

THE TRANSLATION OF ONOMATOPOEIA IN ARIEL DUYUNG'S COMIC (*GOOD/BAD FORTUNE*)

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Abstract

Several aims have been established, including the examination of onomatopoeia types and the technique employed for translating onomatopoeia in the webtoon comic titled "Good/Bad Fortune" by Ariel Duyung. The research employs a descriptive qualitative method, and the data for this study is divided into two parts. The first set of data comprises onomatopoeic words found in the original version of the comic "Good/Bad Fortune," while the second set consists of the English translation version. In total, there are 62 instances of data. Moreover, six translation techniques are employed for translating onomatopoeia, with the following distribution: 27 (43.5%) cases of establishing equivalents, 27 (43.5%) cases of borrowing, 3 (4.8%) cases of adaptation, 1 (1.6%) case of modulation, 3 (4.8%) cases of discursive creation, and 1 (1.6%) case of substitution.

Key Words: *Comic, Translation technique, Onomatopoeia,*

A. INTRODUCTION

Language plays a crucial role in human interaction as it serves as a medium of communication to convey messages or intentions from the speaker to the listener. Language opens up doors for people to exchange knowledge and gain new insights in this global era. According to Siregar (2005), language is a mechanism for humans to communicate ideas, feelings, and wishes in a relationship using symbols of verbal speech. The use of language for social communication builds relationships and also helps in the transmission of information.

One of the language phenomena is onomatopoeia where words imitate or suggest the sound of thing or action describe. For instance, the word "chirp" describes an animal (bird) that produces such a sound. Boing or bounce refers to the sound made when anything bounces, springs, etc. These sound imitation

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words' symbols provide instructions or suggestions for the concepts they stand in for creating an unnatural connection between the two. It is dependent to the speaker and their consent. According to Zolfagharian & Ameri (2015), onomatopoeia is an expressive and emotional language that imitates natural sounds and appears in all languages.

It is essential to analyse the onomatopoeia and the translation version from source language to target language. Particularly when evaluating onomatopoeia in literary works, the analysis should establish if the onomatopoeia accurately represents the sounds represented in the target language and whether it effectively conveys the same meaning and emotion to the readers. The onomatopoeia utilized must also be evaluated to see if it is acceptable for the intended age range and cultural setting. In fact, there can be major challenges in translating due to the variation of onomatopoeia between languages (Sell, 2011, p. 99). As they frequently lack an unambiguous equivalent in the target languages, translating onomatopoeic words can be difficult. According to Newmark (1998), Translation is the process of transmitting a text's meaning to a different language in the author's intended way. When it comes to onomatopoeia, the author's purpose was undoubtedly to express particular sounds that may have different forms and spellings in the target language but have the same propositional meaning from target text to source text. Baker, (1992) noted in her book on the difference in expressive meaning in translation, the translation may take a different form in expressing the message, but the source-language term may have the same meaning.

Good/Bad Fortune is a webtoon comic written by an Indonesian author called Ariel Duyung which tells the story of a young boy who brings bad luck and his encounter with a young girl who brings good luck. This comic has been translated from Indonesian into many languages by 344 contributors in the wiki version, and it has reached 100.3 million readers. Comics have become increasingly popular as a tool for language learning due to their captivating visual images and interesting stories. Regarding the onomatopoeic word, in Good/Bad Fortune comic, they appear almost in every drawing to strengthen the story. However, the onomatopoeia only appear in outside of the balloon and did not appear in inside text balloon. For instance the sound of lizard in Indonesia is "ck ck ck" then it is translated into English "tsk tsk tsk". This phenomenon triggered writer to dig more the Indonesian onomatopoeia and analyze the translation technique in the fan translation version of comic.

