

CHAPTER II

LITERATURE REVIEW

A. Definition of Translation

According to Nida and Taber (1969:12), translation is the re-expression of messages from the Source Language (SL) in the Target Language (TL) with the closest and fair equivalent, in terms of meaning and language style. The translation must aim primarily at re-disclosing a message. To re-express the message from the source text, a translator must make grammatical and lexical adjustments well. According to Machali (2009:26), a linguist of the University of New South Wales (UNSW), translations are the effort to "replace" the source text with equivalent text in the target language and what is translated is the meaning intended by the author.

Translation refers to cognitive processes, a process that occurs in the translation brain. Therefore, this cognitive process is also called the translator's black box because it cannot be observed by the human eye (Nababan, 2003:19). This process is shown by the behavior of translation, such as opening a dictionary, writing, reading and so on.

Based on the definition of translation above, the writer believes that translation is an activity of conveying an oral message or written text systematically into the structure of the target language without changing the purpose of the message. Therefore, translating a text must take seriously in understanding a message so that the message can be translated according to the desired TL.

B. Translation Strategies

In general, the translation strategy is interpreted as a way to adjust the grammar structure and information in ST, so that it becomes acceptable and understood by TT readers or it can be said that the translation strategy is a step for solving translation problems (Isnaeni, Rasyid and Emzir, 2018: 49). According to Noor, Yumna and Emzir (2018: 49), some experts of translator are using different terms in providing solutions, so that translators can produce acceptable and accurate translations. They said that Newmark used the term of method and procedure, while Baker used the term of strategy, and Molina and Albir used the term of technique.

In variety of onomatopoeic researches, the theory that is used to analyze onomatopoeia is still changing and there is no definite theory to analyze onomatopoeia. Therefore, the researcher used theory that is adapted by Mona Baker to analyze onomatopoeia, especially the theory that is used to translate idiom, because both idiomatic expressions and onomatopoeia must be translated into the acceptable of target language socio-culturally (Hartona, 2012: 1).

Based on the statements above, the theory is adapted by Mona Baker. In her book (1996: 23-86), Mona Baker divided several strategies of translation to reach equivalent translation, each of the strategies will be explained below:

1. Translation using onomatopoeia with similar meaning and form

This strategy involves using onomatopoeic word in the target language that conveys the same meaning and contains lexical equivalents.

Example:

commit to user

ST: Mom, *boo-hoo*, I am sorry, I did not listen to you

TT: Ibu, *huhu*, maafkan aku yang tidak mendengarkan perintahmu

The context of this situation is about Aladdin. It is happened when Aladdin gave up and started to cry because he could not push the stone wall that was preventing him from exiting the cave, it made him trapped and could not get out of the cave.

The translator applied translation using onomatopoeia of similar meaning and form, it is because SL and TL have the same type of onomatopoeia, they imitated a real sound of human (Siwi, 2015: 66).

2. Using an onomatopoeia of similar meaning but dissimilar form

This strategy is used when onomatopoeia in the target language has a similar meaning to the source onomatopoeia, but consists of different lexical items.

Example:

ST: *pitapat pitapat*

TT: *deg deg deg deg*

The context situation is about Aladdin. It is happened when Aladdin saw a hurly-burly from the crowd in front of his house.

The datum is translated into onomatopoeia of similar meaning but dissimilar form, because *pitapat* and *deg deg* have similar meaning, that is expressing the sound of heart beating, but the onomatopoeia *pitapat* is not originated from a real sound which *deg deg* is produced by real sound. It is concluded that the datum is using the strategy in term of different form (Siwi, 2015: 69-70).

3. Translation by omission

This strategy is used when onomatopoeia can sometimes be completely omitted in the target text because they cannot be easily paraphrased and there is no match in the target language.

Example:

ST: *Sob sob*, you have got to your strength back

TT: Kau harus kembali kuat

The context of this situation is about Aladdin's mother. It is happened when Aladdin's mother was weeping her tears because her husband died. Translator applied translation by omission because the translator did not translate *sob sob* in TT (Siwi, 2015: 77).

4. Translation using non-onomatopoeic word with similar meaning and form

This strategy involves using non-onomatopoeic word in the target language that conveys the same meaning and contains lexical equivalents. This strategy is used when the function of ST onomatopoeia should be suited in TT (Siwi, 2015:78).

