

## Translating Paralinguistic and Onomatopoeia: An Analysis on the Novel “Bumi Manusia” by Pramoedya Ananta Toer and its Translation “This Earth of Mandkind” by Max Lane

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### ABSTRACT

This article is a descriptive qualitative study that aims to describe the challenges and strategies in translating paralinguistic and onomatopoeias. Data were collected from a novel by Pramoedya Ananta Toer “Bumi Manusia” and its translation “This Earth of Mankind” by Max Lane. Content and discourse analyses were performed through reductions, codings, displays, and verifications. The analyses came to a conclusion that paralinguistic (and non-linguistic) as well as onomatopoeic features are culturally bound. Ones can exist in a language community but may not in another, and the adoptions can also differ; thus, the equivalence cannot be fully maintained. Analyses on “Bumi Manusia” and its translation on its paralinguistic and non-linguistic features including onomatopoeia showed that to achieve the optimum equivalence, some steps need to be conducted. For paralinguistic and non-linguistic features two steps are needed i.e., following the target language syllabication system and adding more descriptions/illustrations on the scene to emphasize the clarity of the context; while four steps are needed to translate onomatopoeias i.e., by using onomatopoeias of the target language with the closest meaning to that of the source language, combining several onomatopoeias, lexicalizing, and using an onomatopoeia of different part of speech.

### KEYWORDS

Translation  
Paralinguistic  
Onomatopoeia

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### 1. Introduction

Literary work is a depiction of a real life. In it, interactions among the characters are written. Linguistic features, including paralinguistic, non-linguistic and extralinguistic help the readers understand the feelings and emotions of the characters. Since paralinguistic, non-linguistic and extralinguistic are culturally bound, to understand its full meaning, one needs to understand the characters’ culture, the way of life, the custom, etc. This also means that paralinguistic, non-linguistic and extralinguistic which exist in one language society may differ from or may not exist in another language society. In certain case translating with a full equivalence sounds impossible. On the other hand, a good translation requires wholeness – anything in the original text should all be transported into the translation version (Widarwati, Arianti, and Wijayava 2019). In other word, the translation version should be indistinguishable from its original version, not only content-wise but also its style, its tone, and its musicality – its melody, rhythm, timbre and harmony which are all reflected in the paralinguistic, non-linguistic and extra-linguistic.

“Bumi Manusia” is a novel of Pramoedya Ananta Toer translated by Max Lane into “This Earth of Mandkind”(Toer 2002; Toer and Lane 1996) illustrates the life during the Dutch colonial era. The central character, a young man named Minke, is of Javanese ethnicity, who due to his father’s high rank position, had the luck of studying in a Dutch school together with other Dutch nationalities. What he learnt at school has sent him in a completely different world, making him restless, for being unable to accept the life of his own society but not able to live the Dutch life, either. The second central character is Nyai Ontosoroh, a Dutch land-owner’s concubine who with her determination she could amass wealth and success, and with her courage she was bold to challenge the unfair treatments not only from her own oppressive husband but also from the Dutch government. The story becomes very attractive yet intricately complicated as Minke fell in love with Annelies, Nyai Ontosoroh’s daughter. Minke and Annelies’s love life and the colonial system and racism, created an unwittingly melancholic and harrowing story of which a lot of paralinguistic, non-linguistic and

extralinguistic are used to illustrate all what characters do and experience. It can be said that the translation version is not less appealing than that of the original version. As if a rose and an orchid, both are beyond beautiful but of different shapes, colors and scents. Paralinguistic and onomatopoeia seems to be greatly interesting to observe from this novel.

Paralinguistics is such a part of non-verbal communication. Interpersonal communication does not only involve verbal elements but also non-verbal elements. In his article published as a proceeding at the "IX International Congress of Anthropological and Ethnological Science" (JSTOR 1972), Lieberman stated that research on non-verbal communication began in 1872, with the publication of a book by Charles Darwin entitled 'The Expression of the Emotions in Man and Animals'.

This non-verbal way of communicating can be in the form of facial expressions, gestures, body language, postures, proxemics - distance, eye gaze, haptic - touch, appearance and paralinguistics. Until now there are still debates about the position of paralinguistic in linguistics and how it differs from non-linguistic and extra-linguistic. Schuller et al. (2010) tried investigating the connection between paralinguistic, non-linguistic and extralinguistic and gather the opinions from linguists

According to Ephratt (2011), paralinguistics are aspects of spoken communication, which do not involve words. In other words, paralinguistic is verbal communication that is not words. Paralinguistic adds, emphasizes or shades the meaning of the verbal language. The components of paralinguistic among others are the pitch, volume, tone, stress, and speed of delivery. Roach, Stibbard, Osborne, Arnfield, and Setter (1998: 1-2) defined paralinguistic features as those used intentionally by the speaker, and non-linguistic features as those that cannot be used intentionally, such as age, sex, state of health etc., which also includes mental images and physical sensation (Tavarez et al. 2017). The extra linguistic aspect is non-verbal communication consisting of expressions, gestures, movements and proxemics (Ephratt 2011), such as inhalation, exhalation, smacks and hesitation sounds.

