (2004) defined onomatopoeia is the sound form that represents the word. There are some fairly direct mapping between the acoustic features of the sound itself and the phonological features of the word that labels that sound. The largest class of this sort of English is found among those words which represent the sounds made by animals are likely *arf*, *meow*, *moo*, *tweet*, *baa*, *hoot*. In fact a relatively large number of bird names arise by onomatopoeia, the second-formant pattern of the bird name mimicking in a fairly direct way the call of the bird, as can be seen *bobwhite*, *whippoorwill*, *killdeer*, *chickadee*. (p. 279)

Meanwhile, Allan (1986) described Every language has some onomatopoeic words that within the limits of the phonological system of the language intentionally mimic the sounds they name, for example: English *moo*, *miaow*, *murmur*, *susurrous*. It is often pointed out that onomatopoeic words mimicking the same sound will differ from language to language, for example: roosters go *cockadoodledoo* in English, *cocorico* in French. (p. 247)

Bloomfield (1983) mentioned that there seems to be an actual link between the sounds uttered and the experience, the experience consist of a noise which is imitated in the expression. This is especially the case in bird-names, such as *cuckoo* that as onomatopoeia, where an onomatopoeic name seems to exist, its form is usually determined by association with usual words of the language, as in the case of *Bob-White* and *whip-poor-Will*. The range of onomatopoeia is thus at best very limited, and where it occurs it can take rank only as one of the many forms of associational habit that occur in language. (p. 81)

(Bloomfield, 1983, p. 79) stated in *flare*, *flash*, *flimmer*, and *flicker* the rest of the meaning also likely to be directly revealed. The words with similar meaning, will find the same sound groups repeatable. Thus, *flare* relates itself to *glare* and *blare*. The *-icker* of *flicker*, which expresses to our feeling the small repeated movements of the flame, performs a similar function in *snicker*. The *-immer* of *flimmer*, expressive to us of a quiet, small, continued action, is similarly expressive in *simmer*, *shimmer*, *glimmer*. In *flash* the sounds *-ash* express to us a very different, more rapid and violent kind of movement also conveyed in *clash*, *crash*, *dash*, *lash*, *mash*, *slash*, *smash*, *splash*. or, to leave our *fl-* words, the articulation of b- in *bang*, *biff*, *bump*, *buffer*, *box*, *beat* corresponds to a common element of meaning which is *directly* expressed by all these words. In the common language are onomatopoeia.

## 2. The concept of onomatopoeia in Indonesian

Another expert, Moentaha (2006) defined onomatopoeia is the word of imitation sound, such as *kretek* in Indonesian. In English the word of imitation sound such as ding dong, bang, tintinnabulation, mew, cuckoo. Ding dong is a imitation sound on the sound of bells that kept ringing, but in translation to Indonesian use the figure of speech for example, noisy-riuh, strenuous-berat, serious-sungguh-sungguh, such as: a ding dong ring-suara riuh, a ding dong struggle-pejuang berat, etc. (p. 189)

While, according to Stephen Ullmann that adapted by Sumarsono (2007) explained in the semantic view, onomatopoeia should be divided into two kinds, first onomatopoeia form and second onomatopoeia, or can be mentioned as primer or secondary onomatopoeia. First onomatopoeia (primer) is imitation sound of the sound, in which the sound is an echo of meaning. The referent itself is an acoustic experience that is similar to the word phonetic structure, for example in English: buzzing, typing, boom, pang, hiss, clicking is included of first onomatopoeia, while in Indonesian translation become: dengung, ketik, bum, pang, desis, decak. Second onomatopoeia (secondary) is imitation of the sound does not evoke acoustic experience but a movement, such as in English tremble, trembling or evokes a physical or moral quality that usually does not impose, such as gloom, mawkish, sloppy, while in Indonesian translation become suram, muak, becek. (pp. 101-102)



Moreover, Setyaningsih and Machali (2017) stated that onomatopoeia is an imitation sound which is greatly influenced by the surrounding culture, for instance one example of onomatopoeia for a cock. In English, the sound of a cock is written as Cocadoodledoo. While, in Indonesian is kukuruyuk. (p. 57)

#### **D. Comic**

In Comics & Sequential Art said, comic book generally consisted a random collection of short features. Now after Fifty years the appearance of complete ‘graphic novel’ more than anything else, brought into focus the parameter their structure. A comic book feature as a whole, a development of its unique element takes on the characteristic of the language. comics can be called reading in a wider sense than that term is commonly applied. (Eisner, 2000, p. 07)

Whereas, another expert McCloud (1993) described comics is the word worth defining, as it refer to the medium itself, not a specific object as comic book or comic strip do. In other word comic is a vessel which can hold any number of ideas and images, the content of those images and ideas is of course up to creators and all have different taste. (P. 04)

#### **E. Research of the Relevance**

The writer has tried to find the relevance research in English S1 program, finally the writer finds some of the research that have relevant. First, in Jia

Library, the title is onomatopoeic in comic strips collection Calvin and Hobbes : There's Treasure everywhere by Bill Watterson. It is written by Fristi and passed exam in (2015), both of the research have relevance that research of onomatopoeia words through the comics, that distinguish lies on technique the research, that research only focus on kinds of onomatopoeia, while in this research not only focus on kinds of the onomatopoeia words but also focus on the difference of onomatopoeia that translated English into Indonesia language and also translation technique on the sentences that follows.

Second, the relevant in the Nuryanti essay at the Universitas Negeri Yogyakarta (2016) that explained about bentuk dan makna onomatope bahasa Prancis dalam komik Boull and Bill seri Sieste Sur Ordonance karya Jean Roba. In this Essay the author more describes the patterns, functions of onomatopoeia and the meaning of onomatopoeia. the research have relevance that research of onomatopoeia words through the comics and explain about kind of onomatopoeia, that distinguish lies on technique the research, that research only focus on kinds of onomatopoeia, and theory that will taken. The author describes the Onomatopoeia patterns in French.

Third, the relevant in the Sutrisna Essay (2017) at the universitas Diponegoro semarang that described Bentuk dan strategi penerjemahan onomatope bahasa Jepang dalam komik One piece. In this essay the author explain about patterns and meaning of onomatopoeia, and also translation strategy that used in comic One piece. The relevance lies on the translation of

onomatopoeia, that distinguish lies on technique the research, this research use the translation technique in translate onomatopoeia from English into Indonesian. While, Sutrisna essay more describe translation strategy in Japanese language onomatopoeia.

Fourth, the relevant in the Nur Aini Journal (2015) that explained kontrastif onomatope bahasa Jepang dan bahasa Jawa. This journal the author explain about meaning and patterns of onomatopoeia also the similarities and differences of onomatopoeia in Japanese and Java languages. The object of the research restricted the subject of Japanese and Javanese onomatopoeia from the classification and its use, also the result show that in Japanese and Javanese have similarities and differences. While, in this research the author more explain how the differences onomatopoeia that translate in English languages into Indonesian languages using the translation technique approach and also mention kinds of onomatopoeia.

Fifth, the relevant in the Ayu Lestari Essay (2014) at the Universitas Negeri Yogyakarta, the title of onomatope bahasa Prancis dan bahasa Indonesia. This essay explained of the differences of the sound of onomatopoeia between French and Indonesian languages. The differences lies on onomatopoeia that translated, in Ayu Lestari essay the onomatopoeia focus on French languages and Indonesian that more explain morphological phonemic process, while the author focus on the translation onomatopoeia from English into Indonesian languages that using translation technique approach. The similarities lies on explanation patterns of onomatopoeia.

## **CHAPTER III**

### **METHODOLOGY RESEARCH**

#### **A. Method of the Research**

##### **1. Time and Place of the Research**

The research has been accomplished for six months. This research have started from the middle of February up to in the last of July 2018 in Bekasi. During this time, the writer has committed all of the important things that related with the process of writing itself, such as collecting references, reading, comprehending and analyzing data.

The references are mostly obtained by searching the books of linguistics, semantics, and translations in library of STBA JIA and searching in the ebook sources, also searching in the Indonesia University library that becomes the setting of place where the research is arranged and used in accomplishment the paper.

##### **2. Kind of the Research**

This research uses the qualitative method in the implementation of the research which proposed to fit the research objectives. Qualitative research method is a method to explore and understand meaning (Creswell, 2009, p. 4). Then, Bogdan and Taylor in Moleong (2011) mentioned that qualitative method is a research procedure that produces descriptive data in the form of written words or spoken people and behavior that can be observed. (p. 4)

This research will explore the onomatopoeia from English into Indonesia languages through translation technique and describe it. thus, the application of qualitative method appropriately used in this research. The selection of qualitative methods for this research is related to the research objectives described above, namely to find the kinds of translation technique in the Garfield comics.