Example:

ST: *Whisper whisper*

TT: *Bisik bisik*

The context of this situation is about Cinderella. It is happened when Prince and Cinderella were dancing, people around them whispered.

The translator translated the datum into non-onomatopoeic because *whisper* is onomatopoeia but the word *bisik* did not belong to onomatopoeic word (Siwi, 2015:78-79).

5. Translation using a word with different meaning

This strategy involves using a word in the target language but conveys a different meaning. The translator applied this strategy because the translator may have different view or understanding of the onomatopoeia (Siwi, 2015:79).

Example:

ST: *Phew*. She only has a beautiful face.

TT: *Hmm*. *Dia hanya punya wajah cantik*.

The context of this situation is about Cinderella. It is happened when her stepmother is introduced to Cinderella. The translator applied the datum using an onomatopoeic with different meaning, because *phew* is used as interjection to express some emotion but *hmm* is the sound of thinking (Siwi, 2015:81-82)

Besides the theory above, there is also another theory by Mona Baker that can be used to analyze onomatopoeia. This theory is applied to cultural words, where it is related to onomatopoeia because onomatopoeia has different cultures and backgrounds in each country, the theory will be explained below:

a. Translation by a more general word (superordinate)

The strategy is used for dealing with many types of nonequivalence, particularly in the area of propositional meaning.

Example:

SL: My tummy **creaks** really loud and I figure it out,

TL: *Perutku **berbunyi** keras sekali dan aku mencari tahu*

The context situation of this datum is about Jack and Ma. It is happened when Ma told Jack about Ma's story when he was 19 years old, when Jack heard

the story, Jack's stomach sounded very loud. From the datum above, onomatopoeia *creak* is translated into *berbunyi*, translator used a more general term for a more specific term. It means that the translator generalizes the word *creak* into *berbunyi* which has meaning *mendengung*.

b. Translation by a more neutral/less expressive word

This strategy is used when the target language has no direct word equivalent.

Example:

ST: The panda is something of a zoological mystery.

TT (Chinese): The panda may be called a riddle in zoology.

c. Translation by cultural substitution

This strategy involves replacing a culture-specific item or expression with a target language item that does not have the same propositional meaning but is likely to have a similar impact on the target reader.

d. Translation using a loan word or loan word plus explanation

This strategy is especially common in dealing with culture-specific terms. Taking loan word with an explanation is exceptionally valuable when the word in question is repeated several times in the text. Once explained, the loan word can be used on its own, the reader can understand it and isn't diverted by encouraging long explanations.

Example:

ST: The shamanic practices we have investigated are rightly seen as an archaic mysticism.

TT (Japanese): The shamanic behaviour which we have been researching should rightly be considered as ancient mysticism.

e. Translation by paraphrase using a related word

This strategy is used when the concept expressed by the source item is lexicalized in the target language but with a different form.

Example:

ST: Hot and cold food and drinks can be found in the Hornet's Nest, overlooking the Alexick Hall.

TT (German): In the Hornet's Nest, which overlooks the Alexick-Hall, you can have hot and cold meals and drinks.

f. Translation by paraphrase using unrelated words

This strategy is used if the concept expressed by the source item is not lexicalized at all in the target language, the paraphrase strategy can still be used in some contexts.

Example:

ST: In the words of a Lonrho affidavit dated 2 November 1988, the allegations ...

TT (Arabic): According to the text of a written communication supported by an oath presented by the Lonrho organization and dated 2 November 1988, the allegations.

g. Translation by omission

This strategy is used if the meaning conveyed by a particular item or expression is not vital enough to the development of the text to justify distracting the reader with lengthy explanations, translators can do simply omit to translate the word or expression in question.

Example:

ST: This is your chance to remember the way things were, and for younger visitors to see in real-life detail the way their parents, and their parents before them lived and travelled.

TT (French): Here is the chance to rediscover your youth (who knows?) and for the younger ones to see how their parents and grandparents used to live and travel.

h. Translation by illustration

This strategy is used if the word which lacks an equivalent in the target language refers to a physical entity that can be illustrated, particularly if there are restrictions on space and if the text has to remain short, concise, and to the point.