B. RESEARCH METHOD

This study is employed a descriptive and qualitative method. It will be carried out to identify the project's fundamental theory. The descriptive qualitative research, according to Moleong (2010: 6), is a study that explains how to understand the phenomena of the research topic, behavior, perception, motivation, action, etc., holistically and the method of summarizing the result in the form of words and phrases. According to Punch's (1998:29) arguments, numbers are not used in qualitative research. Additionally, he claims that the research question and methodology are more broad at starting point and narrow down as the study goes

on. Based on the explanation above. It is suitable to use this method for the research. Given that onomatopoeic expression may be found in both utterances and descriptions of what people are doing, the researcher investigated not just the dialogue but also the words that are written outside the speech balloons. The researcher also observed the dialogue and the description outside the dialogue balloon in order to understand the meaning. To determine the translation approach, the author employed the ideas using Molina and Albir (2000) technique to assess the translation of onomatopoeic terms.

C. FINDING AND DISCUSSION

a. Finding

From the 62 onomatopoeia, there are 37 (60%) onomatopoeia that are primary onomatopoeia and 25 (40%) secondary onomatopoeia that were found by the researcher. Based on the source of sound classification there are 7 (11.3%) of animal sound, 26 (42%) of human sounds, 1 (1.6%) of natural sound and 28 (45%) of inanimate things. Meanwhile for the translation technique the writer found 7 technique are used from 62 data, 27 (43.5%) establish equivalent, 27 (43.5%) borrowing, 3 (4.8%) adaptation, 1 (1.6%) modulation, 3 (4.8%) discursive creation and 1 (1.6%) substitution. For the detail it will be describe as follow:

Table of Translation techniques in *Good / Bad Fortune* comic

Translation techniques	Frequency								Percentage	
	Primary				Secondary					
	A	H	N	I	A	H	N	I		
Establish equivalent	1	11	-	3	-	1	-	11	27	43.5%
Borrowing	-	7	-	2	3	2	-	13	27	43.5%
Adaptation	2	1	-	-	-	-	-	-	3	4.8%
Modulation	-	1	-	-	-	-	-	-	1	1.6%
Discursive creation	-	-	-	-	-	-	1	2	3	4.8%
Substitution	-	1	-	-	-	-	-	-	1	1.6%
Total	3	21	-	5	3	3	1	26	62	100%

1. Establish equivalent

Established equivalent is a technique that uses an expression or term recognized (by language in use or dictionaries) in the target language as equivalent. This translation technique is used when the source text and the target text when both describe the same situation but have different expressive style. It means that both of the text have equivalent meaning but different in structural or stylistic of the text or wordings.



Figure Good/Bad Fortune comic (ST) Figure Good/Bad Fortune comic (TT)

No	Episode and season	Source text	Target text	Context	Translation technique
16	Episode 23 S1	Duak	Buhgh	Punching someone on the face	Establish equivalent
25	Episode 60 S1	Deg	Flinch	A character was panicked	Establish equivalent

In data number 16 episode 23 of season 1, there was an interesting use of onomatopoeic words in the graphic comic *Good or Bad Fortune*. Specifically, the onomatopoeia "*duak*" is used to describe the sound of a punch being delivered to someone's face. In the original, Bahasa Indonesia, the word "*duak*" is used, and the English translation for this special sound effect is "*bugh*". Onomatopoeia is a literary device in which words imitate the sounds of nature associated with the actions they represent. In this case, the author of the comic specifically chose the words "*duak*" in original version and it translated by the translator into "*bugh*" to imitate the characteristic sound of a punch falling on someone's face. By giving the reader both an audible and visual depiction of the action, such onomatopoeic terms improve the reader's experience. The comic is given depth and immersion because to this deft use of sound effects, which increases the reader's sense of involvement and connection with the story. Dewi, N.E., et al. (2018) in their research article found that "*duak*" onomatopoeia is categorized into typical onomatopoeic types everyday life that is found within comic *Kisah Usil Si Juki Kecil* by Faza Meonk. Although "*duak*" and "*bugh*" may not have a specific dictionary definition, their established usage however translators found equivalent words that made them widely known and understood by fans and comic readers alike. Their familiarity allows the reader to easily understand the intended action, without even needing further explanation.

In data number 25 episode 60 of season 1, an interesting word "*deg*" was used in the Indonesian version, which translated into "*flinch*" in the English version. This onomatopoeic word is contextually used to describe a situation where the character experiences a sudden panic or fear response. In the context of

this story, "deg" serves as an auditory representation of the character's reaction, adding depth to the scene and engaging the readers.

