

Onomatopoeic Translation in Environmentally Oriented Literary Work *Nametoko No Kuma and Otsuberu to Zou* by Miyazawa Kenji

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Abstract. Miyazawa Kenji is an author who writes stories about moral and educational teachings based on the belief that humans must coexist with nature. *Nametoko no Kuma* and *Otsuberu to Zou* are two of his children's short stories that have been translated into Indonesian. Children's stories have specific language styles that are easy to understand, contain educational themes, as well as detailed descriptions of the storyline. In Japanese children's stories, onomatopoeia is often used to describe the details of the story. This study aims to describe the onomatopoeic translation procedure used to achieve dynamic equivalence in translation. The method used in this research is the *padan translasional* method. As a result, it was found that reduction and equivalence translation procedures are the most widely used to provide onomatopoeic translation results close to the target language. Keywords: translation, onomatopoeia, translation procedure.

1 Introduction

The translation is an effort to divert written messages in the source language (SL) to the target language (TL), in accordance with the contents of the message in the SL, using ways of disclosure and reasonable expression in the TL [1]. Translation translates information or storylines, such as in a novel or story, from the source text to the target text and the social and cultural context that underlies the story. The difference in social-cultural backgrounds and language systems between the SL and the TL often becomes an obstacle in translation [2].

In Japanese, onomatopoeia is widely used in everyday life. Its use in conversation makes the Japanese feel more alive [3]. Japanese onomatopoeia is often found in children's stories because it is able to express more clearly various meanings, imaginations, and descriptions of something, such as in the short stories *Nametoko no Kuma* and *Otsuberu to Zou* by Miyazawa Kenji. Miyazawa Kenji's work has been translated into various languages, including Indonesian.

Onomatopoeia in Japanese is divided into two groups, namely *giongo* (which is an imitation of the sound that comes out of an inanimate object) or *giseigo* (imitation of the sound of a living thing); and *gitaigo* (a word that expresses the state of an inanimate object), *giyougo* (a word that expresses the state or behavior of a living being), and *gijougo* (a

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word that expresses the state of the human heart or feelings) [4]. In line with that, words that have onomatopoeic value in Indonesian are formed based on imitation of sounds or words containing certain sound elements that associate sounds, movements, forms, tastes forms, smells, or someone's attitude if seen semantically [5]. However, in Indonesian, the use of onomatopoeia is not as intense as in Japanese. Therefore, the search for Japanese onomatopoeia equivalent into Indonesian is not easy.

Previous research on the translation of Japanese into Indonesian was previously conducted by Puspitasari et al., which discussed the equivalence of Japanese culture-laden words into Indonesian [6]. As a result of the research, it is known that there are 31 data which have equivalent translation properties; and 21 data that have disproportionate nature of translation. The equivalence in the novel translated by *Botchan Si Anak Bengal* is achieved through translation procedures in the form of transference, cultural equivalents, descriptive translation, transposition, modulation, additional explanation, and standard translation. The difference between previous research and the author's research is the focus of the research, where this research focuses on onomatopoeic translation while previous research has been on cultural words.

This study describes the translation procedures used to achieve equivalence in the Japanese onomatopoeic translation into Indonesian.

2 Methods

This research is a qualitative descriptive study. This method presents linguistic data directly obtained in the field according to its use, intending to make a systematic, factual and accurate description, picture, or representation of the facts, characteristics and relationships between the investigated phenomena. The data was collected using the observation method, by listening to onomatopoeia in the short stories *Nametoko no Kuma* and *Otsuberu to Zou*, followed by note-taking techniques. At the data analysis stage, the *padan translational* method (translational equivalent) was used. The *padan translational* method is a method in which the determining tool is another language, in this case, Indonesian. Then the basic technique is used to determine the translation procedure based on the theory of Newmark (1988) and Vinay and Darbelnet (2000). The results of this study are presented using an informal method, namely presenting the results of data analysis using ordinary words [7].

3 Results and Discussion

In this study, 86 data were examined to determine the procedure for translating Japanese onomatopoeia in the short stories *Nametoko no Kuma* and *Otsuberu to Zou*. Based on the theory of Newmark (1988) [2] and Vinay and Darbelnet (2000) [8], there was found 10 translation procedures used in the translation of Japanese onomatopoeia into Indonesian.

