

Onomatopoeia Translation Techniques in *The Hunger Games* Trilogy Novel into Indonesian

Syuqaira El Humaira¹, Hayatul Cholsy*²

* cholsy-h@ugm.ac.id

¹ Cultural Science Faculty, Gadjah Mada University, DI Yogyakarta, Indonesia

² Cultural Science Faculty, Gadjah Mada University, DI Yogyakarta, Indonesia

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Abstract

Onomatopoeia is a linguistic term that can be interpreted as a vocabulary that is formed based on the sound or sounds issued by the word. Each language has a distinctive onomatopoeia that is adjusted with the socio-cultural conditions of the speakers of that language. This affects the onomatopoeic translation due to cultural differences between the source language and the target language, such as from English into Indonesian. This study aims to analyze the techniques used in onomatopoeic translation in the trilogy novel *The Hunger Games* by Suzanne Collins translated into Indonesian by Desy Rachmaindah. In analyzing the data, the writer uses the translation technique of Molina & Albir (2002). The results of this study indicate that onomatopoeic translation used 9 translation techniques and literal translation techniques dominated because it was translated according to the meaning based on the dictionary.

Keywords: novel; onomatopoeia; translation technique

Introduction

Language is a communication tool owned by humans that can be identified in the form of a sound symbol system that comes from the human speech or mouth. According to Siregar (2005), language is a way used by humans to convey thoughts, feelings and desires through symbols of arbitration speech in a relationship. Language plays a role in human social communication, when humans want to make relationships with other people or to convey information.

Some languages have a number of words derived from the sound of the object they represent. For example, *meow* which refers to an animal that produces such a sound (cat), *woof woof* which refers to a dog, and so on. The symbols of these sound imitation words contain instructions or provide suggestions for the concepts they symbolize so that the relationship between the two is arbitrary. It depends on the speaker and the speaker's agreement.

Onomatopoeia is a language term that can be defined as a vocabulary that is formed based on the sound or sound issued by the word in question (Mulyani, 2014).

These sounds include animal sounds, other sounds, but also human sounds that are not words, such as the sound of people laughing. Surya (2020) revealed that onomatopoeia itself comes from the Greek ονοματοποιία which means a word or group of words that imitates the sounds of the source it describes. This concept is a synthesis of the Greek words ὄνομα (onoma = name) and ποιέω (poieō, = 'I make' or 'I do') so that the meaning is 'making a name' or 'naming as it sounds'.

Similarly, the claims of Tamori and Schourup (1999) quoted from Muliawati & Yusnida (2019) that onomatopoeia is not only recognized as words that imitate sound, but also words that indicate human activities and psychological conditions.

As a part of language, onomatopoeia plays a very important role because its form is directly related to its meaning. Onomatopoeia is able to express various meanings, imaginations and descriptions of something more clearly than other types of informal language such as *slang*, *jargon*, and others.

According to Assaneo, et al. (2011) quoted from Muliawati & Yusnida (2019), he says that onomatopoeia is considered as a unique linguistic condition because it deals with similar objects by imitating sounds naturally. To be precise, the symbolism of sound is a prominent relationship between sound and meaning in which the sound is most likely related to sensory experience.

Danasaputra, et al. (2019) revealed that onomatopoeia is a very important thing to help describe an object, movement, or situation so that it feels more alive and concrete. The universal nature of language allows for similarities and conversely the characteristics of a language that are distinctive and unique will cause differences.

Onomatopoeia can be found in comic books. But in other cases, it can be found in novels. Examples of the use of onomatopoeia in novels are *bump*, *click-clack*, *honk* and so on. Onomatopoeia cannot be the same in every country because the language is different from the countries in the world. Because of this, Hatim & Munday (2004: 3) reveals that translation is a phenomenon that has a major influence in everyday life. Generally, translation is the transfer of ideas, knowledge, or goals of the Source Language (SL) to the Target Language (TL). As a communication tool, according to Newmark (2008: 7), translation is used for multilingual notifications, which eventually becomes more prominent in public places; for instructions issued by the exporting company; for tourist publicity, where it is too often produced from the native language into a 'foreign' language by the natives as national pride; for official documents, such as agreements and contracts; for reports, papers, articles, correspondence, textbooks to convey information, suggestions and recommendations for each branch of science.