## **B. Procedure of the Research**

After understanding the role of systematical and considering of the research step, the writer needs to explain some procedures in order to ensure that she conducts this research procedurally, as follows:

### **1. Preparation**

The basic thing that writer did before writing this paper is to identify the problem that finally the writer decided to pick up the fixed title, formulating and limiting problem are the ways in order not to overwhelm this discussion, then determining the comic which will be this is object of the research, that is Garfield comic by Jim Davis, after that determining the sample of the research to restrict the object of the research, also preparing all of things needed for collecting the data such as uses books of the theories, dictionary and having read more some books also it is important to seek some advices from advisor to strengthen and to prove the analysis of the research. So that this paper can be useful for the readers in the future.

## **2. Implementation**

This process is to obtain the research run well, it say as the implementation present analyzing onomatopoeia that translate from English into Indonesian by processing analysis types in the comic, to classify the onomatopoeia that translated from English into Indonesian language through the translation technique approach which can be found in *the Garfield* comic by Jim Daviz. Moreover, the analysis is done with using onomatopoeia analysis in every sentences datum.

## **3. Finishing**

### **a. Composing the Analyzed Data**

Before reporting the result to finish the research, the data analysis need to composed after giving the mark, to be gathered with translation technique that find in Comic.

### **b. Discussing With the Counselor**

Discussing and meeting with the counselor has been done every time to maximize the result of the research. After discussing, the counselor give an advice to the writer consist of the analysis so that the writer always gets the solution to continue analyzing data and arrange the best.

### **c. Revising the Result**

During the analysis chapter, it is important to seek advices about the material of technical in writing. Revising the mistakes in the

research is important to make the research better, because with revising the writer know what is the mistakes that have to fixed it.

#### **d. Concluding the Research**

The final phase to make the research can be understood is concluding the result of all chapters. The result is based from all chapters in the research. The research can be concluded with the translation technique of onomatopoeia in *Garfield* comic by Jim davis.

### **C. Technique of the Data Collection**

The data collection will analyze by the qualitative process which found on the various kinds of the data source such as documents, then the writer applies documentation technique. First the data are collected from Garfield Comic by Jim Davis as a document analyze of data, then select the references which are appropriate with the research.

After collecting the data, the finding data of onomatopoeia words of the source language and their translation in target language are classified and listed on a table side by side. These sentences are ready to be analyzed.

### **D. Technique of the Data Analysis**

The technique of the data analysis is suitable to be used in literary study because it gives a clear comprehension for the reader. The writer uses descriptive qualitative data analysis technique which give clear description in

order to obtain accurate data which is relevant enough to the object being analyzed.

In order to obtain accurate data which is relevant enough to the object being analyzed, the writer simply uses some of references as some of the sample of journals, dictionaries, books as references and other sources regarding the kinds of translation technique. Having been collected from the data sources, the data are analyzed through the following steps.

First, sorting the data to classify the kinds of onomatopoeias from English that translated into Indonesian language through the translation technique. This ways used to know the differences onomatopoeia which exist in the source text, after that it were listed and compared to the onomatopoeia in the target text. Onomatopoeia can be differentiated to be several types depending on the sound that produced. Such as bow-wow theory that refer to the animal sound, the sound of soundless and abstract things, then the instinctive sounds human makes in emotional reactions such as pain, anger and joy, other than that yo-he-ho theory in which produce the sound of a person involved in physical effort, the next is ding-dong theory that is a direct imitation of the rhythm being represented such as in a human natural physical response and the sound like the noise they are named after.

Second, after finding the kinds of onomatopoeias, the writer continued to find the translation technique of onomatopoeia in the source text into the target text, this step is taken aiming to find the differences and kinds of the translation technique that can be detected in the comic. the next steps, after



find the translation technique the writer tracing and classifying the kinds of the translation technique that used in the comic that analyzed, then compare it into a table. In translation, there are several of translation technique are used and the writer tries to find what kind of technique contained in the source data that the writer took. It refers to transposition technique, modulation technique, descriptive translation technique, contextual conditioning, footnote, phonological technique, official translation, borrowing, and cultural equivalent.

Third, analyzed the translation of onomatopoeia from English into Indonesian languages that found in the Garfield Comic using the translation technique theory from Hoed and found the kinds of onomatopoeia using theory form Yule and Hinton, Nicholas and Ohala, after that the writer make the description from the data analyzed. Last, makes conclusion from all the data display and classification, we got the result of translation technique that used by the translator in translating onomatopoeia word from the source language (English) into target language (Indonesian), so that the writer can draw several point as conclusion.

## **E. Source of the Primary and Secondary Data**

### **1. The Primary Data**

The process of the source of the primary data means the actual sources of the data during the event of data collection occur. It means the object of the research in this paper is Onomatopoeia from English into Indonesian

language in the comic Garfield by Jim Davis as the source data which supported by theories of those onomatopoeia in semantic.

## **2. The Secondary Data**

This is the second or other sources which had existed before the research was done like dictionary, text books, published research results, website, or ebook research which support those primary data source.

## **F. Qualitative Validity**

Guba and Lincoln (as cited in Trochin, 2008) proposed four criteria for judging the soundness of qualitative research and explicitly offered these as an alternative to more traditional quantitatively-oriented criteria. They felt that their four criteria better reflected the underlying assumptions involved in much qualitative research.

### **1. Credibility**

The credibility criteria involves establishing that the results of qualitative research are credible or believable from the perspective of the participant in the research. Since from this perspective, the purpose of qualitative research is to describe or understand the phenomena of interest from the participant's eyes, the participants are the only ones who can legitimately judge the credibility of the results.

### **2. Transferability**

Transferability refers to the degree to which the results of qualitative research can be generalized or transferred to other contexts or settings.

From a qualitative perspective transferability is primarily the responsibility of the one doing the generalizing. The qualitative researcher can enhance transferability by doing a thorough job of describing the research context and the assumptions that were central to the research. The person who wishes to "transfer" the results to a different context is then responsible for making the judgment of how sensible the transfer is.

### **3. Dependability**

The traditional quantitative view of reliability is based on the assumption of replicability or repeatability. Essentially it is concerned with whether we would obtain the same results if we could observe the same thing twice. But we can't actually measure the same thing twice -- by definition if we are measuring twice, we are measuring two different things. In order to estimate reliability, quantitative researchers construct various hypothetical notions (e.g., true score theory) to try to get around this fact.

The idea of dependability, on the other hand, emphasizes the need for the researcher to account for the ever-changing context within which research occurs. The researcher is responsible for describing the changes that occur in the setting and how these changes affected the way the research approached the study.

### **4. Confirmability**

Qualitative research tends to assume that each researcher brings a unique perspective to the study. Confirmability refers to the degree to

which the results could be confirmed or corroborated by others. The researcher can document the procedures for checking and rechecking the data throughout the study. Another researcher can take a "devil's advocate" role with respect to the results, and this process can be documented. The researcher can actively search for and describe and *negative instances* that contradict prior observations. And, after the study, one can conduct a *data audit* that examines the data collection and analysis procedures and makes judgements about the potential for bias or distortion.

**CHAPTER IV**  
**RESEACH FINDING AND DISCUSSION**

**A. Data Description**

The problem of the research will be answered in this chapter. This chapter presents the data analysis and the interpretation of research findings. The data are taken from *Garfield Comics by Jim Davis*. The writer takes 30 data from these Garfield comics.

The finding data in the *Garfield Comics by Jim Davis* are analyzed according to some steps. In the beginning step, finding those Onomatopoeia kinds based on the data provided. Second step, finding the different translation of those onomatopoeia in source text and in the target text. Last step, analyzing those data found by explaining the translation result. In the source and the target text through translation technique approaches. Those data presented below.