No matter how small it is, paralinguistic has a big role in a communication, so that taking paralinguistics into consideration when translating a text, especially the one involving a depiction of everyday life interactions, is considered very important. Fruhholz et al. (2016) support this opinion.

"We speak with our vocal organs, but we converse with our entire bodies. Paralinguistic phenomena occur alongside spoken language, interact with it, and produce together with it a total system of communication... The study of paralinguistic behavior is part of the study of conversation: the conversational use of spoken language cannot be properly understood unless paralinguistic elements are taken into account."

The role of paralinguistic features is as sociolinguistic markers of speakers' identity, in the sense of the language community group, where a speaker comes from, is also emphasized by Wharton (2012). For instance, the sounds /θ/ and /ð/ are sociolinguistic markers and features of Balinese speakers; the nasal sound is a marker of Chinese language speakers; a statesman's paralinguistic features are different from that of peasants'; women tend to speak softly or delicately and so forth.

Furthermore, paralinguistic can also help determine the emotions or feelings of the speaker at the time of the utterance of the speech. These emotions can be of happiness 'whoopie', sadness 'hmm', anger 'huh', surprise 'oh', fear 'hii...', disgust 'ih ...', pain 'ouch', condescend 'cih' and so forth. Paralinguistic is also culturally bound, for example Indonesian and English speakers express their feelings of joy respectively with *cihui* - yippie, surprised *oh* - oops, disgusted *ih ...* - yuck, and pain *aduh* - auch.

In addition, onomatopoeia is also an interesting part in a communication. In general, onomatopoeia is a figure of speech in which words evoke the actual sound of the thing they refer to or describe. When an English speaker was requested to imitate the sound of a rooster, the sound produced would be "cockadoodledoo!", whereas a French speaker would produce "Cocorico!", a Spanish speaker would produce "Quiquiriqui!", a Dutch speaker would produce "Kukelekuuuuu!", and a Javanese speaker will produce "Kukuruyuk!".

The question arises is as to how a sound from the same animal or object can be perceived, and then reproduced in different ways by speakers of different languages. In fact, sometimes the sound coming out of one object can be perceived and reproduced into a wide variety of sounds by the speakers of the same language. The movement of water in a Javanese sentence, for instance, is represented in different sounds as in sentences 1, 2, and 3 below.

“*Kalinebanjir pa ya, kok kemrosak?*” (Is the river flooding? It sounds raging).

“*Wah udane deres tenan ki, lha wong suarane gembrojok ngono.*” (Whoa, it rains heavily, it sounds bubbling).

“*Aja lali sabunan, le. Kawit mau kok ming byar-byur wae.*” (Please do not forget to soap your body, son. It’s been a while but what I could hear is just the splashes of the water).

*Kemrosak* depicts the sound of a raging water when a river is flooding; *gemrojok* depicts a sound of water falling from a high source as in a waterfall; and *byar-byur* depicts the sound of water scooped from a bin and showered onto one’s body when taking a *mandi*. This phenomenon does not only happen in Javanese but also in English language. The sound used for water movement can be burbling, babbling, rippling, trickling, dripping, etcetera.

Words such as *meong*, *nggereng*, *thump*, *bump*, etc., are referred to as onomatopoeia. Etymologically, the word onomatopoeia is derived from Greek *onoma*, *onomat-* (name) and *-poios* (making) combined into *onomatopoiia* which means *word-making* (Assaneo, Nichols, and Trevisan 2011). It was then turned into *onomatopoeia* \,ä-nə-ˌmä-tə-ˈpē-ə\ in English. Its first use can be traced back around 1577.

The definition of onomatopoeia varies, however, the core meaning is mimics, echoes, also often referred to as echoism (Abrams and Harpham, 2012), or denotes the sound of or made by the object it represents. Onomatopoeia is a word which imitates the sound made about an object or an action it refers to, the way a certain society perceives it (Laing 2017).

In addition to imitating sounds produced by objects, animals, or humans, onomatopoeia can also be in the form of imitations of sounds from the movement of objects, frictions and collisions of one object with another, for example the word ‘swish’ in the sentence “It was scary. I could feel the swish of the knife over my shoulder” depicts the fast movement of a knife; the word *gemerincing* in the sentence “*Aku bisa mendengar dengan jelas gemerincing uang yang ada dalam sakunya.*” or “I can clearly hear the jingling of money in his pocket” depicts frictions of coins; and the word *deburanin* in the sentence “*Deburan ombak itu mengerikan.*” or “The pounding of the waves is terrible.” depicts collisions of waves.