Interestingly, while "deg" may not be officially listed in the KBBI (Kamus Besar Bahasa Indonesia), it is commonly used in casual communication among Indonesian speakers, especially when expressing feelings of nervousness or excitement. In everyday conversations, Indonesian people often say "deg-degan" to convey a sense of nervousness in informal language. The English word "flinch" is defined by Merriam-Webster as "to withdraw or shrink from as if from pain." This established equivalent technique allows the English-speaking audience to understand the character's emotional state and reaction effectively. By using the word "flinch," the translator or author successfully conveys the same sense of sudden fear or unease that "deg" represents in the original Indonesian version.

The use of onomatopoeia, such as "deg" and its equivalent "flinch," is a valuable tool in storytelling, especially in the context of comic. These sound-effect words provide readers with both a visual and auditory experience, immersing them further into the narrative and enhancing the emotional impact of the scene.

2. Borrowing

Borrowing is a technique of translation which replaces or transfers word or phrase to another language by bringing the terms from the source text or translator only changes a little bit of letter from the word itself. It can be copied, reduced, or changed the source text (ST) into target text (TT). There are two kinds of borrowing technique, i.e. pure borrowing which does not change any word and naturalized borrowing which has been naturalized in order to fit the spelling rules in target language (TL). This technique is used when there is no good equivalence meaning or form in target language.



Figure Good/Bad Fortune comic (ST)

Figure Good/Bad Fortune comic (TT)

No	Episode and season	Source text	Target text	Context	Translation technique
22	Episode 55 S1	Drap drap drap	Drap drap dap	Punching someone on the face	Borrowing

29	Episode 63 S2	Hegh	Hegh	A character choked while feeding by his friend	Borrowing
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In the data number 22 episode 55 season 1, onomatopoeia “*drap drap*” is found in the webtoon 'Good / Bad Fortune Comic' in both its Indonesian and English versions. According to KBBI (Kamus Besar Bahasa Indonesia), the exact term 'drap drap' has not be listed, but it is derived from the action word 'menderap,' which means footsteps. This suggests that the onomatopoeia “*drap drap*” is used to mimic the sound of footsteps in the comic. It appears to be a borrowing technique used by the translators, representing the sound of human footsteps. In Sahri (2022), “*drap drap*” is depicted as the sound of footsteps portrayed in the webtoons 'Kecoa' and 'Dendam,' created by Denato Adithama, representing the footsteps of the character 'kecoa' (cockroach) running in the comic's story. Generally, “*drap drap*” represents the sound of human footsteps, but it is also used in other comics to depict the footsteps of animals.

Another example is data number 29 episode 63 of season 2, the use of the onomatopoeia “*high hegh*” which appears in the original version of the comic and its translation. In the comic, the situation depicts a character forcibly feeding his friend so his friend chokes and makes a “*hegh*” sound. Even though the sound “*hegh hegh*” is not listed in the KBBI or in the Merriam-Webster dictionary, this sound gives a special effect for the reader to feel what is happening in that scene in the form of an image in a comic. The use of onomatopoeia “*hegh hegh*” can be categorized as borrowing technique. Even though the sound “*hegh hegh*” is neither listed in the KBBI or the Merriam-Webster dictionary, it has a specific effect that allows the reader of a comic to feel the events depicted in the graphic.

It is possible to classify the use of the onomatopoeic phrase “*hegh hegh*” as a borrowing technique. This sound is employed to convey the same concept, namely the sound of choking or tightness as a result of food being caught in the throat, even if it lacks an exact dictionary counterpart.. As a borrowing technique, “*hegh hegh*” effectively communicates the events that occur in the comic to the reader, and helps bring a more vivid visual and auditory experience to the reader's imagination.

This use of onomatopoeia such as “*hegh hegh*” demonstrates creativity in the comic arts, where authors or artists can create unique sound words to provide a more enjoyable and interactive reading experience. This borrowing technique also illustrates the artist's or translator's ability to adapt the expressions and nuances from the original language to the target language so that the story can still be understood and enjoyed by various readers from various cultural backgrounds.