*Table 4.1 Data description of onomatopoeia words*

Data no.	Page no.	Source text (ST)	Target text (TT)	Kinds of Onomatopoeia
1	P.2, L.2	Click	Klik	Ding-dong
2	p.4, L.2	Hmmm	Hmmm	Bow-wow
3	p.6, L.2	Oops	Ups	Bow-wow
4	p.11, L.2	Gee!	Wah!	Bow-wow

5	P.12, L.1	Z	Z	Yo-he-ho
6	p.12, L.2	Swat	Cengking	Ding-dong
7	p.15, L.2	Sigh	Hhh(huh)	Bow-wow
8	p.16, L.1	Moo!oink!buck- buck!aaw!	Muu!oing!wek- wek!oow!	Bow-wow
9	p.18, L.1	Uh!	Eh!	Bow-wow
10	p.20, L.1	Tooyey! Tooyey!	Puih! Puih!	Yo-he-ho
11	p.20, L.2	Wow	Wow	Ding-dong
12	p.29, L.1	Burp	Brrp	Bow-wow
13	p.37, L.1	Whine	Rengek	Bow-wow
14	p.41, L.1	Yawned	Menguap	Yo-he-ho
15	p.48, L.1	Whew	Fiuh	Bow-wow
16	p.48, L.2	Push	Dorong	Yo-he-ho
17	p.49, L.2	Ah ha!	Ah ha!	Bow-wow
18	p.59, L.2	Shoo! Shoo!	Huss! Huss!	Yo-he-ho
19	p.60, L.2	Gulp!	Nyam!	Yo-he-ho
20	p.65, L.2	Meow meow, bark bark	Meow meow, guk guk	Bow-wow
21	p.71, L.2	Ding-dong	Ting-tong	Ding-dong
22	p.76, L.1	Wow-wee	Waah-waah	Bow-wow
23	p.86, L.2	Goo-goo	Ber bu-bu	Bow-wow

24	p.91, L.2	Arf arf	Guk guk	Bow-wow
25	p.95, L.3	Eeerrrrggh	Eeerrrrggh	Bow-wow
26	p.99, L.2	Yaaah-hoo!	Yaaah-hu!	Bow-wow
27	p.99, L.3	Whoopee!	Wuupii!	Bow-wow
28	p.110, L.1	Ooh!aahhh!woo!	Ooh!Aahhh!woo!	Bow-wow
29	p.112, L.2	Aieee!	Aieee!	Bow-wow
30	p.122, L.2	Ha ha ha!	Ha ha ha!	Bow-wow

## B. Data analysis

The data of the research are analyzed from the Garfield comics by Jim Davis which contain onomatopoeia kinds approached through translation technique. The descriptions are listed in the Garfield Comics. The writer analyze the kinds of onomatopoeia, the writer uses two theories. The first theory is from Yule (2006) in his book *the study of language* that described there are two kinds of onomatopoeia, bow-wow theory and yo-he-ho theory. The second theory is from Hinton, Nicholas and Ohala (2004) in their book *sound symbolism* which added ding-dong theory as a kind of onomatopoeia. The writer uses those theories because the theory of Yule is not enough to explain all the data that are found by the writer. While, to know the translation technique from the data by using theory of Hoed (2006) in his *book penerjemahan dan kebudayaan*.

*Garfield Comics analysis*

**Datum 1:**

- a. ST : Only an idiot would watch a show this bad, **Click!** It was a rerun anyway (p.2, L.2)
- b. TT : Hanya orang idiot yang mau nonton acara seburuk ini, **Klik!** Tadi itu siaran ulangan (p.2, L.2)

Source text (ST)	Target text (TT)	Kinds of translation
Click!	Klik!	Phonological

*Table 4.2 The Translation Technique of Onomatopoeia*

From the table analysis above, the writer found the onomatopoeia with the sound form *Click!* on source text (TT). Then, it is translated into Indonesian language to be *klik*. If viewed from the kinds of onomatopoeia, the sound *click* can be classified as a direct imitate the sound, because if viewed in the sentence sound form *click* representing the sound of a remote button pressed, so it will produce like the noise they are named after. Thus, it refer to a direct imitate the sound from a particular object that produce the sound like the noise they are named after. Based on the explanation above, the sound form *click* included of ‘ding-dong’ theory.

The word *click* in Oxford Dictionary is defined as *make a short sharp sound or chose the particular function by pressing one of the buttons on the mouse or remote*. While, in Indonesian language the translation varies depends on the context of the sentence. On target text (TT) the word *klik* in *Kamus Besar Bahasa Indonesia* (KBBI) is defined as *kegiatan menekan dan melepas*



*tombol pada tetikus computer, pada kamera, tombol computer dan sebagainya..* Based on the meaning of both dictionary in English and Indonesia, the words *click* and *klik* are equivalent.

The translation of *click* and *klik* is one of characteristic of phonological technique, in which the translator was unable to find a suitable match in Indonesian so decided to make a new word taken from the sound of the word contained in source text (ST) to match the sound system and spelling on target text (TT) but in the context both of them give the same meaning. Thus, in this datum the translator use phonological technique that produce *klik* on target text (TT), but the different letters based on the own language.

**Datum 2:**

- a. ST : **Hmmm**, one scoop or two? I'll leave one scoop. (P.4, L.2)
- b. TT : **Hmmm**, satu sendok atau dua? Ku sisakan satu sendok. (p.4, L.2)

Source text (ST)	Target text (TT)	Kinds of translation
Hmmm	Hmmm	Borrowing

*Table 4.3 The Translation Technique of Onomatopoeia*

The second datum, the writer found the onomatopoeia with the sound form *Hmmm* on source text (ST). If viewed the sentence, the translator translated into Indonesian language to be *Hmmm*. If viewed from its kinds thus, this sound can be classify as abstract sound, because in this datum *Hmmm* representing the sound form produced by imitate the sound as a question noise of someone responding or thinking about something. Based on the explanation

above, the sound form *Hmmm* included of ‘bow-wow’ theory. The word *Hmmm* either in English dictionary or in *Kamus Besar Bahasa Indonesia* (KBBI) is cannot defined the meaning of the word.

The translation of *Hmmm* and *Hmmm* is one of characteristic of borrowing technique, in which the translator cannot find the translation in the target language so as to quote the source language.

**Datum 3:**

- a. ST : **Oops**, Clumsy me. (P.6 L.2)
- b. TT : **Ups**, teledornya Aku. (p.6, L.2)

Source text (ST)	Target text (TT)	Kinds of translation
Oops	Ups	Phonological

*Table 4.4 The Translation Technique of Onomatopoeia*

Based on the table analysis above, the writer found the onomatopoeia with the sound form *oops* on source text (ST). if viewed, the translator translated into Indonesian language to be *ups*. If viewed from its kinds thus, this sound can be classify as abstract sound that representing sound of natural cries of emotion such as pain, depression and joy that produced by imitate the sound may have come from sudden intakes of breath that included in ‘bow-wow’ theory. The word *oops* either in English dictionary or in *Kamus Besar Bahasa Indonesia* (KBBI) cannot be defined the meaning of the word.

The translation of *oops* and *ups* is one of characteristic of phonological technique, in which the translator was unable to find a suitable match in

Indonesian so decided to make a new word taken from the sound of the word contained in source text (ST) to match the sound system and spelling on target text (TT) but in the context both of them give the same meaning. Thus, in this datum the translator use phonological technique that produce *ups* on target text (TT), but the different letters based on the own language.

**Datum 4:**

- a. ST : **Gee!** That was fun, boys, but I gotta get ready for my date at seven. (P.11 L.2)
- b. TT : **Wah!** Asik sekali anak-anak, tapi aku harus bersiap-siap untuk kengan jam tujuh. (p.11, L.2)

Source text (ST)	Target text (TT)	Kinds of translation
Gee!	Wah!	Cultural equivalent

*Table 4.5 The Translation Technique of Onomatopoeia*

The next datum, the writer found the onomatopoeia with the sound form *Gee!* on source text (ST) if translated into Indonesian language to be *Wah!*. If viewed from its kinds thus, this sound can be classify as interjection sound, because in this datum *Gee* representing the sound form produced by imitate the sound may have come from natural cries of emotion such as pain, anger and joy with sudden intakes of breath which is opposite of ordinary talk. Based on the explanation above, the sound form *gee!* included of ‘bow-wow’ theory.

The word *Gee!* On the source text (ST) if viewed in English dictionary is defined as *interjection, dear me!* beside that on target text (TT) the word *wah!* if viewed in *Kamus Besar Bahasa Indonesia* (KBBI) is defined as *kata seru menyatakan kagum, heran, terkejut, kecewa, astaga, waduh*. Thus, the source text and the target text mention imitation sound that develop from instinctive sounds. Based on the meaning of both dictionary in English and Indonesia, the words *gee!* and *wah!* have the different sound form and letters based on the own language.

The translation of *gee!* and *wah!* is one of characteristic of cultural equivalent technique, in which the translator translates by providing the equivalent of different cultural elements. From datum analysis above seen that the word in the source text (ST) in searching for the cultural equivalent contained in the target text (TT). Thus, in this datum the translator use cultural equivalent technique that produce *wah!* on target text (TT) that have the different letters based on the own language and context.