Most onomatopoeia are nouns, and verbs, but in certain languages onomatopoeia can be adjectives or adverbs. The word ‘gurgle’, in the sentence “I could hear the gurgle of Mt. Merapi from where I lived.” is a noun. The word ‘hoot’ in “The owl hooted in the dark stormy night.” is a verb; the word *kemripik* in “*Tempene kemripik, enak tenan*” or “The *tempene* is crispy, so yummy.” is an adjective; and the word *nggriyeng* in the sentence “*Sajake Niken ki sedih tenan, le nangis nggriyeng.*” or “Niken is terribly sad, she is howling.” is an adjective.

Onomatopoeia is very unique. Onomatopoeia can stand alone as a sentence when it serves as a primary interjection to show a speaker’s emotions, for example “Ah!”, “Sh!”. The most common form of onomatopoeia in general is reduplication, for example, in English language, there is ‘ding-dong’ – the sound of a doorbell; in Japanese there is *gacha-gacha* – jingle-jingle; in French there is *cui-cui* – squeak-squeak; etc. (Crystal 2018). In certain languages onomatopoeia contains specific markers, for example in Javanese language onomatopoeia may contain an infix. The word *kemrincingis* from the word *krincing* – the sound of small jingle bells on bangles and an infix *em*; and the word *kemrosakis* from *krosak* – the sound of trees brushing with one another and an infix *em*. In Javanese language it is also very common that an onomatopoeia is preceded by the word *mak*, *pating* or *ting* to emphasize the number of the sound (repetition of the sound) and the impact of the sound towards the hearer. Paralinguistic *makin mak bug* depicts the sound of something huge falling, *mak grobyak* – the sound of flat things falling, *patingjlegur* – a number of continuous and thunderous sounds for instance of the cannon, *ting plethok* – a number of repeated sounds of glasses or bulbs or pods exploding.

There are also a number of onomatopoeias which do not refer to the sound they represent. The English word ‘slither’, in “The snake slithered into my room.”, for instance, does not seem to show an association between the onomatopoeia with the sound it represents, even though the atmosphere can be felt and pictured. These type of onomatopoeia along with dither, dodder, quiver, slink, slouch, squirm, wiggle, etc. are called secondary onomatopoeia (Eliza 2019).

According to Elisabeth (2021), onomatopoeia in general can be classified into 1) mechanical onomatopoeia: sound or engine sound, such as buzz, beep, whirr, click, clack, clunk, clatter, clink, honk, roar, screech, *deru* (the sound of a car roaring), *nggerung* (the sound of a motorcycle exhaust pipe blaring); 2) fast-motion onomatopoeia: boing, varoom, vroom, whoosh, swish, swoosh, zap, zing, zip, zoom, *whet* (the sound of a fast moving fist), *jleb* (the sound of a

dagger planted into one's body), *prek* (the sound of a broken glass), *kleg* (the sound of a neck being twisted); 3) musical onomatopoeia: an imitation of the sound of musical instruments, such as a) metallic sounds like ting, ding, ring, ping, clang, bong, brrring, jingle, jangle, twang, clink, *denting* (the sound of a piano), *nggenjreng* (the sound of a guitar); b) wind instruments like blare, honk, toot, *tulat-tulit* (the sound of a flute), c) percussive such as rap, tap, boom, rattle, punk, *tak*, *plak* (the sound of *kendang*) and d) a person making music without instruments such as clap, snap, whistle, *suit orsingsot* (the sound of someone whistling); 4. food preparation and eating onomatopoeia: sizzle, *kemripik* (the sound of a crackers being bitten), *sreng* (the sound of food plunged into hot boiling oil), *cemeplus* (the sound of someone biting a chilly); 5. fighting onomatopoeia: thump, *bug* (the sound of a fist landing on one's face); 6. animal onomatopoeia: miaow, chirp, tweet, roar, *mbek* (the sound of a goat), *cit* (the sound of a rat), *hmo* (the sound of a cow); and 7. onomatopoeia of natural events: gurgle, *dher* (the sound of slammed door), *jlegur* (the sound of a thunder), *gler* (the sound of a mountain eruption).

According to Crystal (2018), in several languages, onomatopoeia can also be classified based on their initial consonants, vowels and final consonants. The results of this classification give a rise to emotive and connotative meanings in the onomatopoeia. In English, for example, onomatopoeias that begin with a consonant cluster /*sl-*/ such as slime, slither, slug carry the meaning associated with something disgusting; /*sw-*/ like sweep, sway, swing, swirl, contain the meaning of a movement that is fast; and /*kr-*/ like crack, crash, crisp, creak, crunch, carry the meaning of something dropped or broken.