For example, the onomatopoeic sound of chicken *cock-a-doodle-doo* in English changes to *kukuruyuk* in Indonesian. The words *cock-a-doodle-doo* and *kukuruyuk* have the same meaning as the sound of a chicken. But the expression of the word onomatopoeia is different. The thing that distinguishes the sound results in onomatopoeic words is the culture of the language. Thus, each country has a different onomatopoeic expression because the language is also different. In addition, differences in phonological language also affect onomatopoeic word forms. It is not easy to transfer the meaning of an onomatopoeic word from one language to another. The problem of transferring meaning can be analyzed using translation analysis.

Literary translations, especially novels, can be translated as long as they know what strategies and methods should be used appropriately. In translating onomatopoeia, the translator must also consider the terms used in the target text, whether it is acceptable or not, in contrast to translating sentences in the text. Therefore, the author wanted to analyze the onomatopoeic translation technique used in the trilogy novel of *The Hunger Games* by Suzanne Collins translated into Indonesian by Desy Rachmaindah. The trilogy novel of *The Hunger Games* is science fiction, adventure and action novels, targeting the readers of the older teenage age group so that there are many onomatopoeic words in it.

The research question is what are the techniques used by the translator in translating the onomatopoeia in the trilogy novel of *The Hunger Games* from English to Indonesian? The purpose of this research is to find out what techniques are used by translators in translating the onomatopoeia in the trilogy novel of *The Hunger Games* from English to Indonesian.

This research, theoretically, is expected to enrich the study of applied linguistics, especially in relation to translation. And, practically, this research is expected to provide guidelines for students or other authors about translation, especially the translation techniques used in translating onomatopoeia and assessing the accuracy and readability of onomatopoeic translations. This research is also expected to be an additional reference in the field of translation for further authors who have the same interest.

To support this research, the author has reviewed several previous studies related to this research. The writer found a journal written by Widiyantari & Sintha (2018) where there were 63 onomatopoeic data obtained. The dominant translation technique obtained was the borrowing technique.

In addition, Kusumaningrum (2020) also conducted the same type of research with different data sources, namely: poetry, where from the analysis it was concluded that there were 22 data in which the dominant reduction technique was used.

Pietasari (2017) who examined the translation of Japanese directive speech acts in a novel concluded that there were 10 translation techniques in it, namely adaptation, amplification, borrowing, generalization, linguistic amplification, literal translation, modulation, particularization.

In contrast to Rohana et al. (2017) which examined the translation technique in one of the bilingual Disney fairy tales where the translator dominantly translated the fairy tale using the established equivalent technique.

However, Hidayat (2020) tried to examine the translation technique in informal letters and it was found that the literal translation technique dominated.

Method

This research is a qualitative descriptive research, which leads to a detailed and in-depth description of the condition portrait of what actually happened in the field of study. In this study, the author classifies, analyzes the data using the theory initiated by Molina & Albir (2002) and then draws conclusions and analyzes the translation qualitatively.

The source of this research is the translation technique of the English trilogy novel *The Hunger Games* by Suzanne Collins translated into Indonesian by Desy

Rachmaindah which divided into three books, *The Hunger Games* (HG), *Catching Fire* (CF) and *Mockingjay* (M). The research data is in the form of onomatopoeia in the novel which involves two languages, both the source language (SL) in English and the target language (TL) in Indonesian. The data collected will be tabulated with a statistical percentage formula to find out how many translation techniques are used in the novel. Then the data will be analyzed descriptively qualitatively. The data will be classified in each type, and provide a description.

