ICONICITY ADAPTATION:
AN ANALYSIS OF ONOMATOPOEIAS IN *FINANCE SMURFS* COMIC AND ITS INDONESIAN TRANSLATION *SMURF BENDAHARA*

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Abstract: Onomatopoeia is one example of iconic signs influenced by the culture of the origin of the speakers. Translating an onomatopoeic word will need more than just a dictionary, but also culture and linguistic understanding of both source and target languages. Dealing with this issue, this research attempts to investigate how the onomatopoeias featured in the Finance Smurfs comic is translated into Indonesian. The data were obtained from Finance Smurfs comic and its translated version. Using articulatory phonetics to describe 47 onomatopoeias found in the comic, 43 are classified as iconic in both SL and TL, while 4 of them are not iconic. In addition, although the forms of onomatopoeias in source and target language are different their meanings are maintained based on the context.

Iconicity is related to an object and its resemblance. It can be found not only in photographs but also expression, graphics, figures, even metaphors. In language, to consider whether an object is iconic or not, there are several facts that can make them relate each other. Certain sound sometimes can have meaning. This is called sound symbolism. It is a relation between sound and its specific meaning. Sounds can be determined as iconic if the production symbolizes the words itself.

Onomatopoeia is a word or an object named after the sound it produces. Onomatopoeias are also influenced by the culture of the origin of the speakers. For example; the equivalent of onomatopoeic sound of a pig in Indonesian '*ngok-ngok*' [ŋɔk ŋɔk] is '*oink-oink*' [ɔɪŋk ɔɪŋk] in English. The form of onomatopoeic sounds of animal has different structure in different language since different languages have different characteristics. Their phonological systems are also completely different. Many onomatopoeias are arbitrary in nature. For instance, the sound of a gun is '*bang*' [bæŋ] in English, while in Indonesian it is perceived as '*dor*' [dɔr]. However, despite

their arbitrariness, some onomatopoeias are iconic, as can be found in the sound of a gecko in Indonesian. The Indonesian word for gecko is '*tokek'*, derived from the sound of the animal.

In dealing with translation, one of challenges in conducting an analysis of a translation work is when the source language and the target language (henceforth SL and TL respectively) have a completely different structure or form, including sounds, words, phases, clauses sentences, and so on. Translation basically is transforming between two languages. Translating a language is not only changing SL into TL but also transferring ideas. When a translator translates an onomatopoeic word he or she will need more than just a dictionary, but also culture and linguistic understanding of both SL and TL.

Onomatopoeias are often found in comics. Comics are sociocultural context for a structured cognitive system that Cohn (2007, 2013) calls visual language. In translating comic series, the translator is expected to master more than just the language but also the culture to know whether it is appropriate to read and acceptable to the readers. As an illustration, the following figure demonstrates an onomatopoeic sound in Smurf comic:

Figure 1: A panel from page 11 of Astro Smurfs' Rocket Machine (*Astro Smurfs*, 1970)

In Figure 1, the comic will somehow lose its meaning if the sound of the machine is not given an onomatopoeic sound. The onomatopoeia eases the readers in imagining how the machine sounds like. The figure presents the sound of a rocket machine in SL as *vrrrr* translated into TL *rrrr*. The way the machine sound is pronounced in English and Indonesian, and how it influences the way the translator translates the

onomatopoeic sound are some of the reasons why the translation of onomatopoeias is interesting to analyze.

Therefore, based on the phenomenon previously explained, the researchers are interested in investigating the onomatopoeic words in Smurfs comic. This research will focus on the Smurf comic entitled *Finance Smurfs* and its Indonesian translation *Smurfs Bendahara*. The researchers aim to investigate whether or not the translation of onomatopoeias in *Finance Smurfs* comic still maintains the iconicity.