In Javanese the following vowel sound sequence /*-i-*/, /*-I-*/, /*-e-*/, /*-u-*/, /*-U-*/, /*-c-*/ and /*-a-*/ carry an emotive meaning, indicating the order of quantity or quality of the onomatopoeia that is getting bigger, harder, coarser or heavier. The word *ithir-ithir* (the sound of water flowing), for instance, carries a smaller connotation than that of *uthur-uthur*; as well the words *gemlinding*, *gemlunding*, *gemlandang*, *gemlondong* respectively carry the meaning of the rolling of a small to big thing. This shows that, in addition to having properties of the imitative resonance, onomatopoeias can also bring an imitative harmony, which can bring specific colour and flavour impacts in a word (Elisabeth 2021).

Apart from the above two meanings, onomatopoeia also carry affective and stylistic meanings. In his poem 'The Bells', Edgar Allen Poe deliberately uses more than one onomatopoeia, for instance, the use of phrasal onomatopoeia tinkling sleigh bells, clanging fire bells, mellow chiming wedding bells, tolling, moaning, and groaning funeral bells, to describe and add to the beauty of the sound of the bell. These emotive, affective, stylistic and connotative meanings have led to the use of onomatopoeia in many written works, such as poetry, comics, jokes, literary works and song lyrics, to get a certain emotional impact.

Unfortunately, there are facts about onomatopoeias that can cause difficulties in the translation process. First, the controversy regarding the arbitrariness of an onomatopoeia. In their articles, Dingemans, Blasi, Lupyan, Christiansen, and Monaghan (2015); and Dofs, (2008) try to collect evidence that onomatopoeias are not arbitrary, because they are iconic not symbolic (Bolinger 1963). On the other hand, de Saussure (Baskin 2004) and Hockett (1958) maintained that the onomatopoeia was arbitrary. The sound that comes out of a cat's mouth, for example, is not arbitrary, but once it is conventionalized into a *meow* and is given an orthographic symbol /*méow*/, then the sound becomes arbitrary. Saussure also reiterated that although there are many similarities between an onomatopoeia in one language and an onomatopoeia in other languages, they are not universal as seen in table 1 below.

**Tabel 1.** An example of Onomatopoeia in different Languages

Language	Crow	sneezing	Wind
Arab	<i>qa qa</i>	<i>atchu</i>	-
Bengali	<i>ka ka</i>	<i>hach-chu</i>	<i>bhō,</i>
Bulgaria	<i>ag a</i>	<i>apchih</i>	-
Chinese Mandarin	<i>yes-yes</i>	<i>hāt-chī</i>	<i>hu</i>
Czech	<i>krá krá</i>	<i>hepčik</i>	<i>fíúú</i>
Netherlands	<i>kra kra</i>	<i>hatsjoe!</i>	<i>wow, woesj</i>
English	<i>caw caw</i>	<i>Achoo!</i>	<i>swish, whoosh</i>
Finnish	<i>kraa kraa</i>	<i>Atshii! atshiu!</i>	<i>ouch</i>
France	<i>crôa crôa</i>	<i>atchoum</i>	-

Second, an onomatopoeia is highly dependent on articulatory system of a language. The ability to perceive sounds is very dependent on the articulatory tools of the speaking community of a language; whereas the ability to produce and reconstruct it into a symbol also depends on the phonetic and orthographic systems. For example, English speakers do not have words that start with the sound /ts-/ as do Chinese, so it is impossible for them to symbolize the sound of a mouse with *tsin-tsin* unless it is borrowed from another language.

Third, onomatopoeias are sometimes closely related to the natural state in which the speakers of a language live. For example, the onomatopoeia of a lion's roar *aum* will be borrowed to describe the sound of a bear as in *beruang mengaum* (the bear is roaring) because the animal is less well-known in Indonesia. Fourth, the culture, customs, and norms that exist in a group of people who speak a language also determine the presence or absence of an onomatopoeia in that community group, for example *kecak* (onomatopoeia in used in Balinese dance) will not be found in any other languages.

As an illustration of a real daily life, paralinguistic can also be found in “Bumi Manusia” by Pramoedya Ananta Toes translated by Max Lane in “This Earth of Mankind” in the form of interjections, phatic words and onomatopoeias. Then, this article aims to knowing what are the paralinguistics and onomatopoeias in the novel “Bumi Manusia” by Pramoedya Ananta Toes translated by Max Lane in “This Earth of Mankind”.

## 2. Method

This article is a descriptive qualitative study (Widayati 2021), that aims to describe issues and strategies in the translation of paralinguistics and onomatopoeias in the novel “Bumi Manusia” by Pramoedya Ananta Toer “Bumi Manusia” and its translation “This Earth of Mankind” by Max Lane. The data were collected through the documentation. Discourse and content analyses were performed, through reductions, displays, coding and verifications (Bowen 2009).

## 3. Results and Discussion

Paralinguistic and onomatopoeias are not much concerned in linguistics studies that they are still potential to research. Then, this research got interested in observing them in the novel entitled “Bumi Manusia” by Pramoedya Ananta Toes translated by Max Lane in “This Earth of Mankind”. in this novel, some have been translated correctly, but some need improvements.

