

Sociocultural Components in The Translation of Onomatopoeia from French into Indonesian

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ABSTRACT

This study discusses the influence of culture in the translation of onomatopoeia in comic, from French into Indonesian. The comic used in this study is the SMURF comic, entitled Schtroumpfette, which is the second comic published in the Smurf comic series. This comic was made by Peyo and published in 1967 and has been translated by Nies into Indonesian in 1986 with the title Smurfin. This study used descriptive qualitative methods. The data collected through several preparations using literature review, reading, note-taking and using sample data selection by purposive samples, so that only onomatopoeia data is taken from the comic. The results show there are several onomatopoeias that were translated not in accordance with the source language and discussed the development of culture prevailing in the target language. This is based on the development of different socio-cultural life in France and Indonesia. The use of adaptation translation techniques is widely applied to onomatopoeia translation in this Schtroumpfette, comic.

Keywords: *Adaptation, smurf, socio-cultural, translation*

1. INTRODUCTION

The development of each country lies in its cultural wealth and natural wealth. This wealth is used by each country to survive and introduce their country to other countries, to get recognition as a developing country even as a prosperous and advanced country. One of the wealth that affects the identity of a country is that it comes from its culture. Every country has a different culture, so this affects the formation of the language itself. We often encounter in several works in French, when translated into Indonesia or other languages, this occurs because of differences in circumstances and customs in a country. Cultural differences between countries will be difficult if translation is not assisted. In the process of translating a language, it is necessary to pay attention to choosing words that are in accordance with the developing culture of the target language country (Geng, 2016).

The cultural aspect is the main aspect that must be considered for translators, in the translation process it always involves acceptance in the target language, where this acceptance is in the cultural space (Wu, 2008). One of the characteristics of translation that also pays attention to cultural aspects is onomatopoeia translation. Onomatopoeia is a language used to help describe a state of living things, objects, movements or natural conditions. This onomatopoeia is needed to add colour

and give a more real impression to a story in a comic (Najichah, 2018). Through onomatopoeia, the information to be conveyed will make listeners and readers know clearly what message or purpose the speaker or writer wants to convey. In comics, onomatopoeia is used as a communication support element, because if there is no onomatopoeia, the comic will feel like an ordinary pictorial story and feel mute without any special expressions that are described through the onomatopoeia.

Generally, the form of onomatopoeia can be found in our social life. It can be found in objects that can make sound and can also be found in animal actions such as birdsong in the morning, sounds from cars when the engine is turned on, and the telephone rings when someone calls (Carera, Anjas, & Nurcholis, 2019). Translation in a comic, not only translating the content of the story, but onomatopoeia is also translated according to the target language. Onomatopoeia translation must also be adapted to the culture in the target language, because the production of onomatopoeia variations in a language is influenced by the phonological and cultural systems in their language that are used to interpret onomatopoeia.

As in the comic Schtroumpfette, a comic by Peyo and published for the first time in 1967. Peyo is the pen name

of Pierre Culliford, he was born on June 25, 1928 in Schaerbeek, Belgium and died on December 24, 1992 in Brussels, Belgium. Peyo is a Belgian language comic writer, known for his series Benoît Brisefer, Jacky and Célestin, Johan and Pirlouit, Poussy and especially The Smurfs. This comic has been translated into many languages and one of them is Indonesian, which was translated by Nies and published by Aya Media Pustaka in 1986, under the title Smurfin. In this comic, Nies has translated all the contents of the comic, one of which is also translating onomatopoeia. Here the author wants to look at the socio-cultural factors that affect the translation of onomatopoeia languages from French to Indonesia, so as to produce translation results that are acceptable and easily understood by Indonesians.

2. LITERATURE REVIEW

2.1. Translation

Translation is one of the methods used to convey information from the source language to the target language. According to Catford (1965, p. 20), "Translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)". From Catford's opinion, it can be concluded that translation is a way to replace or retrieve meaning or messages from the source language and find an appropriate equivalent in the target language.

Translation as a transition of meaning from the source language to the language by studying lexicons, grammatical structures, communication situations, and the cultural context of the source language text (Larson, 1984). The purpose of translation is to provide a source language equivalent that is accurate, legible, and includes its full meaning. Thus, three things that need to be considered in translation are equivalence or accuracy, readability and the delivery of the message in full (Kardimin, 2008).

Acceptable translation is very much influenced by the condition of the translator. Vinay and Darbelnet (1960, p. 63) define that "*le bon traducteur ne se traduit pas par des mots, mais par la pensée qu'il se réfère constamment au contexte et à la situation*", (the good translator does not translate himself into words, but by the thought that he constantly refers to the context and the situation). From the definition, it can be concluded that the translator must pay attention to the contents of the translation context, so that every word translated has gone through a thought process or mental process that still adjusts to the source language and does not go out of context.

2.2. Translation and Culture

Culture is the most important element that must be considered by translators when translating a text. An understanding of culture should be owned by a translator.