LITERATURE REVIEWS

There are some previous researches which analyze onomatopoeia and iconicity. The first is an analysis of onomatopoeia in Garfield comic (Eliza, 2011). From the 15 samples of data of onomatopoeic words, 10 of them are secondary, and 5 are primary onomatopoeic words. The research also identifies two kinds of meaning namely lexical and contextual meaning. The research concludes that the primary is the imitation of the sound of an object and the secondary is the imitation of the combined sounds of an object and its movement. Another research is on the translation of onomatopoeia and iconicity in a story book for children (Pertiwi, 2015). From the seven stories in children story book there are 108 words of onomatopoeia and 15 of them were analyzed by looking at the iconicity. The research concludes that onomatopoeic words are almost iconic, because the pattern in Indonesian and English onomatopoeic words is almost reduplication at all.

This research focuses on analyzing a comic book entitled *Finance Smurfs* and its Indonesian translation. Moreover, this research also explains how onomatopoeic sounds in both versions of the comic may have a possibility of being non-iconic by analyzing how the sounds of English and Indonesian onomatopoeias in the comic are produced.

Translation

An activity which aims delivering meanings of any discourse from one origin language into second language is called translation. Machali (2000) says that translation deals with meaning rendered from SL into TL. Hartono (2009) states that translation is a transfer process which aims at the transformation of a written SL text into an optimally equivalent TL text, and which requires the syntactic, the semantic, and the pragmatic understanding and analytical processing of the source text. Thus, it can be said that the main focus of translation deals with the delivering of meaning from SL into TL.

When translating, there are shifts between the origin and the second language. Machali (2000) calls it 'rank shift'. Shift deals with some changes occurring in a translation process. It also occurs when there is no formal correspondence to the syntactic item to be translated. Thus, it can inferred that these shifts can also specify which item is iconic which one is not.

Iconicity

Torop (2008: 256) states that "translation semiotics itself can be regarded as a discipline that deals with mediation processes between various sign system, and, on the macro level, with culture as a translation mechanism." According to F. de Saussure (1916), "meaning in semiotic systems is expressed by signs, which have a particular form, called *signifier*, and some meaning that the signifier conveys, called the *signified*". In contrast, in the framework of Peirce's semiotic typology, sign has been classified into *icon, index*, and *symbol* (Nöth (2001). This triad of signs is defined according to the creation of the relation between the sign vehicle and its referential object. Portraits and onomatopoeia are examples of classifications of iconic images, meaning that one can, by simply looking at the icon, get information about its object (Dofs, 2008).

Onomatopoeia

Onomatopoeia is naming of an object which imitates the sound produced by the object (Gasser, 2006: 4). Onomatopoeias may come from the sound of an object, animal or action. Onomatopoeia is the representation or imitation in sound of language from the natural world, rendered according to a language's phonetic inventory, phonological rules, and socio-historical practices. For example, [i] and [e] advise something small and high, the sounds [a], [u], and [o] suggest something great, low, and deep, and the sound [r] expresses something that vibrates (Keraf, 1997: 125).

Onomatopoeia also deals with the relationship between sound and meaning. The idea of sounds having meaning in themselves is called sound symbolism (Dofs, 2008). Hinton et al. (1994) arranges scale the level relation between sound and meaning as follows:

1. *Corporeal sound symbolism*, specific intonation patterns used to reveal the internal condition of the speaker emotionally and physically. This category includes sounds that are symptomatic unintentional, such as hiccough, sound of feeling, interjection, and sound that related to the emotional and physical condition.

2. *Imitative sound symbolism* represents onomatopoeic words and phrases in nature and environment, such as *bang, knock-knock bow-wow*. In the representation of sounds and movements that are repeated, reduplication is often used, such as the sound *ding-dong*.

3. *Synesthetic sound symbolism* means using sound to symbolize the non-acoustic phenomena, such as movement, size and shape. For example, many languages in the world show to take advantage of the relationship between the small size of the vowel [i], and the large size of the vowel [a].