Results

At this point, the author describes the types of translation techniques and the most dominant types of translation techniques found in the trilogy novel of *The Hunger Games* both in English and Indonesian. The result is described by calculating the category or type and the percentage of the number. The frequency and percentage of translation techniques used in the novel are described in the following table.

Table 1. The Frequency and Percentage of Translation Techniques Used

Category	Frequency	Percentage
Literal Translation	683	79.51%
Borrowing	41	4.77%
Amplification	40	4.66%
Adaptation	28	3.26%
Compensation	24	2.79%
Transposition	20	2.33%
Discursive Creation	8	0.93%
Reducton	8	0.93%
Modulation	7	0.81%
Total	859	100%

The analysis and description of the translation techniques used are as follows:

Discussion

Literal Translation

As stated in the research findings above, literal translation was the dominant translation technique in the translation of *The Hunger Games* novel, where there were 683 data or 79.51% of the total data.

Literal translation technique is a translation technique that translates sentences or expressions word for word. The literal translation of onomatopoeia in this novel was the result of a translation contained in the dictionary and in accordance with the system in Indonesian. Both examples of this technique are the following translation:

- (1) SL: Despite the groosling and the fish, my stomach's **growling**, and I know I'm going to have what we call a hollow day back in District 12. (362)
 TL: 'Meskipun sudah menyantap daging groosling dan ikan, perutku masih

keroncongan, dan aku tahu aku akan melewati apa yang kami sebut sebagai hari lambung bocor di Distrik 12.' (HG254)

- (2) SL: I don't watch, but I can hear **the snarls, the growls, the howls** of pain from both human and beast as Cato takes on the mutt pack. (528)
 TL: *'Aku tidak melihat, tapi aku bisa mendengar **gerungan, raungan, dan lolongan** kesakitan dari manusia dan binatang ketika Cato menghajar kawanan mutt.'* (HG368)

Data (1) showed that the growling onomatopoeia was defined as 'keroncongan'. According to the U-Dictionary, the word *growl* can be meant as 'menggeram', 'berkata dgn marah', 'membelasut', 'menyenggak', 'bergemuruh', 'menderu', 'keroncongan', and 'menderum'. Echols & Shadily (2000) also interpreted the meaning of *growl* as 'terkelik (*of the stomach*)'. Therefore, in translating the *growl* onomatopoeia, the translator adjusted its meaning according to one of the meanings already mentioned. Thus, the exact meaning of the onomatopoeia is literally 'keroncongan'.

Meanwhile, the three onomatopoeic in data (2) have almost the same meaning in the target language. This is evident in the synonyms found in the U-Dictionary. So that, the interpretations of *the snarls, the growls, and the howls* were adjusted using *Kamus Besar Bahasa Indonesia*. It was found that the meaning of 'gerungan' is 'menangis keras-keras (disertai raungan)', 'raungan' means 'berbunyi nyaring dan panjang (harimau, anjing, dan sebagainya)' and 'lolongan' means 'meraung (tentang anjing dan sebagainya)'. In this case, the translator adjusted the use of the words 'gerungan', 'raungan' and 'lolongan' to distinguish which ones come out of the humans' or animals' mouths.

Borrowing

In this case, the translator takes words or expressions directly from the source language. This translation technique can be in the form of *the pure borrowing technique* which is without any changes; or *the naturalized borrowing technique* which is adapted to the spelling rules in the target language.

Borrowing technique appeared 41 times or 4.77% of the total data. Examples of borrowing are as follows:

- (3) SL: **Boom! Boom! Boom!** The cannon confirms there's no way to help Wiress, no need to finish off Gloss or Cashmere. (1094-1095)
 TL: *'**Bum! Bum! Bum!** Bunyi meriam memastikan bahwa kami tidak bisa lagi menolong Wiress, tidak perlu lagi menghabisi Gloss atau Cashmere.'* (CF771-772)

The onomatopoeic translation of data (3) borrowed the words directly from the source language, but adjusted the sound in the target language. The data was translated using *the naturalized borrowing technique*.