### Paralinguistics

Paralinguistics is one of non-verbal way of communication beside facial expressions, gestures, body language, postures, proxemics - distance, eye gaze, haptic - touch, and appearance (Journal et al. 2020). Paralinguistics are aspects of spoken communication, which do not involve words. In other words, paralinguistic is verbal communication that is not words. Paralinguistic adds, emphasizes or shades the meaning of the verbal language. The components of paralinguistic among others are the pitch, volume, tone, stress, and speed of delivery. There are some this phenomena in this novel, for example sentence [1].

[1]

“**Ndut!** **Ndut!** **Brentikau!**” *pekiknyaparau.* (p. 398)

“**Tso!** **Fatso!** **Stop!**” Darsam shouted hoarsely. (p. 206)

*Ndut* stands for *gendut*, which means fat. In English, there are slangs specifically for fat, which is *fatso* and can be abbreviated to *tso*.

The source of difficulty in achieving the equivalence in the translation version is the difference in the syllabication system between Indonesian and English. According to Kridalaksana (2007) a syllable is 1) (physiologically) a speech that occurs in one heartbeat or *chest pulse*; 2) seen from the articulation point of view, it is the strain of speech that occurs at one loudness peak between two non-filtered elements; and 3) from the phonological perspective, a structure that occurs from one phoneme or sequence of phonemes along with other features such as length or pressure.

The syllabication in Indonesian tends to adopt the third convention, while in English syllabication tends to use the first and second convention. For example, in Indonesian, the word *pengendara*—a rider can be spelled as *pe-ngen-da-ra*, but when spelled by an English speaker, it can be *pen-gen-da-ra*. The correct way of splitting the syllables of a word, except names and paralinguistic, can actually be found in the language dictionary; translators can copy them as they are.

[2]

“**In-si-nyur** Maurits Mellema, Tuan Mellema!” (p. 142)

“**En-gin-eer** Maurits Mellema, Mr Mellema!” (p. 66)

This paralinguistic writing, in many cases, does not really affect the translation results, for example the following sentence [3] and [4].

[3]

“**Anneliesssss! Aaaaaan! Anneliesssss! Kembaliiiii!**” (p. 398)

“Annelies! **Aaaaaaah! Anneliessssssss!** Come **baaaaaaack!**” (p. 206)

[4]

“**Darsam! Alaaa**Darsam! **Pekikku.**” (p. 399)

“**Darsaaam! Alaaa!** Darsam!” I exclaimed. (p. 206)

In sentences [3] and [4], no matter how many vowels or consonants are written, the readers of the target language will still know that the words were shouted by a speaker who at the time of the utterance is quite a distance from the listener.

Another example, as the word ‘thank’ in sentence [5] and ‘no’ in sentence [6] are monosyllabic, they cannot be separated; thus, to show its respective paralinguistic features, the vowel is lengthened.

[5a]

“Jawabnya, Mama: **te-ri-ma-ka-sih.**” (p. 39)

“Their answer, Mama, is: **thaank** you.” (p. 15)

[6]

“**Jangan, Darsam! Jangannnnnn!**” danakularimengejar. (p. 398)

“No, **Daarsam! Nooooooooooooo!**” and I ran after him. (p. 205)

Although cases like the above examples do not really affect the translation results, to maintain consistency, it would be better if the translation follows a standard pattern or rule. That way the content of the meaning will be maintained, as in sentence [7], [8], and [9].

[7]

“**Darsam! Pulang! Janganteruskaaaaaan!**” teriakku. (p. 398)

“Darsam! Come back!! Don't go on!” I shouted. (p. 206)

“Darsam! Come back!! Don't **go ooon!**” I shouted.

[8]

“**Mas, Mas, janganikuuuuut,**” (p. 398)

“Mas, Mas, don't follow them!” (p. 206)

“Mas, Mas, don't **follow theem!**”

[9]

“Ann, **Anneliesssss, pulangggggg!**” pekik Mama. (p. 399)

“Ann, **Anneliesssss, come home!**” Mama exclaimed. (p. 206)

“Ann, **Anneliesssss, come hoooooome!**” Mama exclaimed.

From all three examples above, it can be seen that the equivalence of the word *teruskan* and *pulang* is in the form of phrases, and to show the meaning implied i.e., speakers are away from the listener, and speakers are shouting, as well as to maintain the beauty, the pronunciation extended is only the last syllable of the phrases.

[10]

**E-ro-pa** ... *hanyakulitnya yang putih, hatinyabulusemata.* (p. 490)

**Eu-r-ope**... only their skin is white, their hearts are full of nothing but hate. (p. 254)

Theoretically, the word *Europe* consists of only two beats or two syllables; thus, it can only be split into two beats.