This is because the culture of one country and the culture of another country is very different. Culture has a role in the development of a language. Culture is also a way of life in society and uses certain language as a tool to express what you want to express (Newmark, 1998).

Culture can give a different impression to a language, therefore there will often be differences or shifts in form and meaning in translation, this is because the main element in translating a language, there is an inherent cultural component. If this component is removed, it will be difficult for readers in the target language to understand the translated text. So that these cultural elements must be adjusted so that the translated text can be understood by readers in the target language, by paying attention to several elements in the translated text (Nida, 1975). There are five categories included in culture mentioned by Newmark (1998, pp. 95-102), such as:

1. Ecology
Ecology includes flora, fauna, and the relationship between humans and nature, or humans and humans again.
2. Material Culture (Artifact)
Material culture consists of food, clothing, houses, means of transportation.
3. Social Culture (work and leisure): In social culture the translator is only able to look for word equivalents or if no equivalent is found it will provide information / description, about the translated text or borrow words from the source language.
4. Organizations
Organization include customs, activities, procedures, and concept.
5. Gestures and habits Translators must know the differences in the use of gestures or habits between various ethnic groups and countries.

2.3. Comic

Comic is one of the works in which contains a story visualized through pictures and supporting dialogue and is equipped with an onomatopoeia which is used to animate the comic when it is to be read. The comic itself is a cartoon that describes a character who plays a story in a tight sequence, is connected to an image and is designed to provide entertainment to the readers.

One of the components in the comic is onomatopoeia, onomatopoeia itself is the language that comes from the object, the object in question is the sounds of animals or natural events. Humans who imitate the sound of dogs, the sound of chickens, or the hiss of the wind, the crashing of waves, and so on will call their objects or actions with these sounds. In this way the sounds of language are created (Keraf, 1996).

Onomatopoeia in translation, always associated with the culture of the source language and target language. In translating, onomatopoeia always uses a cultural perspective, so that the meaning contained can be conveyed without reducing the meaning in the text to be conveyed.

The translation technique used is the adaptation translation technique, which is one of the translation techniques used to translate culture from one language. According to Vinay and Darbelnet (1960, p. 39) *“Habituellement, la traduction est toujours adaptée à culture de la langue cible”*, (usually the translation is always adapted to the target language culture). According to Vinay and Darbelnet's opinion above, it can be concluded that translation is always based on the cultural elements that are bound in it. In translation, this cultural aspect is always the main element, because with this technique it can be seen whether the translated language can be accepted or not in the target language (Safitri, 2018).

3. METHODS

The research method used in this research is to use qualitative research methods. Qualitative research is carried out in natural conditions and is discovery. In qualitative research, the researcher is the key instrument. Therefore, researchers must have a broad theoretical and insightful provision so that they can ask, analyse and construct the object under study to be clearer. This study emphasizes more on meaning and is value bound. Qualitative research is the collection of data in a natural setting, using natural methods, and is carried out by naturally interested researcher, Williams (as cited in Moleong, 2006). The qualitative method is a research procedure that produces descriptive data in the form of oral written words from people and observable behaviour (Moleong, 2007).

3.1. Data Source

The data used in this study used a comic from Peyo entitled *La Schtroumpfette* in French and *Smurfin* in Indonesia.



Figure 1 Picture 1 in Indonesian.



Figure 2 Picture 1 in French.

3.2. Population and Sample

The population used in this study were all onomatopoeia which were translated in French into Indonesia. The sample in this study was determined by purposive sampling method. The purposive sample method is a sampling technique by determining certain criteria, and purposive sampling aims to determine the sample intentionally, where the selected class has the same initial abilities not based on the same random, strata or religion (Sugiyono, 2008).

3.3. Data Collection Technique

The data collection technique is to use the literature review. The technique of collecting data is by conducting to literature, notes, and reports that have to do with the problem being solved. This technique is used to obtain the basics and opinions in writing which is done by studying various literature related to the problem under study (Nazir, 2013). This is also done to obtain secondary data that will be used as a basis for comparison between theory and practice in the field. Secondary data through this method is obtained by browsing on the internet, reading various literature, the results of studies from previous researchers, lecture notes, and other relevant sources (Ainin, 2017).

Another technique used in this research is the reading and note taking technique. The reading technique is a reading technique to find out the contents of the entire onomatopoeia that is translated and which things refer to data that contains cultural meaning at the time of onomatopoeia translation in comics (Ramadhani, 2016). Then the note-taking technique, namely the technique of recording data or information about the aspect being sought and adjusted to the theory used.

The data in this study were analysed using an objective analysis approach. The objective approach is an approach that is based on a literary work as a whole (Fananie, 2002).

4. FINDINGS AND DISCUSSION

This part will explain how the data were analysed and will explain about research around sociocultural component in the translation on onomatopoeia from French into Indonesia.