4. *Conventional sound symbolism* is analogical on phoneme associations a certain groups with particular meaning. These categories are arbitrary and conventional. For example in English, *gl-* prefix in the word *glitter, glow, glisten, glimmer*, is

connected with the meaning of the light. This case is not found in languages that do not have prefix consonant *gl-*. Therefore, this case is language-specific, and this phenomenon is commonly called phonestemic.

Articulatory Phonetics

Articulatory phonetics concerns with the movement of various parts of the vocal tract during speech. Using this branch of phonetics, sounds can be broken down into two categories, namely consonant and vowel.

English and Indonesian Consonant Sounds

Consonant sounds are produced based on their voicing, place of articulation, and manner of articulation. The consonant sounds in English and Indonesian languages are described in the following charts:

Table 1. English Consonants (Meyer, 2009)

	Bilabial	Labiodental	Interdental	Alveolar	Palatal	Velar	Glottal
Stop (oral)							
voiceless	p			t		k	ʔ
voiced	b			d		g	
Nasal (voiced)	m			n		ŋ	
Fricative							
voiceless		f	θ	s	ʃ		h
voiced		v	ð	z	ʒ		
Affricate							
voiceless					tʃ		
voiced					dʒ		
Glide							
voiceless	ʍ					ʍ	
voiced	w				j	w	
Liquid (voiced)							
(central)				r			
(lateral)				l			

Table 2. Indonesian Consonants (Bowen, 2005)

	MANNER	VOICING	PLACE						
			Bilabial	Labiodental	Interdental	Alveolar	Palatal	Velar	Glottal
OBSTRUENTS	Stop	Voiceless	p			t	t͡ʃ	k	(ʔ)
		Voiced	b			d	d͡ʒ	g	
	Fricative	Voiceless		(f)		s			
		Voiced		(v)		(z)			
	Affricate	Voiceless					(ʃ)	(x)	(h)
		Voiced							
SONORANTS	Nasal	Voiced	m			n	ɲ	ŋ	
	L Lateral	Voiced				l			
	Rhotic	Voiced				r			
	Glide	Voiced	w				j	w	

L = liquid ( ) = Occurs in words 'borrowed' from another language

English and Indonesian Vowel Sounds

Fromkin et al. (2009) classifies vowel sounds based on tongue position, lip rounding, and diphthongs. The vowel sounds in English and Indonesian languages are described in the following charts:

Table 3. Vowel Charts (Meyer, 2009)

	Front	Central	Back
Close	i		u
Mid	e	ə	o
Open		a	
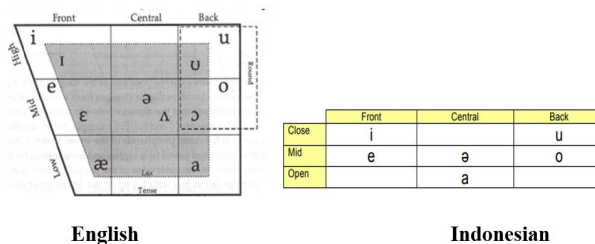
English   **Indonesian**

Diphtongs

A diphthong is a vowel in which there is a noticeable sound change within the same syllable. The English diphthongs consist of /ɪə/, /eə/, /ʊə/, /eɪ/, /aɪ/, /ɔi/, /eʊ/, and /aʊ/, while Indonesian diphthongs are /ai/, /au/, and /oi/ (Djatmika, 2013).

METHODS

This research is a qualitative descriptive one. According to Lambert and Lambert (2012), "a qualitative descriptive approach needs to be the design of choice when a straight forward description of a phenomenon is desired." This research explains the onomatopoeic words and their translated version by describing how those onomatopoeias are produced. The data of this research were taken from Smurfs comic series *Finance Smurfs* (SL) and its Indonesian translation version *Smurf Bendahara* (TL). The English comic was downloaded from http://bluebuddies.com, while the Indonesian version was downloaded from http://download-komik-ebook.blogspot.co.id on February 5, 2018. This research focuses on the onomatopoeic sounds in *Finance Smurfs* and *Smurf Bendahara*.