**Eu-rope** ... only their skin is white, 'she swore,' their hearts are full of nothing but hate.

From the above description, it can be concluded that, although it does not really affect the results of the translation, because of its important roles i.e., providing a clear picture of how an expression is spoken and how the speaker's feelings and emotions are when uttering an expression, the speaker's accompanying paralinguistic, extra-linguistic and non-linguistic, etc., cautions in translating paralinguistic and non-linguistic must still be considered.

### Onomatopoeias

The definition of onomatopoeia varies, however, the core meaning is mimics, echoes, also often referred to as echoism or denotes the sound of or made by the object it represents. Onomatopoeias is a word which imitates the sound made about an object or an action it refers to, the way a certain society perceives it. In addition to imitating sounds produced by objects, animals, or humans, onomatopoeia can also be in the form of imitations of sounds from the movement of objects, frictions and collisions of one object with another.

The aforementioned facts will definitely create issues when translating onomatopoeias from one language to another, especially when the culture, norms, customs, way of life, nature, the speakers' articulatory organs are completely different between one and another, such as in the literary work “Bumi Manusia” a novel by Pramoedya Ananta Toes “Bumi Manusia” and its translation “This Earth of Mankind” by Max Lane.

In “Bumi Manusia”, there are many onomatopoeias which carry cultural elements and add weight to the beauty and naturalness of the literary text. Below are the examples.

[1]

“Buaya!” **desisnya** geram. “Kukeluarkan kau dari E.L.S. di T. dulu juga karena perkara yang sama... (p. 184)

“Crocodile!” he **hissed** angrily. “I took you out of the ELS at T- for the same reason... (p. 89)

*Desis*, an imitation of the sound of a snake, is used to describe Minke's father's outrage. Here, *desis* is used metaphorically. Maintaining *desis* as a metaphor, will help retain the beauty of the source language and preserve its meaningful content, because indeed the word ‘hiss’ is the equivalent of *desis*.

To translate a culturally bound onomatopoeia, the following steps are required i.e., 1) use the closest onomatopoeia, for example sentence [2]; 2) use several onomatopoeias which, when combined, can fulfil the total features or content of the meaning of the source language onomatopoeia, for example sentence [3]; 3) use an onomatopoeia that is more acceptable and more frequently used by target language speakers, for example sentence [4]; 4) lexicalize the onomatopoeia, for example in sentences [5] and [6]; 5) if the onomatopoeic translation in the form of a metaphor is deemed less natural, then an onomatopoeia with literal meaning can be used, for example sentences [7] and [8]; if the context supports, onomatopoeia can also be adopted in target text [9]

[2]

*Dan Robert Mellema akan mendapat alasan untuk **berkaok**: Nah, kanbenar kata Suurhoff?* (p. 175)

And Robert Mellema would have reason to **cackle**: See! Isn't it true what Suurhoff said? (p. 84)

The choice of the word 'cackle', which is an imitation of the sound of a hen after laying an egg is actually not commensurate with *kaok* because it has no negative elements. A more appropriate word is 'crow' - an imitation of the sound of a crow. If forced, the sentence will not feel natural because English speakers do not depict the sound of an emotionally speaking person with a crow.

\* And Robert Mellema would have reason to **crow**: See! Isn't it true what Suurhoff said?

[3]

*Derak-derik grobak-grobak mengangkuti sesuatu dari dan kegudang.* (p. 99)

The **bang and clatter** of the buffalo carts as they took things to and from the warehouse. (p. 44)

The sound of wheels moving in English language is represented with an onomatopoeia 'rattle', however, it is not the case with the depiction of the sound of the wheels of a cow-pulled cart on the road, which is not flat. That is why, it needs to be translated by combining two onomatopoeias *bang* that can add the missing feature in *rattle*.

[4]

*Dengung seluruh ruangan padam.* (p. 445)

The **hubbub** turned to silence. (p. 230)

In English the noisy sound produced by a group of screaming people is not described as the sound of bees. When *dengung* is used, it will sound odd, and *hubbub* is more suitable.

\* *The **buzz** turned to silence.*

[5]

*"Sapi jantan untuk sarapan, maksudku, itu soalku..." ia berkecap-kecap, matanya tajam menyelidik matakku...* (p. 20)

"Veal, to eat veal. That's my problem..." he made a **noise with his lips**, his eyes sharply examined mine, ... (p. 6)

The most suitable onomatopoeia to depict click of the tongue is *chomp, champ, munch*, however, all three onomatopoeias are less apt to describe the situation in that particular scene, it was then decided to lexicalize the onomatopoeia by using the phrase "*a noise with his lips.*"

\* "Veal, to eat veal. That's my problem..." he **chomped**, his eyes sharply examined mine, ...

\* "Veal, to eat veal. That's my problem..." he **munched**, his eyes sharply examined mine, ...