4.1. Gesture and Habits

In page 41 in the comic, as shown in Figure 1 and 2, there is a picture where the Smurfs are screaming that they are happy when they accept the judge's decision that Smurfin is innocent, finally they cheer together. In the picture he ats is seen in French, the smurfing cheers are depicted with *YOUPI*, *youp* in the dictionary (Enckell & Rézeau, 2003, p. 461) *youp* *“c'est une voix de cri*

prolongé”, which means, the word youp describes the screams that very Long or very excited. In the translation above, in Indonesian it is translated into YUUPIII!, Here you can see the difference in how to use or how to read letters in French and Indonesia. In French, OU is read / U / so the writing is YOUPI, while when it is translated it becomes YUPII, because it adapts to Indonesia grammar, if U is read / U /, so the writing becomes YUPI.

4.2. Activity

In the comic strip on page 21, as we can see in Figure 3 and 4, Papa Smurf tried to break down the door of his son's room with all his might because it was locked from the inside. The onomatopoeia that is translated is BAM, it becomes BUUK! in Indonesia. In the dictionary (Enckell & Rézeau, 2003, 97), the word BAM means “*bruit soudain et fort de produit par une chute brutale, un choc violent, une detonation, une explosion*”. It can be interpreted that BAM is the sound that comes from the sound of an object falling very hard, or a very strong impulse so that it produces a BAM sound during progress, or it can also be produced by a very loud explosion sound. When translated, the word BAM changes to BUUK!, with a sign (!), Which means the impact is very strong. The word BUUK itself refers to Indonesia culture itself, when the body breaks the door, it will certainly produce a BUUK sound, in contrast to the sound of an explosion or explosion which will produce a BAAM sound, so when translated it cannot be in accordance with French which means BAM itself is very broad.



Figure 3 Picture 2 in Indonesian.



Figure 4 Picture 2 in French.



Figure 5 Picture 3 in Indonesian.



Figure 6 Picture 3 in French.

In the comic strip on page 12, as shown in Figure 5 and 6, it can be seen when the smurf's younger sister tries to lift a wooden hammer, accidentally hitting Smurf's leg, because the hammer was very heavy, so he was in pain, because he was hit by the hammer. The onomatopoeia shown in the picture is OUAAA, in French and ADUH in Indonesia. According to the dictionary (Enckell & Rézeau, 2003, p. 289), the word OUAA means “*bruit du cri de douleur*”, which means the sound of screaming when in pain. In Indonesia, it is translated as ADUH, because the word ADUH in the Android KBBI V application has the meaning to express a sense of wonder or show pain. So that the translation of OUAA is equivalent to the word ADUH.

4.3. Social Culture

In Figure 7 and 8 we can see that the Smurf is trying to lift the wood from the floor very tightly, he pulls out the wood, until it finally rises, and makes a sound.



Figure 7 Picture 4 in Indonesian.



Figure 8 Picture 4 in French.

In French there is an onomatopoeia "crack" in the Onomatopées dictionary (Enckell & Rézeau, 2003, p. 178) “*crack is bruit de craquement ou de grincement de cassure, de déchirure*”, it mean that crack is a sound that appears from a split or fragment of an object which, if broken can produce a squeaky sound, and the onomatopoeia processing for this crack comes from the sound when the object breaks, and produces a similar sound. In Indonesia translation, it turns out that it is not much different from the onomatopoeia in French, it's just that when it is translated there, there is an adjustment, due to different cultures, so that the language is different, if in

Indonesia, C it is read /C/ only, while in French C sounds /K/ and similar with K in Indonesia. Here, we can see the adjustment of language elements according to the language developed in the target language.

In the comic strip in Figure 9 and 10 which is on page 34, we can see that there is a very large burst of water, at that time the Smurfs tried to destroy the wall made of wood, but when it opened, it turned out that the water was gushed very big behind the wooden wall and made the city flooded. The onomatopoeia fragments in the sentence, namely CHHHHLOUF in French, and SYLUUUP in Indonesian. The translation of the sound of the water spray above uses the equivalent according to the word being read. In French, CH is read as [ʃ] which corresponds to SY in Indonesian, and OU in French is read as [u] and corresponds to U in Indonesian. So that the translation results become SYLUUUP, F in French is translated into P, adjusting to the culture in Indonesia.

5. CONCLUSION

Based on the results of previous research on the cultural components of the onomatopoeia translation of the Schtroumpfette comic in French into Indonesian. Is one of the comics by Peyo and translated by Nies into Indonesian.

The results showed several cultural components found in translation based on gesture and habit, material culture, activity and social culture, such as in harmonizing meaning by choosing similar equivalents and not changing the meaning in the target language. In the Schtroumpfette comic and the Smurfin translation, there are 25 onomatopoeia translations based on the social culture component, 2 activities, 3 habitats. Onomatopoeia translations in the Schtroumpfette comics, the majority refer to the cultural components of social culture, where at the time of translation, Nies tries to find an equivalent the same word as the source language so that the meaning behind the onomatopoeia can be the same as the meaning that the source language wants to convey.



Figure 9 Picture 5 in Indonesian.



Figure 10 Picture 5 in French.

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