**Datum 5:**

- a. ST : Jhon should be making my breakfast. **Z** (P.12 L.1)
- b. TT : Jhon seharusnya membuatkan ku sarapan, **Z** (P.12 L.1)

Source text (ST)	Target text (TT)	Kinds of translation
Z	Z	Borrowing

Table 4.6 The Translation Technique of Onomatopoeia

In this datum is the onomatopoeia word that the writer found with the sound form *Z* on source text (TT). If translated into Indonesian language to be *Z*. If view based on the context datum above, either source text (TT) or target text(ST) both of them mention the imitations of an human sound when grunt. If viewed from its kinds thus, this sound classify as a sound form of a person involved in physical effort that indicate with the ‘yo-he-ho’ theory. The word *Z* either in English dictionary or in *Kamus Besar Bahasa Indonesia* (KBBI) is cannot defined the meaning of the sound form.

This is one of the characteristic of borrowing technique, in which the translator cannot find the translation in the target language so as to quote the source language.

**Datum 6:**

- a. ST : **Swat**, I have invented the dog swatter (p.12, L.2)
- b. TT : ....., aku telah menciptakan penggebuk anjing (p.12 L.2)

Source text (ST)	Target text (TT)	Kinds of translation
Swat	Cengking	Modulation

*Table 4.7 The Translation Technique of Onomatopoeia*

From the table analysis above, the writer found the sound form *swat* on source text (ST), but the translator does not translate on the target text (TT). In which if viewed from its kinds, the sound *swat* can be classify as a direct imitate the sound, because if viewed in the sentence sound form *swat* representing the imitate the sound a particular object that hit something or an

action hit something. Thus, it refer to a direct imitate the sound form a particular object that associated with the sound. Based on the explanation above, the sound form *swat* included of ‘ding-dong’ theory.

If viewed in KBBI (Kamus Besar Bahasa Indonesia) is defined as *cengking, bunyi yang keras dan nyaring seperti bunyi anjing dipukul*. While the word *swat* in Oxford Dictionary is defined as *hit an insect with a flat object*. In other hand, both of the source and the target text mention imitation of an action sound. Based on the meaning of both dictionary in English and Indonesia, the words *swat!* and *cengking!* have the different sound form and letters based on the own language.

The translation of *swat* and *cengking* is one of modulation technique, in which the translator give comparison semantically that has differences with viewpoint, but give the same meaning. Thus, in this datum the translator use modulation technique that produce *cengking* on target text (TT) that have the different letters based on the own language and context.

**Datum 7:**

- a. ST : **Sigh**, everybody has a trophy but me. (p.15, L.2)
- b. TT : **Hhh**, setiap orang punya tropi tapi aku tidak. (p.15, L.2)

Source text (ST)	Target text (TT)	Kinds of translation
Sigh	Hhh(huh)	Cultural equivalent

Table 4.8 The Translation Technique of Onomatopoeia

*Sigh* is an onomatopoeia word that founded on source text (ST), if translated into Indonesian language to be *Hhh(huh)*. If viewed from its kinds the sound form *sigh* can be classify as abstract sound, because *sigh* representing sound of natural cries of emotion such as pain, depression and joy that produced by imitate the sound may have come from sudden intakes of breath which is opposite of ordinary talk or when feel something is bothering. Based on the explanation above, the sound form *sigh* included of ‘bow-wow’ theory.

The word *sigh* in English dictionary is defined as *take a deep breath, expressing sadness, tiredness, relief, etc.* beside that on target text (TT) the word *Hhh(huh)* in *Kamus Besar Bahasa Indonesia* (KBBI) is defined as *kata seru untuk menyatakan rasa kesal hati..* Thus, the source text mention imitation sound that develop from instinctive sounds. Based on the meaning of both dictionary in English and Indonesia, the words *sigh!* and *hhh(huh)!* have the different sound form and letters based on the own language.

The translation of *sigh* and *hhh(huh)* is one of cultural equivalent technique. The translator translates by providing the equivalent of different cultural elements. From datum analysis above viewed that the word in the source text (ST) in searching for the cultural equivalent contained in the target text (TT). Thus, in this datum the translator use cultural equivalent technique that produce *hhh(huh)* on target text (TT) that have the different letters based on the own language and context, because of the background culture that difference.

**Datum 8:**

- a. ST: **Moo! Oink! Buck-buck! AAw!** We are going to the farm! (p.16, L.1)
- b. TT: **Muu!Oing!Wek-wek!Oow!** Kita akan pergi ke peternakan!(p.16,L.1)

Source text (ST)	Target text (TT)	Kinds of translation
Moo!Oink!Buck-buck! AAw!	Muu! Oing! Wek-wek! Oow!	Cultural equivalent

*Table 4.9 The Translation Technique of Onomatopoeia*

The datum above is onomatopoeia word that the writer found with the sound form *Moo! Oink! Buck-buck! AAw!* on source text (TT). If translated into Indonesian language to be *Muu! Oing! Wek-wek! Oow!* If viewed base on the context datum above, either source text (TT) or target text(ST) both of them mention the imitations of an animal sound. If viewed from its kinds, the sound can be classify as an animal sound. In this datum *Moo! Oink! Buck-buck! AAw!* representing the sound form produced by imitate animal sound. Based on the explanation above, the sound form *Moo! Oink! Buck-buck! AAw!* included of ‘bow-wow’ theory. The word *Moo!Oink!Buck-buck! AAw!* either in English dictionary or in *Kamus Besar Bahasa Indonesia (KBBI)* is cannot defined the meaning of the word.

The translation of *Moo! Oink! Buck-buck! AAw!* and *Muu! Oing! Wek-wek! Oow!* is one of cultural equivalent technique, in which the translator translates by providing the equivalent of different cultural elements. From datum analysis above can be viewed that the word in the source text (ST) in



searching for the cultural equivalent contained in the target text (TT). The differences lies on the writing of the word and the sound form of the context. Thus, in this datum the translator use cultural equivalent technique that produce *Moo! Oink! Buck-buck! AAw!* on target text (TT) that have the different letters based on the own language and context, because of the background culture that difference.

**Datum 9:**

- a. ST : And a sweater. **Uh**, thanks. (p.18, L.1)
- b. TT : Dan ini baju hangat. **Eh**, terimakasih. (p.18, L.1)

Source text (ST)	Target text (TT)	Kinds of translation
Uh!	Eh!	Cultural equivalent

*Table 4.10 The Translation Technique of Onomatopoeia*

*Uh* is an onomatopoeia word that founded on source text (ST), if translated into Indonesian language to be *eh*. If viewed from its kinds, the sound form can be classify as abstract sound, because *uh* representing sound of natural cries of emotion such as pain, depression and joy that produced by imitate the sound may have come from sudden intakes of breath which is opposite of ordinary talk or when feel something is bothering. Based on the explanation above, the sound form *uh* included of ‘bow-wow’ theory.

The word *uh* in English dictionary is defined as *ugh exclam used for expressing disgust*, beside that on target text (TT) the word *eh* In *Kamus Besar Bahasa Indonesia* (KBBI) is defined as *kata seru untuk menyatakan heran*,

*kaget,dsb*. Thus, the source text mention imitation sound that develop from instinctive sounds. Based on the meaning of both dictionary in English and Indonesia, the words *uh!* and *eh!* have the different sound form and letters based on the own language.

The translation of *uh* and *eh* is one of cultural equivalent technique. The translator translates by providing the equivalent of different cultural elements. From datum analysis above viewed that the word in the source text (ST) in searching for the cultural equivalent contained in the target text (TT). The differences lies on the writing of the word and the sound form that influenced by cultural background. Thus, in this datum the translator use cultural equivalent technique that produce *eh* on target text (TT) that have the different letters based on the own language and context, because of the background culture that difference.

**Datum 10:**

- a. ST : Ah, ‘tis sleeping beauty! **Tooey! Tooey!** And they lived happily ever after. (p.20, L.1)
- b. TT : Ah, putrid tidur! **Puih!puih!** dan mereka hidup bahagia selamanya. (p.20, L.1)

Source text (ST)	Target text (TT)	Kinds of translation
Tooey! Tooey!	Puih!puih!	Cultural equivalent

*Table 4.11 The Translation Technique of Onomatopoeia*

The datum above is onomatopoeia word that the writer found with the sound form *Tooey! Tooey!* on source text (TT). If translated into Indonesian language to be *Puih!puih!* If view based on the context datum above, either source text (TT) or target text(ST) both of them mention the imitations of an human sound when doing an action. If viewed from its kinds thus, this sound classify as a sound form of a person involved in physical effort.

in the ‘yo-he-ho’ theory. The word *tooey! Tooey!* either in English dictionary or in *Kamus Besar Bahasa Indonesia* (KBBI) is cannot defined the meaning of the word.