3.1 Japanese Onomatopoeic Translation Procedure

The procedures for translating Japanese onomatopoeia into Indonesian used in this study are borrowing (1 data), transposition (3 data), modulation (2 data), equivalence (24 data), adaptation (6 data), synonymy (12 data), componential analysis (3 data), reduction and expansion (30 data), paraphrase (2 data), and couplet (3 data). The following is an example of data on each translation procedure.

3.1.1 Borrowing

Borrowing is a translation procedure by borrowing words or concepts from the SL to overcome gaps that usually occur in a metalinguistic. In borrowing procedures, translation is usually carried out without changing the form or meaning [8]. As shown in the following data:

1. 稲扱器械の六台も据えつけて、のんのんのんのんのんと、大そろしない音をたててやっている。 [9, 154]
Dia bekerja dengan mesin penggiling padi. “**Nong, nong, nong**” terdengar monoton suara mesin-mesin itu. [9, 155]
‘He works with a rice milling machine. “**Nong, nong, nong**” came the monotonous voice of the machine.’

In data 1, のんのん *non non* is onomatopoeic of the sound of a rice mill. The word のんのん *non non* is translated into Indonesian as ‘nong, nong, nong’. The onomatopoeic concept which comes from the imitation sound of the rice grinding machine used in the Meiji era according to the time setting of the story does not exist in the TL, therefore the translator chooses to borrow the concept, to be used as an equivalent word in the TL.

3.1.2 Transposition

Transposition is a translation procedure that involves changing the grammatical form from the SL to the TL without changing the meaning of the message. As shown in the following data:

2. 小十郎はやっぱり**ぼんやり**立っていた。 [9, 112]
Kojuro berdiri dan **bengong saja**. [9, 113]
‘Kojuro just stood there **blankly**.’

ぼんやり *bonyari* is an onomatopoeia which describes the condition of someone who is absentmindedly, or blankly [10]. In the 2 data, the word **ぼんやり** *bonyari* is translated as *bengong saja* ‘just blank’. The syntactic category of the word **ぼんやり** *bonyari* which is an adverb in the source text is translated as *bengong saja* ‘just blank’ which occupies the class of verbs + adverbs in the target text.

3.1.3 Modulation

Modulation is a shift in point of view. Changes in viewpoint can be lexical or structural. Newmark describes the modulation technique used by translating the SL into the TL freely, but the consistency of the message conveyed depends on the context [2]. As shown in the following data:

3. 何せこの犬ばかりは小十郎が四十の夏うち中みんな赤痢にかかってとうとう小十郎の息子とその妻も死んだ中に**ぴんぴん**して生きていたのだ。 [9, 96]
Bahkan pelan-pelan anak laki-laki Kojuro dan istrinya turut terserang hingga meninggal. Tetapi anjing Kojuro **sanggup bertahan hidup** [9, 97].
‘Even slowly, Kojuro’s son and his wife were stricken to death. But Kojuro’s dog **survives**.’

ぴんぴんして *pinpin shite* is an onomatopoeia which states the state of being in good shape, energetic, full of life, full of enthusiasm “lively, energetic, full of life, vigorously” [10]. However, in this data, the word *sanggup bertahan hidup* ‘able to survive’ was chosen as the equivalent of the word *ぴんぴんして pinpin shite*. The lexical change of “fit and healthy” to *sanggup bertahan hidup* ‘able to survive’ shows a shift in point of view, but does not change the context of the story.

3.1.4 Equivalence

Equivalence is the procedure of translating precisely and equally in the communicative situation of the source text. Translations with the equivalent procedure have the same context even though they use different phrases or expressions. As shown in the following data:

4. 小十郎はびったり落ちていて樹をたてにして立ちながら熊の月の輪をめがけてズドンとやるのだった。 [9, 94].

Kojuro segera berlindung di balik pohon dengan tenang membidikkan senapannya tepat ke arah tenggorokan beruang itu dan “**dor**” senapan itu Meletus [9, 95].

‘Kojuro immediately took cover behind a tree calmly aimed his rifle straight at the bear’s throat and “**bang**” the rifle fired.’

ズドン *zuton* is an onomatopoeia that states the sound imitation of a rifle [10]. In this data, *ズドン zuton* is translated as *dor* ‘bang’ [11], which in Indonesian is an imitation of the sound of a gun popping [12]. Therefore, in this data 4, the procedure used is the equivalence procedure, because it is appropriate and equivalent in the communicative situation of the source text.

