

# Developing a Prototype Manual for Translating English Onomatopoeia into Indonesian Through Localization Strategies

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## ABSTRACT

This research explores the challenges of translating English onomatopoeia into Indonesian, where literal translations often fail to capture the intended meaning, cultural context, and auditory nuances. Existing translation studies seldom address the unique characteristics of onomatopoeia, creating a gap in developing effective and culturally appropriate translation methods. To bridge this gap, the study proposes a prototype model for translating English onomatopoeia into Indonesian using localization strategies. These strategies adapt onomatopoeic expressions to fit the linguistic and cultural context of the target language, ensuring that the translations preserve their auditory effects and resonate with Indonesian speakers. The novelty of the research lies in the creation of a manual for translating onomatopoeia based on localization strategies, designed to be a practical tool for translators and researchers. The research employs a qualitative descriptive method with triangulation techniques, incorporating data from questionnaires, document analysis, and focus group discussions with linguists and translation experts. This approach deepens the understanding of both languages and enhances the development of effective localization strategies. The resulting manual prototype aims to address the existing research gap and serve as a valuable resource for both academic and practical applications in translation studies.

*Keywords:* Cultural adaptation, localization strategies, onomatopoeia translation, translation

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## INTRODUCTION

Translating onomatopoeia from English to Indonesian presents unique challenges due to linguistic and cultural differences. Onomatopoeic words, which phonetically mimic the sounds they describe, enrich

communication by adding expressiveness and emotion. Effective translation requires preserving phonetic fidelity, ensuring the sound is recognizable to the target audience, maintaining emotional impact to evoke similar responses, and ensuring cultural relevance by adapting the expression without losing its original intent (Ehigie et al., 2024). These criteria are particularly important in literature and comics, where onomatopoeia enhances storytelling. However, the lack of direct equivalence between source and target languages often complicates the process, as onomatopoeia carries unique phonetic and semantic traits rooted in the source culture (Rini et al., 2021; Sinamo et al., 2021). Addressing these complexities demands a nuanced approach to maintain the vibrancy and meaning of the original text while ensuring it resonates with the target audience (Yu, 2023)

Recent advancements in translation studies have highlighted the importance of context and cultural nuances in achieving effective translations. As Yaqubi et al. (2018) emphasize, context-aware translations play a crucial role in improving meaning transfer. Similarly, El Humaira & Cholsy (2023), in the context of English-Indonesian translation of onomatopoeia, underscore the need for strategies that address the phonetic and semantic complexities of onomatopoeic words, as these elements are closely tied to the cultural and linguistic characteristics of each language. Despite these insights, a gap remains in methodologies specifically designed for translating onomatopoeia, particularly from English to Indonesian, as existing studies often lack specificity in

addressing their unique characteristics and intended impact (Wiles, 2021). For example, in *Donald Duck (Donal Bebek)*, “splat” is often omitted or descriptively translated, losing its phonetic expressiveness.

For example, in *Donald Duck (Donal Bebek)*, “splat,” mimicking a wet impact, is often omitted or descriptively translated. This creates both phonetic and semantic challenges, as Indonesian lacks an exact equivalent, reducing the word’s auditory effect and diminishing the vividness of the action within the narrative.

To bridge this gap, developing specialized strategies that cater to the distinctive nature of onomatopoeia is crucial to preserving the core meaning, phonetic qualities, and sensory impact of the original text in translation. This approach aligns with the broader trend in translation studies towards context-aware and culturally adapted translations (Al-Sofi & Abouabdulqader, 2019). For instance, Munoz-Luna (2020) highlights the challenges in translating paralinguistic elements and onomatopoeia, underscoring the need for focused research. Developing methodologies tailored to onomatopoeic words can elevate translation quality and preserve the intended effect across languages.

One primary challenge is the lack of a comprehensive model specifically tailored for the translation of English onomatopoeia into Indonesian. General translation theories, while informative, often do not adequately account for nuanced phonetic and cultural differences between these languages. Researchers like Feng et al. (2021) emphasize the importance of preserving the original text’s effect on readers, underscoring the need

for a prototype model that systematically addresses these challenges. While empirical studies specifically comparing English-to-Indonesian translations of onomatopoeia are limited, existing research indicates that current translation practices often overlook the distinctive phonetic and cultural aspects of onomatopoeic words, potentially compromising the intended effect.

Thus, this study aims to develop a prototype model for translating English onomatopoeia into Indonesian, incorporating linguistic accuracy and cultural relevance. The research involves collecting and analyzing onomatopoeic data from English comics and their Indonesian translations, identifying and validating translation techniques, and developing and testing the proposed model. Validation is essential to ensure the identified techniques are effective and reliable, meeting the criteria of accuracy, acceptability, and readability. Through focus group discussions (FGD) and expert evaluations, the validation process bridges the gap between theory and practice, ensuring the techniques are contextually appropriate and robust. This focus arises from the shortcomings of existing strategies such as deletion, which disrupts narrative flow and emotional engagement; foreignization, which risks alienating readers due to phonetic unfamiliarity; and direct borrowing, which often fails to align with Indonesian phonological norms, reducing readability and cultural relevance. The novelty of this research lies in its specific focus on onomatopoeia, with a qualitative methodology used to validate the model through expert feedback and practical

testing. By addressing these identified gaps, the study seeks to enhance the translation process for onomatopoeic words, leading to more effective and engaging translations in literary works.