C. Quality of Translation

In translating a text, a translator must pay attention to the quality of his translation product. In translating a text, the translator is also obliged to pay attention to the rules that are applied to the target language. A good translation must fulfill three aspects; accuracy, acceptability, and readability (Nababan, Nuraeni, and Sumardiono, 2012: 44).

1. Accuracy

A term of accuracy in evaluating translations is often used for stated the extent of translations by the original text (Shuttleworth & Cowie, 1997:3). According to Machali (2000: 110), accuracy is the appropriateness of the message conveyed between ST and TT. She said that accuracy can be seen from the aspects of linguistics (grammatical structure), semantics, and pragmatics. She also said that accuracy is not only seen from the accuracy of

the choice of words, but also grammatical accuracy, the equivalence of meaning, and pragmatics.

2. Acceptability

Acceptance is the reason for translation based on cultural norms and the target language. A translation can be said to be acceptable if it followed the cultural norm of the TT in the process of translating (Munday, 2001:179). Niculina argues that acceptability is closely related to the reader-centered approach (2017: 34). She also explains that the original message must be conveyed with recognized and accepted information by the reader. She also believes the translation that fails to fulfill the expectation of the targeted reader cannot be accepted.

3. Readability

Readability is the degree to which an article can be read and understood (Sakri in Nababan, 2003: 62). For finding out the level of readability of the translation results, it should be seen in the paragraph units, not in the sentence because if the readers are only given at the sentence level, they certainly cannot get the complete context of the translation (Nababan, 2004:62). If the paragraph is easy to understand, it means the text has a good level of readability.

D. Onomatopoeia

Natural sounds are made by an object to describe an action. In English, this technique is called onomatopoeia. This technique is commonly used in literature. According to Harder J.G in Keraf (1996: 3), the term onomatopoeia

comes from the ancient Greek language, onomatopoeia, which means the formation of a name or word that sounds like an object. He also said that the word onomatopoeia is composed of the word *onoma* which means named and *poien* which means to act or action. He said that the onomatopoeic (imitation of sound) was first put forward, among others. He completes his explanation that humans who try to imitate the sound of dogs, the sound of chickens, or the hiss of the wind, the crashing waves, and so on will refer to the objects or actions with these sounds. In this way, the sound of the language is created. Onomatopoeia can also be used in animal sounds, such as *moo* which means cow, *roar* means lion, and *meow* means cat, and usually, the onomatopoeia of the words is commonly found in cartoon films or western comics.

In Indonesian, the term onomatopoeia is called onomatopoeia. The Big Indonesian Dictionary of the Ministry of National Education (2005:799) explains that onomatopoeia is a word that mimics the sound or sound of something produced, such as the sound of rats "shouting" and "crowing" is the sound of a rooster.

Hanafi (1986:37) says that onomatopoeia is a word that sounds like the actual sound, such as *braak* and *kukuruyuk*. He also said that the Indonesian onomatopoeia generally formed by nasal noise and hissing at the end of words. These sounds form onomatopoeic words, such as *buk*, *Bruk*, *cebur*, *gedebuk*, *lebum*, and *legung*.

Thomas and Clara (2004: 4-20) describes four forms of onomatopoeia, they are onomatopoeia of animal sounds (calls of animal), onomatopoeia of natural sounds (sound of natures), onomatopoeia of humans (sound made by

human/human sound), and onomatopoeia of various kinds of sound imitations that is produced by the object (miscellaneous sounds).

The onomatopoeia of animal sounds is an imitation of animal sounds. According to Enckell and Rezeau (in Tobing & Zuleika, 2018: 2), they explain that the onomatopoeia of animal sounds is an imitation of animal sounds. For example, the sound of a cat in English is *meow* and in Indonesian, it is *meong* (Thomas and Clara, 2004: 15). The onomatopoeia of natural sounds is the imitation of the sound from the surrounding environment, such as expressions of wind, rainwater, river flow, and many more. For example, the sound of rain in English is *pitter-patter* and in Indonesian onomatopoeia is *tik tik tik tik* (Thomas and Clara, 2004: 17).

The onomatopoeia of human sounds is an imitation of human sounds as it is found in expression of laughter, sadness, snoring, crying, and others. The human sound imitates all forms of sound imitation of human activity and emotional state. For example, the human sound of the human voice expression drinking in English is *gulp gulp* and in Indonesian is *glek glek glek* (Thomas and Clara, 2004: 19).