3. Adaptation

Adaptation technique as explained by Molina and Albir (2002: 506) replaces the term in source language by adjusting the element of culture in target language. Therefore, this technique will make the readers who are unfamiliar with the term provided in source text to know and understand the situation of context from the onomatopoeia better.

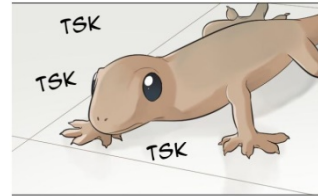
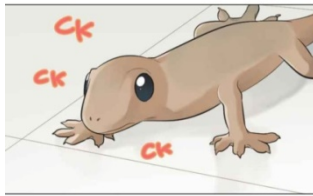


Figure Good/Bad Fortune comic (ST) Figure Good/Bad Fortune comic (TT)

No	Episode and season	Source text	Target text	Context	Translation technique
5	Episode 2 S1	Cip cip	Chirp chirp	Bird singing	Adaptation
10	Episode 3 S1	Ck ck ck	Tsk tsk tsk	Lizard sounds	Adaptation
36	Episode 56 S1	Hap hap hap	Munch chop munch	Eating sounds	Adaptation

In the data number 5 episode 2 of season 1, the use of onomatopoeia "cit cit" in the comic "Good or Bad Fortune," representing the sound of a bird, is an interesting example of adaptation. In the translated version of the comic, "cit cit" is translated as "chirp chirp," which represents the same sound, that is, the rapid and continuous chirping of a bird.

Although the word "cicit" is not found in the KBBI (Kamus besar bahasa Indonesia) as an onomatopoeia for the sound of a bird, there is the word "mendecit," which describes the sound of a mouse or a machine getting stuck. This indicates that "cicit" shares a similar sound with the word "mendecit," even though they refer to the sounds of two different creatures, a bird and a mouse or a machine.

The adaptation of onomatopoeia is done to suit the sound of the bird in the context of the translated comic. By using "chirp chirp," the translator creates an appropriate alternative in English to convey the same sound of the bird as in the original version. This adaptation technique ensures that the story remains consistent and conveys the same meaning to English-speaking readers.

The use of onomatopoeia like "cit cit" as an adaptation technique demonstrates how creativity and language considerations play a role in accurately

conveying the story to readers from various cultural and linguistic backgrounds. Through proper adaptation, the comic can express the desired meaning and atmosphere by the author, even when there are differences in language and culture.

Another example data number 10 episode 3 season 1, onomatopoeia "*ck ck ck*" used to represent a lizard sound in the comic is an interesting example of adaptation. It is not listed in KBBI however it is derived from the name of an animal which is "cecak," refers to a lizard or a creepy animal in the KBBI (Kamus Besar Bahasa Indonesia). The onomatopoeia "*ck ck ck*" in the English translation, however, is inventively changed to "*tsk tsk*," which, according to Merriam-Webster, explicitly refers to an alveolar click sound.

The setting of the story played a role in the choice to alter the onomatopoeia. The decision to adapt the onomatopoeia can be attributed to the context of the story. Lizards only thrive in tropical countries, and in four-season countries, they are not found. By using the sound "*tsk tsk*" instead of the actual lizard sound, the translator are able to maintain the essence of the setting and make it understandable for the audience.

Adaptation of onomatopoeia is a common technique used in comics or storytelling to convey specific sounds or actions that may not have direct equivalents in other languages or settings. In this case, the translator adapted "*ck ck ck*" to "*tsk tsk*," which still effectively communicates the idea of a lizard sound, even though it has a different meaning according to Merriam-Webster.

The data number 36 episode 56 illustrates a scene in the comic where the character is having a meal together with their friends. The character depicted in the drawing sneakily steals food from their friends and immediately devours it. This action produces a sound in the Indonesian language, which can be described as "*hap hap hap*." While the term "*hap hap hap*" is not listed in the Indonesian dictionary, the words "*lahap*" or "*melahap*" carry the meaning of eating a lot or eating greedily. In English, these terms can be translated into two sounds: "*munch*" and "*chomp*." According to Merriam Webster, "*munch*" refers to eating with a chewing action, while "*chomp*" means to chew or bite on something. Although both terms have similar meanings, they may not fully capture the concept of greediness. Nonetheless, the translator opted to use "*munch*" and "*chomp*" to find the best translation for conveying the repeated action of "*hap hap hap*." In this context, this approach can be categorized as a adaptation technique, as the translator adapt the phrase "*hap hap hap*" and replaced it with "*munch*" and "*chomp*" in the target language.