[6]

*Maka terdengar suara tawa **kikik** dan **kakak** yang menghinakan, demonstratif pula.* (p. 425)

So humiliating **giggling** and **laughter** was heard in the courtroom, quite demonstrative too. (p. 220)

Likewise, for a wide laugh *kakak* or *terbahak* there is no equivalence in English, so it is appropriate to just lexicalize both.

[7]

*Dengungan orang-orang Madura yang menyerukan kebesaran Tuhan takterkirakan seramnya.* (p. 513)

The **wailing** of the Madurese shouting out the greatness of God was unexpectedly frightening. (p. 267)

In sentence [7], a metaphor of the sound of bees is used to describe the continuous cry the Madurese people glorifying the name of God. As the onomatopoeia representing the sound of bees in language English does not reflect the situation, it was decided to use the literal meaning of the same equivalence 'wail' - cry or complain in a loud, usually shrill, voice.



[8]

*Pukulan-pukulan **gebahan** orang melepas kacang-kacangan dari kulitnya, sambal bergurau.* (p. 99)

The threatening **pounding** as peanuts were broken from their shells; the noise of workers joking. (p. 44).

In the Indonesian Dictionary (Kamus Pusat Bahasa, 2008: 424) the word *gebah* is defined as *gertakor usik* - bluffing or harassing, which does not have any references with the way people remove the nut from its shell. From the context, however, it can be assumed that *gebahan* is an imitation of sound when a person is swishing the bunch of thenuts to the basket so separate the nuts from the stalks. Even this word does not have an equivalence in English, it was decided to lexicalize by using the word pound - strike heavily.

[9]

*“**Kik-kik-kik**,” Annelies menahan **kikiknya**.* (p. 353)

*“**Kik-kik-kik**,” Annelies restrained her **giggling**.* (p. 180)

In English there is an equivalence to the word *kik-kik-kik*, the sound of people laughing i.e., *giggle*. The same word ‘giggle’ is used in direct sentences; thus, it actually be acceptable if the word ‘giggle’ is used in the translation. However, with sentence [9], when preserved as it is the translation will sound odd.

\* **“Giggle-giggle-giggle”** Annelies restrained her **giggling**. (redundant).

Since English tends to avoid unnecessary repetitions, it was decided to retain onomatopoeia of the source text. The additional information “Annelies restrained her giggling” helps the translation readers understand the meaning of *kik-kik-kik*.

Several onomatopoeias have not been translated optimally. Here are some examples.

[10]

*Dari kejauhan terdengar sayup bunyi **giring-giring**.* (p. 67)

In the distance a **bell** could be indistinctly heard **ringing**. (p. 29)

The Indonesian Dictionary defines *giring-giring* as a clutter small bells to decorate a bangle, clothing and so on (Kamus Pusat Bahasa, 2008: 453), which does not exist in the English speakers’ culture. The word *giring-giringcan* is then translated by using its super-ordinate i.e., bell. Information can then be added to replace the missing meaning and the verb can be replaced by using a suitable onomatopoeia that matches with the sound of small bells i.e., ‘tinkle’.

*In the distance a small bell could indistinctly be heard **tinkling**.*

[11]

*Hanya **gaung** dendam dalam nada daninti kata-katanya ... aku tak tahan mendengar.* (p. 346)

Only that **growl** of revenge in her voice and the implications of her words. . . I couldn't bear to hear it. (p. 176)

The word ‘growl’ is defined as a low threatening sound; angry (Lea & Bradberry, 2020: 381), usually used for growling beasts, and it can be used to describe the smouldering grudge. The word contains an emotive meaning very angry; however, the word does not have the meaning of *gaung* or echo. It is best to just retain the word as it is.

*Only that **echo** of revenge in her voice and the implications of her words. . . I couldn't bear to hear it.*

[12]

*Seciranya dia hanya seorang nyai biasa, dengan kekayaan seperti itu, dengan kecantikan sebaik itu, dengan suami tak menentu, sudah pasti akan banyak burung kutilang berdatangan memperdengarkan **kicauan** indah.* (p. 372)

*If she was only an ordinary nyai, then with that sort of wealth, with that sort of beauty, with an uncertain man, there would have for sure already been thrushes coming around showing off their beautiful **whistling**.* (pp. 190-191)

To whistle is defined (usually steady) clear note by forcing air or steam through a small opening or made by the wind (Lea and Bradberry 2020); and can also be interpreted as a bird's whistling - tune sound made by some kind of bird e.g., blackbird; but not for the word *kicauan*. For *kicauan*, a more suitable onomatopoeia is *chirp* or *tweet*.

If she was only an ordinary *nyai*, then with that sort of wealth, with that sort of beauty, with an uncertain man, there would have for sure already been thrushes coming around showing off their beautiful **chirpings/tweets**.