The onomatopoeia of various kinds of sound imitations or miscellaneous sounds is a form of sound imitation of various objects from various conditions. For example, the imitation of a whistle, a broken glass, the sound of a telephone ringing, and many more, the various imitations of the sound of the explosion are *Boom* while in Indonesian the various kinds of imitation of the sound of the explosion are *duaar* (Thomas and Clara, 2004: 20).

In addition to the theory above by Thomas and Clara (2004), there is another theory presented by Ullman. According to Ullman, onomatopoeia is classified into two parts, they are first onomatopoeia (primary onomatopoeia / PR) and second onomatopoeia (Secondary Onomatopoeia / SC) (In Shunnaq and Alta'an, 2013: 189).

a. First Onomatope (Primary Onomatopoeia / PR)

Ullman explains that the first onomatopoeia is sound over sound. The first onomatope is the sound of the object itself (Shunnaq and Alta'an, 2013: 189). Therefore, it can be understood that the first onomatopoeia shows words that mimic an object that is described, for example: the sound of bell is *tett tett tett*, or the sound of telephone is *kring kring kring*, and many more.

b. Secondary Onomatopoeia (SC)

Secondary onomatopoeia or SC is a sound that occurs due to a connection between an object and its movements such as shaking, tapping, shaking, grinding, glooming (Shunnaq and Alta'an, 2013: 189). This can be interpreted by the secondary onomatope, which is the sound resulting from the action, for example: the sound of people drinking is *glek glek glek*, the sound of people eating is *yum yum yum*, a barking dog, a roaring tiger, the sound of a human crying, laughing, and many more.

Onomatopoeia has specific word class categories. According to Kaindl (*in Siddiq, 2019: 106-107*), Onomatopoeia is divided into three types of word classes. They are onomatopoeic interjection, onomatopoeic nouns and onomatopoeic verb.

a. Onomatopoeic Interjection

Interjection is usually described as words used to express a speaker's emotional exclamation or reaction and interjection relatively is opened a class because they can be made freer by onomatopoeia (Siddiq, 2019: 107). Onomatopoeic interjection is generally used in front or behind the main clause indicating the action that causes the sound (Tamori and Schourup 1999: 104). For example, *the chandelier fell onto the dining room table – crash! The word crash! is referred to as onomatopoeic interjection (Tamori and Schourup 1999: 103)*

b. Onomatopoeic Noun

Almost all languages in the world have a large number of nouns that come from onomatopoeia, this is because primitive society always connected onomatopoeia with objects that produce sound, therefore many onomatopoeic nouns are created in almost all languages (Siddiq, 2019: 106). For example, *the pen fell on the floor with a splat, the word splat refers to an onomatopoeic noun (Adelina & Suhadi, 2019: 859)*

c. Onomatopoeic Verb

Languages like English have a lot of onomatopoeia that can develop into verbs, for example like murmuring, mumbling, cracking, many more (Lestari, 2014: 13). Verb is a class of words that describes an activity or action (Adelina & Suhadi, 2019: 863). For example, *the frog croaked. The word croack is referred to as onomatopoeic verb (Tamori and Schourup 1999: 99).*

In this research, the researcher will focus to analyze one of the types of word class that has been mentioned above which is the onomatopoeic verb. Therefore, the researcher will more focus on explaining the onomatopoeic verb. Dokulil explains “the onomatopoeic verbs are verbs that are motivated by interjections” (in Kroupová, Štěpánková, and Vodrážková, 2018: 150). He also said the onomatopoeic verb has three functions, relevant besides perspectives of the sound itself:

1. To emit a sound, generally used when a producer produces the sound by himself. This type is mainly represented by sounds which are produced by an animal, machine, etc. For examples like to buzz, to growl, and so on.
2. To cause a sound, generally used when a sound is emitted by an instrument, tool, device, etc. The producer of the sound is usually in the form of the role of an instrument, or someone using the instrument, for example, to clink has meaning to cause a short resonant ringing sound by hitting metal or glass objects.
3. To sound with a sound used for a resonated sound, when the subject is not the producer of the sound, but the sound itself is, for example, to rumble has meaning to sound with a strong deep hollow sound.