After the data were collected, they were analyzed by following these steps: (1) classifying the English onomatopoeic words and their Indonesian translation, (2) making phonetic transcriptions of each onomatopoeia, (3) identifying the types of every onomatopoeia found in the comic, (4) determining the meaning of each onomatopoeia, (5) describing how the onomatopoeias are produced by using articulatory phonetics, (6) identifying whether the SL and its translation are both iconic or not, and (7) drawing conclusion.

DISCUSSION

After the data were analyzed, the following findings were found:

Table 4. Findings

No	Iconicity	Σ	%
1	Maintained /iconic	43	92%
2	Not maintained/non-iconic	4	8%
	TOTAL	47	100%

The English version of *Finance Smurf* and its Indonesian translation have a total of 44 pages consisting of 434 panels respectively. There are 47 onomatopoeic words in the comic. Of 47 data found in *Finance Smurf* comic, 43 data are qualified as iconic, while 4 data are not. All forms in SL and TL are different but their meanings are still in the same context. The explanation of the findings is as follows.

Iconic

This section discusses the iconicity adaptation of the onomatopoeias found in *Finance Smurfs* (SL) and its translation (TL). The translation of the onomatopoeias still maintains the iconicity of the source language version.

Excerpt 1
Context: A Smurf saves Papa Smurf from an explosion in his laboratory.

Data no.	Page	SL	TL
3	4	**COUGH COUGH!** [kɒf kɒf]	UHUK UHUK UHUK UHUK [uhuʔ uhuʔ]

Excerpt 1 shows a Smurf chokes when he accidently inhales gas in the exploded laborary. The coughing sound is represented as *cough cough* in SL. The onomatopoeia *cough cough* is translated into Indonesian *uhuk uhuk*. These onomatopoeic words mean expelling air from the lungs with a short sound. Both *cough cough* and *uhuk uhuk* have similar representation of the sound that expels air suddenly with a sharp sound.

The onomatopoeia *cough cough* in SL is transcribed as [kɒf kɒf] and it uses the back rounded vowel [ɒ]. Meanwhile, in TL the onomatopoeia *uhuk-uhuk* is transcribed as [uhuʔ uhuʔ] and it also uses the back rounded vowel [u]. The vowels [ɒ] and [u] suggest something round and deep. In producing the sounds [ɒ] and [u], the lips are curved like a little circle, which reflects something that is round and deep. Furthermore, when someone coughs his/her lips will shape like a circle (round) and the sound is tense, which also resembles the nature of the back vowels [o] and [u]. The reduplicated sounds also represent the coughing sounds that are usually repeated. From that reason, the onomatopoeic sound in SL and its translation can be considered iconic since they suggest the resemblance of the object.

Excerpt 2
Context: Chef Smurf rings a bell to inform every Smurf in the village that it is meal time.

Author's Name, Article's Title

Data no.	Page	SL	TL
9	13	[diliŋ diliŋ]	[kliniŋ kliniŋ]

Excerpt 2 shows Chef Smurf jingles a bell that sounds "*diling diling*" in SL. The sound is translated into "*klining klining*". The sound "*diling diling*" [diliŋ diliŋ] and "*klining klining*" [kliniŋ kliniŋ] have the same representation of the sound of a jingling bell. The sound [diliŋ diliŋ] uses the high front vowel [i] and the voiced velar nasal consonant [ŋ]. Meanwhile, the sound [kliniŋ kliniŋ] also uses the front vowel [i] and the voiced velar nasal [ŋ]. The high tone [i] suggests a small size, while the voiced velar nasal [ŋ] suggests resonance or vibration. In articulating of the sound [i] the lips are slightly opened, while in [ŋ] the back of the tongue constricts with the velum and vibrates the vocal cord, thus reflecting the resonance. These sounds suggest the small shape of the bell and the clapper that strikes the bell so as to create the jingling sound. Therefore, the SL and translated version of the onomatopoeic sound are both iconic.