- (4) SL: **Bong! Bong!** It's not exactly like the one they ring in the Justice Building on New Year's but close enough for me to recognize it. (1036)
 TL: *'**Bong! Bong!** Bunyinya tidak seperti bel yang berbunyi di Gedung*

Pengadilan pada Malam Tahun Baru tapi mirip seperti itu sehingga bisa kukenali bunyinya.’ (CF319)

It is different from the onomatopoeic translation in data (4) where the translator borrowed the words directly from the source language and did not change the sound writing in the target language. The translator used *the pure borrowing technique*. However, the onomatopoeia *Bong! Bong!* had never been found in Indonesian. So, the onomatopoeia which is meaningful or closest to the onomatopoeia can be used, for example by understanding the context or using *ting-tong* (Arhadi, 2015; Chandra & Wijayanti, 2013), *teng-tong* (Salviana, 2017) or *kring kring kring* (Khairunnisa et al., 2020) which has the same meaning as the bell in the Justice Building.

Amplification

In this technique, the translator introduces details that are not formulated in the source text, such as the information or the explicit paraphrasing. For example, when translating from Arabic to Indonesian: *‘Eid al-Fitr* to *‘Hari Raya/Besar Umat Islam’*.

Amplification is the opposite of reduction. It appeared 40 times or 4.66% of the total data. Data (5), (6) and (7), the author found amplification technique used where there was an element of adding meaning to the target language.

- (5) SL: He has stopped **hissing** at me. (11)
 TL: *‘Dia sudah tidak lagi mendesis marah setiap kali melihatku.’ (HG10)*

The translation of *hissing* onomatopoeia on data (5) was given the additional meaning of *‘... marah’*, so that the meaning was easily understood by the reader what *hissing* looked like by the source language. Other examples can be seen in data (6) and (7)

- (6) SL: The mayor’s introducing us as the massive doors open with a **groan**. (677)
 TL: *‘Wali kota memperkenalkan kami ketika pintu-pintu besar itu mendecit terbuka dengan susah payah.’ (CF70)*
- (7) SL: I pull myself, **dripping**, onto the land strip and sprint down the sandy stretch for the Cornucopia. (993-994)
 TL: *‘Aku mengangkat tubuhku, dengan air yang menetes dari tubuhku, ke sebidang tanah itu lalu berlari di atas pasir menuju Cornucopia.’ (CF291)*

In translating onomatopoeic data (6), the translator added the meaning *‘... dengan susah payah’* to the word *groan* which meant *‘mendecit’*. So, the reader can immediately imagine that the sound of *groan* referred to in the source language was not just a door groaning sound, but a door sound which was a little difficult to fully open if translated into the target language. Likewise on the onomatopoeic translation of data (7), the translator described the meaning of *dripping* more clearly with the addition of *‘dengan air yang ... dari tubuhku’* to the word which meant

'menetes'. In this case, the translator clarified the description of onomatopoeic *dripping* by describing where the dripping sound comes from. In this case, the translator did not just translate the onomatopoeia into 'menetes', but the word was added meaning so that the reader can draw the dripping form as meant by the source language.

Adaptation

In this technique, the translator replaces the cultural element in the source language with one of the target language culture. From the research results, adaptation technique appeared 28 times or 3.26% of the total data. Examples can be seen below:

- (8) SL: **R-i-i-i-p!** I grit my teeth as Venia, a woman with aqua hair and gold tattoos above her eyebrows, yanks a strip of fabric from my leg, tearing out the hair beneath it. (101)
 TL: **'BRETTTTT!'** *Aku merapatkan gigi ketika Venia, wanita dengan rambut biru cerah dan tato emas di atas alisnya, menarik lembaran kain dari kakiku dan mencabut bulu yang menempel di sana.'* (HG72)
- (9) SL: His voice is quiet, but mine **rings** through the room. (1579)
 TL: *'Suara Finnick pelan, tapi suaraku **menggema** di ruangan.'* (M273)

In data (8) and (9) it was clear that the translator translated the onomatopoeia by adjusting cultural expressions in the target language that have or similar meanings. Onomatopoeic sound *R-i-i-i-p!* on data (8) became 'Bretttt!' in the target language describing the sound of cloth being torn as it is pulled from Katniss (main character) by Venia. While the onomatopoeia in data (9), the word ring means 'berbunyi' or 'berdering'. However, in case translated literally, there will be a distortion of meaning, so the translator adapted it to the word that can be understood in the target language.