The use of adaptation in onomatopoeia demonstrates the flexibility and creativity of creators and translators in ensuring that the essence and intent of the original comic are preserved and accessible to a broader audience. It also showcases how onomatopoeic sounds can be adjusted to suit the specific context and characteristics of the story, making it more relatable and engaging for readers.

4. Modulation

Modulation is a technique that changes the point of view, focus or the cognitive aspect that exists in the source language (Molina and Albir 2002). The writer found onomatopoeia which used modulation translation technique in *Good /Bad Fortune* comic. In this study, modulation translation technique is used when the target language does not provide the suitable onomatopoeia or when the translation is not using the existed onomatopoeia in the target language.



No	Episode and season	Source text	Target text	Context	Translation technique
17	Episode 32 S1	Jdeer	What?	Surprised	Modulation

In the comic, the onomatopoeia "*Jdeer*" data number 17 episode 32 of season 1 was used to represent a sound of surprise. In the English version, it translated as "*what?*". Although "*what?*" may be a different word, it still captures the same meaning as "*Jdeer*" in the context of the comic, where the character is surprised and a little bit confused at the same time.

In this case, "*what?*" is a suitable modulation for "*Jdeer*" because it effectively conveys the sense of surprise and confusion that the character experiences when being startled by their friend. Both "*Jdeer*" and "*what?*" serve the same purpose of representing a sudden and unexpected reaction of surprise.

5. Discursive creation

Discursive creation is the translation technique that changes the word or term in source text (ST) by using the unpredictable text or word. The translator tends to define and create the temporary equivalent that is out of context. The translator uses this technique when there is no equivalent meaning in target language, so they will create a temporary equivalent.



Figure Good/Bad Fortune comic (ST)

Figure Good/Bad Fortune comic (TT)

No	Episode and season	Source text	Target text	Context	Translation technique
1	Episode 1 S1	Jduuk	Crash	Fell down	Discursive creation
42	Episode 69 S2	Kriit	Seree	Door opened	Discursive creation

The translation of "*jduuk*" into "*crash*" in the data number 1 episode 1 of season 1 is an interesting example of discursive creation. In the Indonesian context, "*jduuk*" is derived from the word "*kejeduk*," which means "falling down" in the KBBI (Kamus Besar Bahasa Indonesia). However, the sound-effect "*jduuk*" does not necessarily imply a cracking sound.

On the other hand, according to Merriam-Webster, the word "*crash*" in English typically refers to a loud crackling sound connected to an impact or collision. The translator picked the word "*crash*" as a creative way to depict the sound of something falling down or hitting the ground, even if it might not quite fit the original meaning of the word "*jduuk*."

Discursive creation involves finding creative alternatives in translation when a direct and precise match may not exist in the target language. In this case, the translator used "*crash*" to convey the sense of a sudden and impactful fall, even though it might not be an exact match for the original onomatopoeia "*jduuk*."

The decision to use "*crash*" as the equivalent for "*jduuk*" demonstrates the translator's adaptability and ability to convey the essence of the sound in a way that English-speaking readers can understand. While it may not capture the exact nuance of the original, discursive creation allows for effective communication and maintains the flow of the narrative in the translated version.

Another example data number 42 episode 68 of season 2 In the comic, the onomatopoeia "*kriit*" is used to represent the sound of an opened door. In the English version, the term "*scree*" is creatively used to convey the same sound. Both "*kriit*" and "*scree*" belong to the discursive creation technique in translation.

Discursive creation involves finding creative alternatives in translation when there might not be a direct equivalent in the target language. In this case, "*kriit*" is specific to the Indonesian onomatopoeia, and there might not be an exact English equivalent for the onomatopoeia.