This is one of the characteristic of cultural equivalent technique, in which the translator translates by providing the equivalent of different cultural elements. From datum analysis above can be viewed that the word in the source text (ST) in searching for the cultural equivalent contained in the target text (TT). The differences lies on the writing of the word and the sound form of the context. Thus, in this datum the translator use cultural equivalent technique that produce *Puih!puih!* on target text (TT) that have the different letters based on the own language and context, because of the background culture that difference.

**Datum 11:**

- a. ST : **Wow!** That’s some sundae, Garfield! (P.20 L.2)
- b. TT : **Wow!** Es krim sundaenya besar, Garfield! (P.20 L.2)

Source text (ST)	Target text (TT)	Kinds of translation
Wow	Wow	Borrowing

*Table 4.12 The Translation Technique of Onomatopoeia*

From the table analysis above, the writer found the onomatopoeia word with the sound form *wow* on source text (TT). The translator translated into Indonesian language to be *wow*. If viewed from its kinds of onomatopoeia, the sound *wow* can be classify as a direct imitate the sound, because if viewed in the sentence sound form *wow* representing the sound of something surprising, so it will produce like the noise they are named after. Thus, it refer to a direct imitate that produce the sound form like the noise they are named after. Based on the explanation above, the sound form *wow* included of ‘ding-dong’ theory.

The word *wow* in Oxford Dictionary is defined as *to express great surprise or admiration*. While, in *Kamus Besar Bahasa Indonesia* (KBBI), The word *wow* is *kata seru yang menyatakan keterkejutan dan kegembiraan*.

The translation of *wow* and *wow* is one of characteristic of borrowing technique, in which the translator cannot find the translation in the target language so as to quote the source language. Thus, in this datum the translator use borrowing technique that produce *wow* on target text (TT) have the same.

**Datum 12:**

a. ST : **Burp**, Garfield, where is my Goldfish? Uh, we did lunch. (p.29, L.1)

b. TT : **Brrp**, Garfield, mana ikan mas koki ku?, eh, maki tadi makan siang.

(p.29, L.1)

Source text (ST)	Target text (TT)	Kinds of translation
Burp	Brrp	Phonological

Table 4.13 The Translation Technique of Onomatopoeia

*Burp* is onomatopoeia word that found on source text (TT) above. If translated into Indonesian language to be *Brrp*. If viewed from its kinds, thus this sound form can be classify as a direct imitate the sound, because if viewed sound form *burp* representing the sound form of something is swallowed, so it will produce like the noise they are named after. Based on the explanation above, the sound form Burp included of ‘ding-dong’ theory.

If view based on the Oxford Dictionary, the word *burp* is *let out air from the stomach through the mouth, making a noise*, while the translator translates into Indonesian language to be *brrp*. The translation of *burp* and *brrp* is one of phonological technique, in which the translator was unable to find a suitable match in Indonesian so decided to make a new word taken from the sound of the word contained in source text (ST) to match the sound system and spelling on target text (TT) but in the context both of them give the same meaning.

Thus, in this datum the translator use phonological technique that produce on target text (TT) that have the different letters based on the own language and context, because of the background culture that difference.

**Datum 13:**

a. ST : **Whine Whine Whine**, Here Odie I will open the door you.

(p.37, L.1)

b. TT : **Rengek renek renek**, baiklah Odie kubukakan pintu untukmu.

(p.37, L.1)

Source text (ST)	Target text (TT)	Kinds of translation
Whine	Rengek	Modulation

Table 4.14 The Translation Technique of Onomatopoeia

Base on the table analysis above, *Whine!* as an onomatopoeia word that the writer found on source text (ST), if translated into Indonesian language to be *rengek!*. If viewed from its kinds, the sound can be classify as an animal sound, because *Whine* representing the sound form that produced by an animal with imitate human sound that involved in physical effort could be the source of our language. Based on the explanation above, the sound form *whine* included of 'bow-wow' theory.

The word *whine* in English dictionary is defined as *long high unpleasant sound or cry*, beside that on target text (TT) the word *rengek* In *Kamus Besar Bahasa Indonesia* (KBBI) is defined as *meminta sesuatu dengan medesak sambil menangis-nangis kecil*. Thus, the source text mention imitation sound as an action sound, while the target text explains the action, in which there is long high unpleasant sound or cry. Based on the meaning of both dictionary in English and Indonesia, the words *whine!* and *rengek!* have the different sound form and letters based on the own language.

The translation of *whine* and *rengkek* is one of characteristic of modulation technique, in which the translator give comparison semantically that has differences with viewpoint, but give the same meaning. Thus, in this datum the translator use modulation technique that produce *rengkek* on target text (TT) that have the different letters based on the own language and context.

**Datum 14:**

- a. ST : **Yawned** too big. (p.41, L.1)
- b. TT : **Menguap** terlalu lebar (p. 41, L.1)

Source text (ST)	Target text (TT)	Kinds of translation
Yawned	Menguap	Modulation

*Table 4.15 The Translation Technique of Onomatopoeia*

The next datum is onomatopoeia word *yawned* that the writer found on source text (TT), while in target text (TT) the translator translates into Indonesian language to be *menguap*. If viewed from its kinds, the sound form *yawned* can be classify as abstract sound, because if viewed in the sentence sound form *yawned* representing the sound form of an physical effort. Based on the explanation above, the sound form *yawned* included of ‘yo-he-ho’ theory, that refer to the sound of making noise deeply.

If view based on the Oxford Dictionary, the word *yawned* is *open your mouth wide and breathe in deeply, it because you are tired or bored*. While, in Indonesian language translator translate it literally *menguap mengeluarkan udara dari mulut*. The translation of *yawned* and *menguap* is one of

modulation technique, in which the translator give comparison semantically that has differences with viewpoint, but give the same meaning.

**Datum 15:**

- a. ST : Just kidding! **WHEW!** (p. 48, L. 1)
- b. TT : Bercanda kok! **Fiuh!** (p. 48, L. 1)

Source text (ST)	Target text (TT)	Kinds of translation
WHEW	Fiuh	Cultural equivalent

*Table 4.16 The Translation Technique of Onomatopoeia*

*WHEW* is an onomatopoeia word that founded on source text (ST). The translator translated into Indonesian language to be *Fiuh*. If viewed from its kinds the sound form *WHEW* can be classify as abstract sound, because *WHEW* representing sound of natural cries of emotion such as pain, depression and joy that produced by imitate the sound may have come from sudden intakes of breath which is opposite of ordinary talk or when feel free. Based on the explanation above, the sound form *WHEW* included of ‘bow-wow’ theory. Either in English dictionary or in *Kamus Besar Bahasa Indonesia* (KBBI), the sound form *WHEW* is cannot defined the meaning of the own language.

The translation of *WHEW* and *fiuh* is one of cultural equivalent technique. The translator translates by providing the equivalent of different cultural elements. From datum analysis above viewed that the sound form in the source text (ST) in searching for the cultural equivalent contained in the target



text (TT). Thus, in this datum the translator use cultural equivalent technique that produce *fiuh* on target text (TT) that have the different letters based on the own language and context, because of the background culture that difference.

**Datum 16:**

- a. ST : ***Push***, now we're playing pack mule gets too close to the ledge  
(P.48 L.2)
- b. TT : ***Dorong***, kini kami bermain sekumpulan keledai terlalu dekat pinggir tebing (P.48 L.2)

Source text (ST)	Target text (TT)	Kinds of translation
Push	Dorong	Modulation

Table 4.17 The Translation Technique of Onomatopoeia

From the table analysis above, the writer found the sound form *push* on source text (ST), and in target text the translator translated into *dorong*. In which if viewed from its kinds, the sound form *push* can be classify as a physical activities with other the sound, because if viewed in the sentence sound form *push* representing the imitate of the sound form that is an action to push something down. Thus, it refer to 'yo-he-ho' theory.

If viewed in KBBI (Kamus Besar Bahasa Indonesia) is defined as *menolak atau menyorong dari bagian belakang atau bagian depan*. While the word *push* in Oxford Dictionary is defined as *act of pushing or great effort to attack*. In other hand, both of the source and the target text mention imitation of an action sound. Based on the meaning of both dictionary in English and

Indonesia, the words *push* and *dorong* have the different sound form and letters based on the own language.

The translation of *push* and *dorong* is one of modulation technique, in which the translator give comparison semantically that has differences with viewpoint, but give the same meaning. Thus, in this datum the translator use modulation technique that produce *dorong* on target text (TT) that have the different letters based on the own language and context.