3.1.5 Adaptation

Adaptation is a procedure that adapts the situation in the source text so that it can be described in an equivalent incident in the TL culture. As in the following data:

5. そして昔はそのへんには熊がごちゃごちゃ居たそうだ。 [9, 88]

Zaman dulu, katanya di sekitar sini **banyak** beruang berkumpul [9, 89].

‘In old times, said there were **lots of** bears around here.’

This data tells of a situation when bears congregate at Ozora waterfall, Mount Nametoko. The word *ごちゃごちゃ gochagocha* expresses an irregular, chaotic, mixed state “to be in a mess, to be in disorder, to mix / jumble up” [10]. To express the situation described by the word *ごちゃごちゃ gochagocha*, which describes the mixed conditions of the bears at Ozora’s waterfall in the source text, the translator uses an adaptation procedure by translating it into the word *banyak* ‘lots of’ into the TL.

3.1.6 Synonymy

Synonymy is a procedure that translates words in the SL into the TL by using words that are close to the meaning of the word (synonym) from the SL. This procedure is used for SL words that do not have a clear one-to-one equivalent, and they are not important in the text, especially for adjectives or adverbs of quality. As in the following data:

6. 小十郎はこのころはもううれしくてわくわくしている。 [9, 108]
 Perkembangan ini membuat hati Kojuro **benar-benar berbunga** [9, 109].
 ‘This development made Kojuro’s heart **really flutter**.’

わくわくしている *wakuwaku shite iru* expresses the state of the heart or feelings that are excited, trembling with joy, happy “to be excited, to tremble with joy, thrilled” [10], and if translated into Indonesian the equivalent is the word *riang gembira* ‘cheerful’ [11]. In the Great Dictionary of the Indonesian Language (KBBI), *riang* ‘cheerful’ means happy, very happy; and *gembira* ‘happy’ means like, happy, and proud [12]. In data 6, わくわくしている *wakuwaku shite iru* is translated to be *benar-benar berbunga* ‘really flutter’, where *benar-benar* ‘really’ is an adverb of the state of being serious or wholeheartedly; and *berbunga* ‘flutter’ is a metaphor for a happy heart [12] in Indonesian, so it can be said that joyousness is synonymous with the word *benar-benar berbunga* ‘really flutter’.

3.1.7 Componential Analysis

Componential analysis is the breakdown of lexical units into meaningful components. As in the following data:

7. なんべんも谷へ降りてまた登り直して犬もへとへとにつかれ小十郎も口を横にまげて息をしながら半分くずれかかった去年の小屋を見つけた。 [9, 98]
 Berkali-kali Kojuro menuruni lembah dan mengulang-ulang arah pendakian. Anjingnya pun **sudah payah sekali**. Sambil menarik nafas ia mengatupkan mulutnya [9, 99].
 ‘Many times, Kojuro went down the valley and repeated the climbing directions. The dog is **very lousy** too. While taking a breath he closed his mouth. Finally, the loom he made last year which is now almost collapsed, he found.’

Onomatopoeia へとへと *hetoheto* stated that he was very tired “to be dog-tired, to be completely exhausted, knackered” [10]. The translator chooses to describe the meaning of the word へとへと *hetoheto* with the phrase *sudah payah sekali* ‘it’s too lousy’ in data 7, where *sudah* ‘already’ means already in the condition, *payah* ‘lousy’ means ‘tired’, and *sekali* ‘very’ means intense, using the componential analysis translation procedure.

3.1.8 Reduction and Expansion

Reduction is a reduction in a translation. Meanwhile, expansion is an addition to doing a translation. Examples of data using the reduction procedure are shown in the following data:

8. 藁はどんどんうしろの方へ投げられて、また新しい山になる。 [9,154]
 Jeraminya terlempar ke belakang membentuk gunung baru [9, 155].
 ‘The straw was thrown backward to form a new mountain.’

The word どんどん *dondon* in data 8 is an onomatopoeia that describes the state of something (in this case the activity of throwing) that occurs one by one in quick and strong sequence “said of things occurring one after another in rapid succession and with force” [10]. However, the circumstances which describe the onomatopoeic meaning of どんどん *dondon* are omitted in the translation.