Excerpt 3

Context: Farmer Smurf hears the sound "*critch cratch*" and finds out that it is Gargamel walking through the woods.

Data no.	Page	SL	TL
25	27	[kritʃ kratʃ]	[srek srek]

In the excerpt above, the sound "*critch cratch*" in English is translated into "sreek sreek". The onomatopoeia "*critch cratch*" and its translation "*sreek sreek*" have fricative sounds [tʃ] and [s]. Both sounds suggest the sound of something rubbed or a friction against a rough surface. They also have the sound [r] which indicates motion or vibration.

In articulating of the sound [r], the tip of the tongue constricts with alveolar ridge. The tongue also vibrates when pronouncing [r]. Regarding the affricate [tʃ] and fricative [s], these sounds are produced by a constriction of airflow to create friction. The vibration, the friction, and the sound reduplications suggest a repeating fast movement of the onomatopoeic words which describes Gargamel's walk. Therefore, the Indonesian translation of the onomatopoeia "*critch cratch*" into "*sreek sreek*" still maintains the iconicity.

Non-iconic

Although most of the data findings show that the translation of onomatopoeias in *Finance Smurfs* comic still maintain the iconicity of the SL version, there are onomatopoeias that do not maintain the iconicity. The examples are provided below.

Excerpt 4

Context: Azrael, Gargamel's cat, is being hit with a wooden stick by a Smurf.

Data no.	Page	SL	TL
38	38	[pif]	[blətak]

To describe the sound of a light punch or hit in a small range, the sound "*pif*" in SL is translated into "*bletak*" in TL. The word "*pif*" is transcribed as [pif], which

contains the high front vowel [ɪ]. Meanwhile, the word "*bletak*" is transcribed as [blətak], containing the low central vowel [a]. Furthermore, [pif] has the voiceless sound [p], while [blətak] has the voiced sound [b]. The sounds [i] and [p] suggests a meaning of small or light, while [a] and [b] are the opposite, i.e. they sound heavier. The sound [pif] indicates that the action of Smurf hitting Azrael is done slightly. In contrast, the translation version [blətak] indicates that Smurf's action is done harder.

From the description above it can be implied that there is a shift in the translation. In this case, the data demonstrate that the sound symbolism does not hold because the same hitting action is described by using different onomatopoeias with sounds that are mostly different in nature. From this explanation, it can be said that the translation does not maintain the iconicity of the SL. Therefore, the onomatopoeia of hitting action in this case is considered non-iconic or arbitrary.

Excerpt 5

Context: Smurf laughs out loud.

Data no.	Page	SL	TL
2	3	HA HA HA HA HA! [ha ha ha ha ha]	Hi! Hi! Hi! [hi hi hi]

The above excerpt shows the onomatopoeia of a laughing Smurf. The SL version of the laugh [ha ha ha ha ha] is translated into SL as [hi hi hi]. The SL [ha ha ha ha ha] contains the the low central vowel [a], while the TL has the high front vowel [i]. The sound [a] is produced with an open mouth, whereas [i] is produced with stretched lips.

In this data sample, the translation does not maintain the iconicity of the SL. Therefore, in this context the laughing sound is arbitrary since different language has a different way of expressing the same laugh.

CONCLUSION

After analyzing the data, it can be concluded that in terms of how the onomatopoeias are translated into Indonesian (TL) by looking at the way they are articulated and transcribed phonetically, most onomatopoeias are iconic both in SL and TL. However, not all onomatopoeic sounds in the Indonesian version (*Smurf Bendahara*) still maintain the iconicity of the source language version (*Finance Smurfs*). Furthermore, there is a shift in terms of the form of the onomatopoeias. Although the forms of onomatopoeias in SL and TL are different, their meanings are maintained based on the context. In addition, since the phonetic transcription in this research was based on the researchers' sense, it is suggested that future research consult to native speakers of SL and TL.

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