**Datum 17:**

- a. ST : **AH HA!** He fainted. (P.49 L.2)
- b. TT : **Ah ha!** Dia pingsan. (p.49, L.2)

Source text (ST)	Target text (TT)	Kinds of translation
AH HA!	Ah ha!	Phonological

*Table 4.18 The Translation Technique of Onomatopoeia*

In this datum, the writer found the onomatopoeia with the sound form *AH-HA!* on source text (ST). If viewed in the sentence, the translator translated into Indonesian language to be *Ah ha!* If viewed from its kinds thus, this datum *AH HA!* representing the sound form produced by imitate the sound may have come from natural cries of emotion such as pain, anger and joy with sudden intakes of breath which is opposite of ordinary talk. Based on the explanation above, the sound form *AH HA!* included of ‘bow-wow’ theory.

The word *AH HA!* either in English dictionary or in *Kamus Besar Bahasa Indonesia* (KBBI) is cannot defined the meaning of the word. Thus, the sound form mentions imitation sound that develop from instinctive sounds.

The translation of *AH HA!* and *Ah ha!* is one of characteristic the phonological technique, in which the translator was unable to find a suitable match in Indonesian so decided to make a new word taken from the sound of the word contained in source text (ST) to match the sound system and spelling on target text (TT) but in the context both of them give the same meaning.

**Datum 18:**

- a. ST : A bee! Go away! **Shoo! Shoo!** (P.59 L.2)
- b. TT : Lebah! Pergi! **Huss! Huss!** (P.59 L.2)

Source text (ST)	Target text (TT)	Kinds of translation
Shoo! Shoo!	Huss! Huss!	Cultural equivalent

*Table 4.19 The Translation Technique of Onomatopoeia*

The datum above is onomatopoeia word that the writer found with the sound form *Shoo! Shoo!* on source text (TT). While, the translator translated into Indonesian language to be *Huss! Huss!* If viewed base on the context datum above, either source text (TT) or target text(ST) both of them mention the imitations of an human sound when doing an action. If viewed from its kinds thus, this sound classify as a imitate sound form of a human in driving something out. Thus, it is included the ‘yo-he-ho’ theory.

If viewed in English dictionary the sound form *shoo* is *use to tell animal or a child to go away*, beside that on target text (TT) the word *huss* In *Kamus Besar Bahasa Indonesia (KBBI)* is defined as *kata seru untuk menyatakan larangan, mengusir*. Based on the meaning of both dictionary in English and Indonesia, the words *shoo* and *huss!* have the different sound form and letters based on the own language.

This is one of the characteristic of cultural equivalent technique, in which the translator translates by providing the equivalent of different cultural elements. From datum analysis above can be viewed that the word in the source text (ST) in searching for the cultural equivalent contained in the target text (TT). The differences lies on the writing of the word and the sound form of the context. Thus, in this datum the translator use cultural equivalent technique that produce *huss!* on target text (TT) that have the different letters and sound form based on the own language and context, because of the background culture that difference.

**Datum 19:**

- a. ST : Here, Garfield. This is a new kind of cat food. **Gulp!** (P.60 L.2)
- b. TT : Nih, Garfield. Ini jenis makanan kucing yang baru. **Nyam!** (P.60 L.2)

Source text (ST)	Target text (TT)	Kinds of translation
Gulp!	Nyam!	Cultural equivalent

*Table 4.20 The Translation Technique of Onomatopoeia*

*Gulp* is onomatopoeia word that the writer found on source text (TT). While, the translator translated into Indonesian language to be *nyam!* If viewed base on the context datum above, either source text (TT) or target text(ST) both of them mention the imitations of an human sound when swallow something that is an action. If viewed from its kinds thus, this sound included the ‘yo-he-ho’ theory.

If viewed in English dictionary the sound form *gulp* as *a sound form when swallow food or drink quickly*. beside that on target text (TT) the word *nyam* In *Kamus Besar Bahasa Indonesia* (KBBI) is defined as *kunyam, kempis, karena pipi tidak bergigi*. Based on the meaning of both dictionary in English and Indonesia, the words *Gulp!* and *nyam!* have the different sound form and letters based on the own language.

This is one of the characteristic of cultural equivalent technique, in which the translator translates by providing the equivalent of different cultural elements. From datum analysis above can be viewed that the word in the source text (ST) in searching for the cultural equivalent contained in the target text (TT). The differences lies on the writing of the word and the sound form of the context. Thus, in this datum the translator use cultural equivalent technique that produce *nyam!* on target text (TT) that have the different letters and sound form based on the own language and context, because of the background culture that difference.

**Datum 20:**

- a. ST : **Meow meow, bark bark bark**, hee hee hee, speak English! (p.65, L.2)
- b. TT : **Meow meow, guk guk guk**, hee hee hee, pakai bahasa inggris!  
(p.65, L.2)

Source text (ST)	Target text (TT)	Kinds of translation
Meow meow, bark bark bark	Meow meow, guk guk guk	Cultural equivalent

*Table 4.21 The Translation Technique of Onomatopoeia*

The datum above is onomatopoeia word that the writer found with the sound form *Meow meow, bark bark bark* on source text (TT). While, the translator translated into Indonesian language to be *Meow meow, guk guk guk*. If view based on the context datum above, either source text (TT) or target text(ST) both of them mention the imitations of an animal sound. If viewed from its kinds, the sound can be classify as an animal sound. In this datum *Meow meow, bark bark bark* representing the sound form produced by imitate animal sound. Based on the explanation above, thus this sound form included of 'bow-wow' theory. The word *meow, meow, bark, bark, bark* either in English dictionary or in *Kamus Besar Bahasa Indonesia* (KBBI) is cannot defined the meaning of the word.

The translation of *Meow meow, bark bark bark* and *Meow meow, guk guk guk* is one of cultural equivalent technique, in which the translator translates by providing the equivalent of different cultural elements. From datum

analysis above can be viewed that the word in the source text (ST) in searching for the cultural equivalent contained in the target text (TT). The differences lies on the writing of the word and the sound form of the context. Thus, in this datum the translator use cultural equivalent technique that produce *Meow meow, guk guk guk* on target text (TT) that have the different letters based on the own language and context, because of the background culture that difference.

**Datum 21:**

- a. ST : **ding-dong**, yes? Slam! (p.71, L.2)
- b. TT : **Ting-tong**, ya? Blam! (p.71, L.2)

Source text (ST)	Target text (TT)	Kinds of translation
Ding-dong	Ting-tong	Cultural equivalent

*Table 4.22 The Translation Technique of Onomatopoeia*

Based on the table analysis above, the writer found the onomatopoeia word with the sound form *Ding-dong* on source text (TT). While, the translator translated into Indonesian language to be *ting-tong*. If viewed from its kinds of onomatopoeia, the sound *ding-dong* can be classify as a direct imitate the sound, because in the sentence sound form *ding-dong* representing the sound form of a bell pressed, so it will produce like the noise they are named after. Thus, it refer to a direct imitate the sound from a particular object that produce the sound like the noise they are named after. Based on the explanation above, the sound form *ding-dong* included of ‘ding-dong’ theory.

The word *ding-dong* either in English dictionary or in *Kamus Besar Bahasa Indonesia* (KBBI) is cannot defined the meaning of the word.

The translation of *ding-dong* and *ting-tong* is one of characteristic of cultural equivalent technique, in which the translator translates by providing the equivalent of different cultural elements. From datum analysis above can be viewed that the word in the source text (ST) in searching for the cultural equivalent contained in the target text (TT). The differences lies on the writing of the word and the sound form of the context. Thus, in this datum the translator use cultural equivalent technique that produce *ting-tong* on target text (TT).

**Datum 22:**

- a. ST : Four-teen, **wow-wee**. Fourteen, fourteen, fourteen. (P.76 p.1)
- b. TT : Empat-belas, **waah-waah** empat belas, empat belas. (p.76, L.1)

Source text (ST)	Target text (TT)	Kinds of translation
Wow-wee	Waah-waah	Cultural equivalent

*Table 4.23 The Translation Technique of Onomatopoeia*

In this datum, the writer found the onomatopoeia with the sound form *Wow-wee* on source text (ST). If viewed in the sentence, the translator translated into Indonesian language to be *waah-waah*. If viewed from its kinds thus, this datum *Wow-wee* representing the sound form produced by imitate the sound may have come from natural cries of emotion such as pain, anger and joy with sudden intakes of breath which is opposite of ordinary talk.



Based on the explanation above, the sound form *Wow-wee* included of ‘bow-wow’ theory.

The word *Wow-wee* in English dictionary the writer cannot find the meaning are equivalent, while in *Kamus Besar Bahasa Indonesia* (KBBI) the sound form *waah-waah* is defined as kata seru untuk menyatakan *kagum, heran, terkejut, kecewa*.