[13]

*Dari kesunyian subuh terdengar **derap** kuda, makin lama makin mendekat, masuk ke pelataran kami.* (p. 501)

Out of the pre-dawn silence came the **pounding** of a horse's hooves, coming closer and closer, and finally entering our grounds. (p. 260)

In the silence of the morning, the galloping of the horse may sound like an *antan* – pounder hitting the *lumpang* – the big wooden or stone pestle. The use of metaphors causes their emotive meaning more striking. To retain the literal meaning clip-clop or gallopcan be used.

*Out of the pre-dawn silence came the **clip-clopping/galloping** of a horse's hooves, coming closer and closer, and finally entering our grounds.*

[14]

Ia hanya **mendengus**. (p. 25)

*Robert just spat.* (p. 9)

*Spat* is spitting not grunting. *Mendengus* is *snort*, *sniff*, or *snuffle*, and the best way to translate *mendengus* is *snort*.

*Robert just snorted.*

[15]

*Terngiang* suara perempuan tua itu, ... (p. 302)

I always remember the words of my grandmother: ... (p. 153)

The word *ngiang* which is defined as *suaradenging* (Kamus Pusat Bahasa, 2008:191) does not actually have an exact equivalent in English language; however, the word can be equated with another onomatopoeia i.e., *buzz* or it can be lexicalized into *echo*; or it can be translated by using impersonal there .

*Those wisdom words of my grandmother always **buzzes/echoes** in my ear ...*

*There **echo/buzz** in my ear my grandmother's wisdom words ...*

[16]

*Makin panjang ia bicara makin berjingkrak Robert Mellema dalam bayanganku, malah **meledak-ledak** dan mengancam-ancam, melirik dan mengamangkan tinju.* (p. 384)

The longer he spoke the clearer became the vision of Robert Mellema; scorning and insulting me, threatening me, glancing out of the corner of his eyes at me and waving his fists. (p. 197)

In Indonesian, anger can be expressed with the metaphor of *meledak-ledak* or exploding. This is not the case in English. If the metaphor in Indonesian is literary translated into English, it will still be acceptable, and the meaning is still retained.

The longer he spoke the clearer became the vision of Robert Mellema; **booming** with scorns and insults towards me, threatening me, glancing out of the corner of his eyes at me and waving his fists.

[17]

Dua wanita itu dengan **cekikikan** menyindir aku sebagai orang beruntung diambilnya jadi nyai.  
(p. 126)

*The two women **babbled** about how lucky I was to be taken as a nyai. (p. 58)*

*Bable* is defined as talk rapidly and continuously in a foolish, excited, or incomprehensible way (Lea & Bradberry, 2020: 54), whereas *bicarangalor-mhdul* means chatting with no specific direction, and thus may contain various topic. The context is quite clear – Tuan Besar Kuasa’s maids were talking, alluding and laughing at Sanikem village girl, who is not considered to be fit to live in Tuan Besa Kuasa’s house; thus, the word babble can be used. Unfortunately, the word *babble* does not contain the element of giggling, the feature of *cekikikan*. The best way to translate *cekikikanis* by using the word giggle, babble (for alluding), and ridicule at the same time.

*The two women **giggled, babbled about and ridiculed me on** how lucky I was to be taken as a nya.*

To retain the poetic sense and to ensure the natural feel, translators can also use an onomatopoeia but of different parts of speech.

[18]

*Tak pernah aku dapat menjawab pertanyaannya kecuali dengan tangis dan **lolong**.* (p. 51)

I could never answer his questions. I always ended up **bawling**. (p. 21)

[19]

I heard the **creaking** of a swing door as it opened. (p. 87)

[20]

*Dua wanita itu dengan **cekikikan** menyindir aku sebagai orang beruntung diambilnya jadi nyai.* (p. 126)

The two women **babbled** about how lucky I was to be taken as a nyai. (p. 58)

In sentence [18] the noun *lolong* is replaced by a gerund ‘bawling’; in sentence [19] the verb *mengerait* is replaced with a noun ‘creaking’ and in sentence [20] the noun *cekikikan* is changed into a verb ‘babbled’. Below is the evidence of the lack of natural feels if the onomatopoeia is retained as the same part of speech in the translation version.

[18]

\* I could never answer his questions except with a **bawling**. (p. 21)

[19]

\* I heard the swing door **creak** as it opened. (p. 87)

[20]

\* The two women ridiculed me with **babblers** about how lucky I was to be taken as a nyai. (p. 58).

#### 4. Conclusion

Translation is not only such a kind of process replacing words of a language into another language, but it should also consider many things, including cultural content. Thus, in order for all meanings to be transported and the sense of poetic is preserved, it is necessary that careful steps taken when translating onomatopoeia. If the equivalence is not found in the target language, a translator can 1) use an onomatopoeia with the closest meaning, 2) combine several onomatopoeias, or 3) lexicalize them. If the onomatopoeia of the same part of speech is not found in target language, an onomatopoeia with a literal meaning can be used, 4) if an onomatopoeia of a certain part of speech has no equivalence in the target language, an onomatopoeia of different part of speech can be used.

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