To bridge the linguistic gap and convey the sound of an opened door effectively, the translator created "*scree*" as an adaptation in the English version. While "*scree*" is not a standard English word, it still captures the sense of the sound made when a door is opened, making it suitable for the context of the comic.

6. Substitution

Substitution is a translation technique that changes the linguistic elements for paralinguistic elements (intonation, gestures). The translator uses this technique when there is no equivalent meaning in target language, so they will create a temporary equivalent.



Figure Good/Bad Fortune comic (ST) Figure Good/Bad Fortune comic (TT)

No	Episode and season	Source text	Target text	Context	Translation technique
7	Episode 3 S1	Wk wk wk	Ha ha ha	Laughing	Substitution

In the data number 7 episode 3 of season 1, in the context of the comic where a friend is laughing at another friend's dumb opinion, "wkwkwkw" translated into "hahaha" effectively convey the sense of laughter and amusement. While these onomatopoeic expressions may not have direct dictionary meanings in KBBI, their usage has become popular in internet slang and texting as representations of laughter among Indonesian. On the other hand, "hahaha" is a well-known representation of laughter in English, as defined by Merriam Webster online dictionary.

This use of "wkwkw" and "hahaha" in the comic can be considered a substitution translation technique, where linguistic elements are replaced with paralinguistic elements like intonation or gestures. By creatively substituting "wkwkw" with "hahah," the translator effectively conveys the same sense of laughter and amusement in the English version, even though "wkwkw" is specific to internet slang.

b. Discussion

Regarding the translation techniques used there are 6 techniques from 18 found in good or bad fortune comic Based on the translation technique, the most dominant technique is establish equivalent, which is based on the sound classification of primary and secondary onomatopoeia From the analysis, the researcher classified the data into 2 classification; Types of onomatopoeia based on Ullman (1962), the classification by the sound it describe, primary

onomatopoeia and secondary onomatopoeia as well based on the source of sounds classification.

The researcher classification onomatopoeia in both of comic which was Bahasa Indonesia and English based on Kamus Besar Bahasa Indonesia Dictionary and Meriam Webster's Dictionary. While for the contextual meaning, the researcher interpreted it by reading the comic in webtoon website and looking at the situational context in the comic. The onomatopoeic expression which were found in the comic were put in the onomatopoeic table. In original version of this comic, there is no onomatopoeic expression that listed in KBBI dictionary meanwhile in English many onomatopoeic expression has been listed. From this case there is a point to be considered such as to look at the cultural background since onomatopoeia is sometimes different in each country.

D. CONCLUSION AND SUGGESTIONS

Based on the onomatopoeic analysis used in the Good/Bad Fortune comic, the original language is Indonesian and the translation version is English. It was found that most of the translation techniques are establish equivalent and borrowing technique that has similarity percentage. From 18 technique only 6 are used from 62 data, 27 (43.5%) establish equivalent, 27 (43.5%) borrowing, 3 (4.8%) adaptation, 1 (1.6%) modulation, 3 (4.8%) discursive creation and 1 (1.6%) substitution. In this technique, the dominant one is primary secondary onomatopoeia, in which sounds come from moving objects that are partly made by the author itself so that the meaning is not listed in the dictionary.

Onomatopoeia in Indonesian comes in various forms, though it shares certain similarities with the English language. This makes delving deeper into the study of onomatopoeia quite captivating. The implications of this could prove significant for future researchers and linguists. They could potentially integrate onomatopoeic elements into comprehensive sound lists, much like the curated sound websites that exist for English onomatopoeia. Such an endeavor would greatly assist translators in their task of conveying onomatopoeic nuances accurately within the Indonesian context, allowing readers from around the world to readily comprehend the intended auditory imagery.

However, it's important to acknowledge that this particular research does not provide an exhaustive exploration of all the onomatopoeic expressions present across different seasons. For subsequent research endeavors, those who possess a strong interest in this field could consider conducting on further investigations. This would enable them to engage in cross-linguistic comparisons and gain a deeper understanding of the nuances of onomatopoeia. Furthermore, exploring diverse approaches to translating this comic could yield valuable insights, thus contributing to the advancement of the study of onomatopoeia

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