The translation of *wow-wee* and *waah-waah* is one of characteristic the cultural equivalent technique, in which the translator translates by providing the equivalent of different cultural elements. From datum analysis above seen that the word in the source text (ST) in searching for the cultural equivalent contained in the target text (TT). Thus, in this datum the translator use cultural equivalent technique that produce *waah waah* on target text (TT) that have the different letters based on the own language.

**Datum 23:**

- a. ST : C’mon meow for me, first you **goo-goo** for me. (p.86, L.2)
- b. TT : Ayolah mengeong untukku, tapi kau **ber-bu-bu\*** dulu untukku.

Bu-bu = bunyi yang dikeluarkan bayi\* (p.86, L.2)

Source text (ST)	Target text (TT)	Kinds of translation
goo-goo	Ber-bu-bu	Footnote

*Table 4.24 The Translation Technique of Onomatopoeia*

*Goo-goo* is onomatopoeia word that the writer found on source text (TT).

While, the translator translated into Indonesian language to be *Ber-bu-bu*. If

viewed base on the context datum above, either source text (TT) or target text(ST) both of them mention the imitations of human sound. If viewed from its kinds, the sound can be classify as an abstract sound. In this datum *Goo-goo* representing the sounds that babies give off. Based on the explanation above, thus this sound form included of ‘bow-wow’ theory. The word *Goo-goo* either in English dictionary or in *Kamus Besar Bahasa Indonesia* (KBBI) is cannot defined the meaning of the word.

The translation of *Goo-goo* and *ber-bu-bu* is one of characteristic the footnote technique, in which the translator gives a description in the form a footnote to clarify the meaning that translated, because without any additional explanation it will not be well understood by reader. Thus, in this datum the translator use footnote technique that produce *ber-bu-bu* on target text (TT) that have the different letters based on the own language and context.

**Datum 24:**

- a. ST : Turkey baster, buble gum, feather duster. **Arf, arf, arf.** (p.91, L.2)
- b. TT : Olesan kalkun, permen karet, kemoceng. **Guk, guk, guk.** (p.91, L.2)

Source text (ST)	Target text (TT)	Kinds of translation
Arf, arf, arf	Guk, guk, guk	Cultural equivalent

*Table 4.25 The Translation Technique of Onomatopoeia*

The datum above is onomatopoeia word that the writer found with the sound form *Arf, arf, arf* on source text (TT), while the translator translated into Indonesian language to be *guk guk guk*. If viewed base on the context

datum above, either source text (TT) or target text(ST) both of them mention the imitations of an animal sound. If viewed from its kinds, the sound can be classify as an animal sound. In this datum *Arf, arf, arf* representing the sound form produced by animal sound. Based on the explanation above, thus this sound form included of 'bow-wow' theory. The word *arf, arf, arf* either in English dictionary or in *Kamus Besar Bahasa Indonesia (KBBI)* is cannot defined the meaning of the word.

The translation of *Arf, arf, arf* and *guk guk guk* is one of cultural equivalent technique, in which the translator translates by providing the equivalent of different cultural elements. From datum analysis above can be viewed that the word in the source text (ST) in searching for the cultural equivalent contained in the target text (TT). The differences lies on the writing of the word and the sound form of the context. Thus, in this datum the translator use cultural equivalent technique that produce *guk guk guk* on target text (TT) that have the different letters based on the own language and context, because of the background culture that difference.

**Datum 25:**

- a. ST : **Eeerrrrggh**, it is diet time. Are you speaking to me? (p.95, L.3)
- b. TT : **Eeerrrrggh**, waktunya diet. Kau berbicara padaku? (p.95, L.3)

Source text (ST)	Target text (TT)	Kinds of translation
Eeerrrrggh	Eeerrrrggh	Borrowing

*Table 4.26 The Translation Technique of Onomatopoeia*

*Eeerrrrggh* is onomatopoeia word that the writer found on source text (TT). While, the translator translated into Indonesian language to be *Eeerrrrggh*. If view based on the context datum above, either source text (TT) or target text(ST) both of them mention the imitations of an animal sound. If viewed from its kinds, the sound can be classify as an animal sound. In this datum *Eeerrrrggh* representing the sound form produced by animal when growling. Based on the explanation above, thus this sound form included of ‘bow-wow’ theory. The word *Eeerrrrggh* either in English dictionary or in *Kamus Besar Bahasa Indonesia* (KBBI) is cannot defined the meaning of the word.

The translation of *Eeerrrrggh* and *Eeerrrrggh* is one of characteristic the borrowing technique, in which the translator cannot find the translation in the target language so as to quote the source language. Thus, in this datum the translator use borrowing technique that produce *Eeerrrrggh* on target text (TT) have the same, but the different letters based on the own language.

**Datum 26:**

a. ST : Okay Garfield, I figured it out you may go off your diet. **Yaaah-hoo!**

(p.99, L.2)

b. TT : Oke Garfield, sudah ku hitung-hitung kau bisa berhenti diet. **Yaaah**

**hoo!** (p.99, L.2)

Source text (ST)	Target text (TT)	Kinds of translation
Yaaah-hoo!	Yaaah-hoo!	Phonological

*Table 4.27 The Translation Technique of Onomatopoeia*

Based on table analysis above, the onomatopoeia word founded on source text (TT) with sound form *Yaaah-hoo!* While, the translator translated into Indonesian language to be *Yaaah-huu!* If viewed base on the context datum above, either source text (TT) or target text(ST) both of them mention the imitations of an abstract sound, because the sound form representing sound of natural cries of emotion such as pain, depression and joy that produced by imitate the sound may have come from sudden intakes of breath which is opposite of ordinary talk or when feel something is happy. Based on the explanation above, the sound form *Yaaah-hoo!* included of ‘bow-wow’ theory. The word *Yaaah-hoo!* either in English dictionary or in *Kamus Besar Bahasa Indonesia* (KBBI) is cannot defined the meaning of the word.

The translation of *Yaaah-hoo!* and *Yaaah-huu!* is one of characteristic the phonological technique, in which the translator was unable to find a suitable match in Indonesian so decided to make a new word taken from the sound of the word contained in source text (ST) to match the sound system and spelling on target text (TT) but in the context both of them give the same meaning. Thus, in this datum the translator use phonological technique that produce *Yaaah-huu!* on target text (TT) have the same, but the different letters based on the own language.

**Datum 27:**

- a. ST : **Whoopee! Whoopee!** All right! All right! It would be a good idea to exercise though. (p.99, L.3)
- b. TT : **Wuupii! Wuupii!** Asik! Asik! Tapi bagus juga kalau kau berolah raga.  
(p.99, L.3)

Source text (ST)	Target text (TT)	Kinds of translation
Whoopee!Whoopee!	Wuupii! Wuupii!	Phonological

*Table 4.28 The Translation Technique of Onomatopoeia*

In this datum, the onomatopoeia word founded on source text (TT) with sound form *Whoopee! Whoopee!* While, the translator translated into Indonesian language to be *Wuupii! Wuupii!* If viewed base on the context datum above, either source text (TT) or target text(ST) both of them mention the imitations of an abstract sound, because the sound form representing sound of natural cries of emotion such as pain, depression and joy that produced by imitate the sound may have come from sudden intakes of breath which is opposite of ordinary talk or when feel something is happy. Based on the explanation above, the sound form *Whoopee! Whoopee!* included of ‘bow-wow’ theory. The word *Whoopee! Whoopee!* either in English dictionary or in *Kamus Besar Bahasa Indonesia (KBBI)* is cannot defined the meaning of the word.

The translation of *Whoopee! Whoopee!* and *Wuupii! Wuupii!* is one of characteristic the phonological technique, in which the translator was unable

to find a suitable match in Indonesian so decided to make a new word taken from the sound of the word contained in source text (ST) to match the sound system and spelling on target text (TT) but in the context both of them give the same meaning. Thus, in this datum the translator use phonological technique that produce *Wuupii! Wuupii!* on target text (TT) have the same, but the different letters based on the own language.

**Datum 28:**

a. ST : Well, it is Friday night. **Oooh! Aahhh! Woo! Woo! Ooohh!**

(p.110, L.1)

b. TT : Yah, Jumat malam. **Oooh! Aahhh! Woo! Woo! Ooohh!** (p.110, L.1)

Source text (ST)	Target text (TT)	Kinds of translation
Oooh! Aahhh! Woo!	Oooh! Aahhh! Woo!	Borrowing
Woo! Ooohh!	Woo! Ooohh!	