Next, an example of data using the expansion procedure is shown in the following data:

9. 小さな木などは根こぎになり、藪や何かもめちやめちやだ。グワア グワア
グワア グワア、 [9, 176]

Semuanya mengamuk sehingga pohon-pohon kecil dan lainnya hancur musnah dan semak-semak pun **hancur berantakan**, “gerr... gerr...” [9, 177]

‘Everything went berserk, that small trees and others were **destroyed and the bushes fell apart**, “gerr... gerr...”’

めちやめちや *mechamecha* in data 9 is an onomatopoeia that describes a state of fragmentation, chaos, “to be in pieces, in a mess” [10]. If めちやめちや *mechamecha* is translated into Indonesian, there is an equivalent word namely *kucar-kacir* (messy) [11]. However, in the translation of this data, there is an addition of the word *hancur berantakan* ‘destroyed and the bushes fell apart’, so the translation procedure used in this data is expansion.

3.1.9 Paraphrase

Paraphrase is a translation procedure that develops and explains the meaning contained in the word in the source language (SL). As in the following data:

10. 犬はもう息をはあはあし赤い舌を出しながら走ってはとまり走ってはとまりして行った。 [9, 116]

Anjing Kojuro **kelelahan seperti kehilangan nafas**. sambil menjulurkan lidahnya yang merah, ia berlari lalu berhenti, berlari lalu berhenti [9, 117].

‘Kojuro’s dog was **exhausted like he was losing his breath**. While sticking out his red tongue, he ran then stopped, ran then stopped.’

Onomatopoeia はあはあ *haahaa* comes from the imitation of the sound when breathing is “to pant open-mouthed” [10], the Indonesian equivalent is breathing out of breath. In order to convey the meaning contained in this onomatopoeia はあはあ *haahaa*, the translator chooses to paraphrase the meaning contained in it to be *kelelahan seperti kehilangan nafas* ‘exhausted like losing some breath’.

3.1.10 Couplet

Couplets are procedures for solving one problem with two, three, even up to four translation procedures. As shown in the following data:

11. と思うと小十郎はがあんと頭が鳴ってまわりがいちめんまっ青になった。 [9, 120]

Sesaat Kojuro berpikir, terasa kepalanya **berdenging keras**, keadaan di sekitarnya menjadi gelap [9, 121].

‘For a moment, Kojiro thought, he felt his head **ringing loudly**, the situation around him became dark.’

In data 11, があん *gaan* is an onomatopoeic imitation of the loud sound in Kojuro’s head. The word があん *gaan* expresses the meaning of receiving a strong blow or slap; “to receive a strong blow; boom; bang; wham” [10]. In this data, があん *gaan* is translated as *berdenging keras* ‘loud ringing’. The translation is equivalent to the state of a loud voice

imitated by the phrase ‘loud ringing’, and the procedure used by the translator is the equivalence procedure. In addition, there is a shift in word class from adverb to verb + adjective using transposition procedure.

3.2 Compatibility

The main objective of translation is to achieve the equivalent effect of the message on the reader between the target text and the source text. In other words, the effect felt by the reader of the source text must be commensurate with the effect experienced by the target text reader. This concept of agreement is called dynamic equivalent. This study refers to the dynamic equivalence of Nida and Taber which prioritizes recipient response equivalence [13] with the help of working tools, namely printed dictionaries, electronic dictionaries, and online pages. Of the 86 data used in this study, there were 80 comparable data and 6 disproportionate data. Most of the onomatopoeic meanings in the source text are translated according to the context in the target text, although not in the onomatopoeic form back in the target text.

4 Conclusion

As a result of the research, it was concluded that dynamic equivalence in short stories Nametoko no Kuma and Otsuero to Zou is achieved through 10 translation procedures, namely reduction and expansion, equivalence, synonymy, adaptation, transposition, couplet, componential analysis, modulation, paraphrase, and borrowing. The most widely used is the reduction and expansion procedure, and the least is the borrowing procedure. Although the most widely used translation procedures are reduction procedures, the context in the target text has been reproduced according to the source text, so it can be concluded that the short stories and the translation results are in accordance with the purpose of the translation.

Because in Indonesian onomatopoeia is not used daily as intensely as Japanese, which often describes situations in detail, there are several Japanese onomatopoeias such as *dokitto*, *gyutto*, and *gikutto*, which in Indonesian are translated the same as the word *terkejut*, ‘shocked.’

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