Compensation

There were 24 data or 2.79% which were categorized as compensation technique of all the data found. Using the compensation technique, the translator conveys the source language message into the target language with a translation that is not the same as the source language. For instance, *a loaf of bread* in English translated to 'sepotong roti' in Indonesian. Examples of compensation contained in the novel will be presented below:

- (10) SL: I catch it, **give it a delicate sniff**, and blow a kiss back in the general direction of the giver. (116)
 TL: *'Kutangkap bunga itu, **kucium pelan**, dan kulemparkan ciuman kepada khalayak ramai ke arah pelempar bunga.'* (HG82)
- (11) SL: **I take big gulps** and for the first time allow myself to feel how much I hated the bunker. (1436)
 TL: *'**Kuhirup dalam-dalam** udara itu dan untuk pertama kalinya*

kubiarkan diriku merasakan betapa bencinya aku pada bunker.’ (M176)

In data (10), in case translated literally *give it a delicate sniff*; it should be translated as ‘memberikannya sebuah dengusan yang lembut’. Instead of translating it like that, the translator changed it to ‘kucium pelan’ which meant that the delivery of the message in the target language was not interpreted with the same meaning as its literal meaning. Likewise for data (11) where *I take a big gulps* which should be translated to ‘Aku meneguk banyak’, the translator changed it to ‘Kuhirup dalam-dalam’. Both data translated were not the same as their literal meanings. This was done to make it easier for readers to understand.

Transposition

This transposition technique in this study was a translation technique that changed the word class. For example, changing nouns in English becomes adjectives in Indonesian. There were 20 data or 2.33% of the total data. Examples of transposition are as follows:

(12) SL: I become aware of the dryness in my throat and mouth, **the cracks** in my lips. (244)

TL: *‘Aku sadar mulut dan kerongkonganku mulai kering, juga bibirku pecah-pecah.’ (HG172)*

(13) SL: I hear their **coughs**, their raspy voices calling to one another. (286)

TL: *‘Kudengar mereka batuk-batuk, dan suara mereka serak ketika saling memanggil.’ (HG201)*

In the two data above, the translator changed the word class in the target language. In data (12), *the cracks* which was a noun in the source language, is translated into ‘pecah-pecah’ in the target language which was an adjective. The same case also occurred in data (13) where the onomatopoeic *coughs* was a noun in the source language, translated into ‘batuk-batuk’ in the target language which was a verb.

Discursive Creation

In this technique, the translator assigns a temporary translation which was completely unpredictable out of context. But, the onomatopoeic translation data found in the use of this technique did not give a lively impression or the translator was not be able to translate the onomatopoeia into something that strengthens the reader's imagination in the target language. There were 8 data or 0.93% of the total data. Examples can be seen below:

(14) SL: The tail end of my jacket catches on fire and I have to stop to **rip** it from my body and stamp out the flames. (275)

TL: *‘Ekor jaketku tersambar api dan aku harus berhenti untuk melepaskan jaketku dan menginjakinjak api di jaketku agar padam.’ (HG193)*

Data (14) showed how the translator translated onomatopoeia outside of the source language. Onomatopoeic *rip* which should be translated as ‘merobek’ or ‘mengoyak’,

the translator changed it to 'melepaskan'. The meaning was highly common and the sense became different; what was depicted in the reader's mind in the target language is 'melepaskan' while in the reader's mind in the source language, it will be 'merobek' or 'mengoyak'. Another example can be seen in data (15):