Table 4.29 The Translation Technique of Onomatopoeia

*Oooh! Aahhh! Woo! Woo! Ooohh!* is onomatopoeia word that the writer found on source text (TT). While, the translator translated into Indonesian language to be *Oooh! Aahhh! Woo! Woo! Ooohh!* If view based on the context datum above, either source text (TT) or target text(ST) both of them mention the imitations of an abstract sound, because the sound form representing sound of natural cries of emotion such as pain, depression and joy that produced by imitate the sound may have come from sudden intakes of breath which is

opposite of ordinary talk or when feel something is happy. Based on the explanation above, the sound form *Oooh! Aahhh! Woo! Woo! Ooohh!* included of ‘bow-wow’ theory. This word either in English dictionary or in *Kamus Besar Bahasa Indonesia* (KBBI) is cannot defined the meaning of the word.

The translation of *Oooh! Aahhh! Woo! Woo! Ooohh!* and *Oooh! Aahhh! Woo! Woo! Ooohh!* is one of characteristic borrowing technique, in which the translator cannot find the translation in the target language so as to quote the source language. Thus, in this datum the translator use borrowing technique that produce *Oooh! Aahhh! Woo! Woo! Ooohh!* on target text (TT) have the same.

**Datum 29:**

- a. ST : Today on wildlife my assistant Bubba will ford this river. **AIEEEE!**  
(P. 112, L.2)
- b. TT : Hari ini dalam acara kehidupan alam liar asisten saya Bubba akan berjalan di sungai ini. **Aieeee!** (P. 112, L.2)

Source text (ST)	Target text (TT)	Kinds of translation
AIEEEE!	Aieeee!	Borrowing

*Table 4.30 The Translation Technique of Onomatopoeia*

In this datum, the writer found the onomatopoeia word on source text (TT), with the sound form *AIEEEE!* while the translator translated into Indonesian language to be *Aieeee!* If view based on the context datum above, either



source text (TT) or target text(ST) both of them mention the imitations of an abstract sound, because the sound form representing sound of natural cries of emotion such as pain, depression and joy that produced by imitate the sound may have come from sudden intakes of breath which is opposite of ordinary talk or when feel something is happy. Based on the explanation above, the sound form *AIEEEE!* included of 'bow-wow' theory. This word either in English dictionary or in *Kamus Besar Bahasa Indonesia* (KBBI) is cannot defined the meaning of the word.

The translation of *AIEEEE!* and *Aieeee!* is one of characteristic borrowing technique, in which the translator cannot find the translation in the target language so as to quote the source language. Thus, in this datum the translator use borrowing technique that produce *Aieeee!* on target text (TT) have the same.

**Datum 30:**

- a. ST : Gary barker! How about this reunion? **Ha ha ha!** (p.122, L.2)
- b. TT : Gary barker! Bagaimana reuni ini? **Ha ha ha!** (p.122, L.2)

Source text (ST)	Target text (TT)	Kinds of translation
Ha ha ha!	Ha ha ha!	Borrowing

*Table 4.31 The Translation Technique of Onomatopoeia*

*Ha ha ha!* is onomatopoeia word that the writer found on source text (TT). While, the translator translated into Indonesian language to be *Ha ha ha!* If viewed base on the context datum above, either source text (TT) or target

text(ST) both of them mention the imitations of an abstract sound, because the sound form representing sound of natural cries of emotion such as pain, depression and joy that produced by imitate the sound may have come from sudden intakes of breath which is opposite of ordinary talk or when feel something is happy. Based on the explanation above, the sound form *Ha ha ha!* included of 'bow-wow' theory. This word either in English dictionary or in *Kamus Besar Bahasa Indonesia* (KBBI) is cannot defined the meaning of the word.

The translation of *Ha ha ha!* and *Ha ha ha!* is one of characteristic the borrowing technique, in which the translator cannot find the translation in the target language so as to quote the source language. Thus, in this datum the translator use borrowing technique that produce *Ha ha ha!* on target text (TT) have the same.

### **C. Interpretation of the Research Finding**

According to the data analysis which have been analyzed in the Garfield Comics by Jim Davis that contain simple sentence describing Onomatopoeia kinds approached through technique translation. The writer finds thirty data which found from page 1 until 122. The interpretation of the data is formed in the following table:

Table 4.32

The result of the Onomatopoeia analysis from English into Indonesian languages through technique translation found in the Garfield comics taken from Page 1 until 122.

Translation technique	Onomatopoeia kinds			Total	Percentage
	Ding-dong theory	Yo-he-ho theory	Bow-wow theory		
Phonological	1	-	5	6	20%
Cultural Equivalent	1	3	8	12	40%
Borrowing	1	1	5	7	23.3%
Modulation	1	2	1	4	13.4%
Footnote	-	-	1	1	3.3%
Total				30	100%

From the analysis above, the writer found there are 5 types of translation technique and 3 kinds of onomatopoeia words found in Garfield comics. The most dominant in this analysis is cultural equivalent technique, because most of sound form onomatopoeia word in English and Indonesian have the equivalent of different cultural elements base on their cultural background. For the explanation can be concluded in several points in translation technique that used in Garfield comics, those are:

The first kinds of translation technique is phonological that produces of 6 data that consist of Onomatopoeia kinds such as Ding-dong theory produces 1 datum and Bow-wow theory produces 5 data. Second kinds of translation technique is cultural equivalent that produces 12 data consist of Onomatopoeia kinds is Bow-wow theory produces 8 data, Yo-he-ho theory produces 3 data,

and Ding-dong theory produces 1 datum. Third kinds of translation technique is borrowing that produces 7 data consist of Onomatopoeia kinds such as Ding-dong theory produces 1 datum, Yo-he-ho theory produces 1 datum and bow-wow theory produces 5 data. Fourth kind of translation technique is modulation that produces 4 data consist of Yo-he-ho theory produce 2 data, ding-dong theory produce 1 datum and bow-wow theory produce 1 datum.

Fifth kinds of translation technique is footnote that produces 1 datum consist of Bow-wow theory. The percentage of the phonological technique consist of 20%, in the cultural equivalent technique consist of 40%, in the borrowing technique consist of 23.3%, in the modulation technique consist of 13.4%, and in the footnote technique consist of 3.3% that means the most dominant translation technique in the percentage is cultural equivalent technique.

## CHAPTER V

### CONCLUSION AND SUGESTIONS

#### A. Conclusion

The analysis of onomatopoeia from English into Indonesian language through translation technique approaches in the Garfield comics by Jim Davis comes to the conclusion:

1. From the analysis, the writer found there are three kinds of onomatopoeia such as Ding-dong theory, Yo-he-ho theory and Bow-wow theory.
2. The writer also found types of translation technique among them, are phonological technique, cultural equivalent technique, borrowing, modulation, and footnote.
3. The translation technique found are mostly cultural equivalent technique that is a technique by providing the equivalent of different cultural elements, in which the word in the source text (ST) is searching for the cultural equivalent contained in the target text (TT). It has the percentage consist of 40%.
4. The writer finally understand how onomatopoeia can be translated from English into Indonesian languages through translation technique approach.
5. The writer finds the differences and the similarities between onomatopoeia in source text and onomatopoeia that translate into target text in a comic. Onomatopoeia has the differences sound in English and Indonesian that influenced by cultural background, environment and people have own

ways to express that sound, although human language as a natural sound, but also called imitation sound.

## **B. Suggetion**

Having analyzing and giving conclusion of analysis onomatopoeia word that translated through translation technique approach in a comic, finally this paper has come to the last paragraph. In this last chapter the writer make suggestion not only for student but also for the reader.

For student who study semantic, this paper can be useful for the student, in order to have better understanding about semantic meaning contained onomatopoeia, in a comic as a source data. The student know that the comic has its own attraction in his work. It is not only from small scratches that can form pictures, but also from literary side contained in its writings which may be part of the student unknown yet, every word contained in a comic has its own meaning, therefore the comic is said as a means to convey the story and means of communication.

For reader who interested in semantics, it will help them to analyze the onomatopoeia from English into Indonesian languages and kinds of translation technique and how onomatopoeia are different in each country. It also can help the next researcher who would like to take another research about onomatopoeia and translation technique which can be found in comic.

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## **BIOGRAPHY**



The writer was born in Jakarta on 30<sup>th</sup> May 1993, her mother is Acih ningsih and her father is Karmat. She is second daughter in her family and educates in 03 Elementary School in 1998. She continued studying to Rengasdengklok 1 Junior High School in 2004. The writer took accounting department when she was in 02 Vocational High School in 2007.

After graduated from Vocational High School, the writer worked in Retail store for a year, then she worked as an operator production in PT. Sanyo for year. In 2013, the writer was accepted as an mechanical controller in PT. Toyodenso. in 2014, the writer decided to continue her study of English and joined to the School of Foreign Language – JIA Bekasi at English Department.