- (15) SL: My mind starts **buzzing**. (839)
TL: '*Pikiranku segera **bekerja***.' (CF183)

The onomatopoeic *buzzing* in data (15) which should be translated as 'berdengung' or 'mengaum', the translator changed it to 'bekerja'. The translation was extremely far from its literal meaning. In this case, the translator should translate the word *buzzing* into 'bekerja' in a highly comprehensive. It aims to bring the reader's imagination style becomes alive in the target language. While the translator translated the onomatopoeia using equivalents outside the context of the source language, the translation was not able to strengthen the reader's imagination in the target language. In this case, the translator had to provide an onomatopoeic meaning that was close to the source language of the target language so that it would give the same impression in both languages.

Reduction

Reduction technique is a technique that aims to suppress source language information items in the target language by eliminating word or phrase elements in the target language. This type is opposed to amplification.

There were 8 data or 0.93% of the total data. Examples of this type of technique are as follows:

- (16) SL: But now, even though the mutt has begun to slide backward, unable to find any purchase on the metal, even though I can hear **the slow screeching of the claws** like nails on a blackboard, I fire into its throat. (523)
TL: '*Tapi sekarang, bahkan ketika mutt itu mulai meluncur mundur, tidak mampu berpegangan pada logam itu, meskipun aku bisa mendengar **suara cakaran pelan** seperti kuku yang digeruskan di papan tulis, aku menembakkan anak panah ke lehernya.*' (HG365)
- (17) SL: Sometimes **the phone rings and rings and rings**, but I don't pick it up. (1782)
TL: '*Kadang-kadang **telepon berdering dan terus berdering**, tapi aku tidak menjawabnya.*' (M411-412)

In data (16), the translator removed the meaning of onomatopoeic *screeching* in the target language and did not distort meaning in the target language. Meanwhile in data (17), the translator removed the meaning of the onomatopoeic *rings* which contained three words in the source language into only two words and there was still no distortion of meaning in the target language.

Modulation

In this case, the translator changes the point of view, focus or cognitive category

in relation to the source text; it can be lexical or structural.

As stated in the research findings above, modulation was the least common translation technique in the translation of *The Hunger Games* novel, where there were only 7 data or 0.81% of the total data. Examples of modulation are as follows:

(18) SL: I bite my lip and stalk back to my room, making sure Peeta can hear **the door slam**. (151)

TL: 'Kugigit bibirku dan berjalan kembali ke kamarku, kupastikan Peeta bisa mendengarku **membanting pintu**.' (HG105)

(19) SL: The next morning, when we report for training at 7:30, reality **slaps me** in the face. (1555)

TL: 'Keesokan paginya, ketika kami melapor untuk latihan pada pukul 07.30, **aku dihantam** oleh kenyataan.' (M256)

Both data mentioned above, the translator translated the source language sentences by changing the reader's point of view when translating literally. Onomatopoeic translation of the data (18), the translator did not translate the source language of *the door slam* into 'pintu dibanting', but it was translated by changing the view of the target language to '...ku membanting pintu'. The same case also applied to data (19) where the translation of *slaps me* should be 'menghantamku', the translator replaced it with 'aku dihantam'. Thus, data (18) and (19) which were originally in the form of passive sentences in the source language became active sentences in the target language.

Conclusion

Onomatopoeia in each country cannot be the same due to different languages and cultures. Therefore, onomatopoeic translation in novels is a phenomenon that has a major influence on readers in understanding the term onomatopoeia. Analyzing onomatopoeic translation using translation techniques will make it easier for the translator to consider the terms used in the target language. But, not all translation techniques can be applied in one translation, especially in this study. This study found that only 9 techniques out of 18 were applied by the translator of *The Hunger Games* novel.

The interesting thing was the literal translation technique became highly dominant in the onomatopoeic translations produced in this novel. This data was the result of a translation contained in the dictionary and was adjusted with the culture system in Indonesian. Thus, the onomatopoeic translation of the novel *The Hunger Games* is highly adapted to the culture in Indonesian.

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