This study strives to enhance the fidelity and reception of translated onomatopoeic expressions, addressing challenges identified through a needs analysis. Translators reported difficulties such as limited Indonesian onomatopoeic repertoire, cultural misalignment, and translations that feel unnatural or fail to engage readers. Beaman (2021) highlights the loss of phonetic effects, while Hacımusaoğlu et al. (2023) discuss spatial constraints in comics, often requiring simplification. Giyatmi et al. (2023) note reduced auditory imagery, and Kamalashkyzy et al. (2024) observe a loss of the original "feel." These challenges demonstrate the need for structured methodologies to enhance fidelity and reception, enriching readers' experiences. To achieve these goals, the study addresses a central research question: How can a prototype manual for translating English onomatopoeia into Indonesian be developed using localization strategies that ensure linguistic accuracy, readability, and acceptability, while addressing phonetic and semantic challenges to maintain cultural relevance?

## LITERATURE REVIEW

### Comics and the Complexity of Translating Onomatopoeia in Comics

Comics, as a unique blend of text and imagery, serve as a versatile medium for storytelling, education, and cultural

expression. Comics have become a popular literary form to meet the demand for accessible, engaging literature. Combining panels, gutters, speech balloons, and narrative boxes, comics effectively convey complex stories in a compact format (Cohn, 2021). Recent research emphasizes the intricacies of adapting comics across languages and cultures, highlighting translation as a crucial aspect of making comics accessible worldwide. Zhai and Wibowo (2023), for instance, explore the adaptation of superhero comics, revealing how sociocultural contexts influence the addition and omission of content during translation. Similarly, Jiang (2023) examines localization strategies and the role of fan communities in translation, shedding light on the collaborative nature of comic translation.

The translation of onomatopoeia from English to Indonesian presents distinct challenges due to the reliance on sound symbolism, which varies greatly between languages. Onomatopoeic expressions are designed to phonetically mimic sounds that resonate with specific linguistic and cultural contexts, but these sound-symbolic relationships do not always align across languages, complicating the translation process. Holt and Fukuda (2022) emphasize the importance of cultural adaptation in preserving both the narrative and emotional resonance of a story, as onomatopoeia significantly contributes to these elements. Without proper adaptation, sound effects may lose their impact, diminishing the reader's immersion and emotional engagement. For

example, in *Donald Duck* (Donal Bebek), the English onomatopoeia "Quack" is adapted as "Kwek" in Indonesian, aligning with local phonetics while capturing the humor and personality of the character. Similarly, "Boom," used for explosions, becomes "Buummm," with extended vowels and repetition to maintain its auditory intensity, familiar to Indonesian readers. The sound of water splashing when Donald falls into a pond is translated as "Byur," providing culturally resonant imagery, while "Clank," representing metal clashing, is localized as "Krak," preserving the original auditory essence. These examples illustrate how onomatopoeic translations require creative adaptation to ensure cultural relevance while maintaining narrative and emotional impact. However, further complexities arise in the translation of onomatopoeia in comics due to its cultural specificity and its critical role in conveying sound symbolism. Baek et al. (2022) introduced the Comic Onomatopoeia Dataset (COO), facilitating the study of text recognition in Japanese comics. In Indonesian comics, the limited repertoire of onomatopoeic words compared to languages like Japanese or English makes it more challenging for translators to maintain semantic equivalence. Borrowing terms from the source language is a common strategy, as seen in translations of *The Kite Runner: Graphic Novel*, but this can lead to inconsistencies, such as changes in character counts or font sizes that distort the original impact (Santoso & Setyaningsih, 2020). Gamage (2022) discusses how the placement of onomatopoeia—whether

integrated into images or confined to speech balloons—affects translation strategies. Embedded onomatopoeia often requires graphic editing, risking disruption of the comic’s visual integrity. Translators also face systemic constraints, such as linguistic and cultural conventions, that may require substituting or omitting sound effects to align with the target audience’s expectations (Lupiáñez et al., 2019). Genre also influences the translation process, with humor comics, which rely heavily on onomatopoeia for comedic timing, requiring more extensive adaptation than action comics, where visual context often compensates for sound effects. Ardianto et al. (2022) highlight the delicate balance between staying true to the source material and achieving naturalness in the target language, cautioning that over-adaptation can compromise the authenticity of the original. These challenges underscore the complexity of translating onomatopoeia in comics and the importance of preserving linguistic, visual, and cultural elements to maintain both narrative and artistic integrity while ensuring accessibility for diverse audiences.

The complexity is further compounded by the lack of direct equivalents for many sound effects between languages like English and Indonesian. El Humaira and Cholsy (2023) point out that this discrepancy necessitates innovative translation techniques, such as substitution and adaptation, where translators strive to find culturally resonant sound effects in the target language. These strategies, while effective, come with their own strengths and

limitations, as translators work to maintain the auditory quality and emotional tone of the original text.

### **Strategies and Techniques in Onomatopoeia Translation for Comics**

The translation of onomatopoeia in comics presents unique challenges, requiring strategies that balance preserving original sound effects with ensuring cultural relevance. Azari and Sharififar (2017) underscore the importance of applying appropriate theoretical frameworks and quality assessment methods to support effective translation practices. A primary strategy in onomatopoeia translation is foreignisation, which Junaid et al. (2023) describe as a strategy of retaining the essence of onomatopoeic expressions across languages and cultures. By preserving the auditory intent of the source language, foreignisation allows readers to experience the original sound effects. However, this strategy may sometimes clash with the phonetic norms of the target language, potentially limiting its relatability. Conversely, domestication modifies sound effects to align with the phonetic expectations of the target language, ensuring they resonate more effectively with local audiences. According to Phaiboonnugulkij (2023), translators often employ direct onomatopoeia to preserve both the sound and emotional impact of the source text, even when faced with cultural and linguistic differences.

In addition to these core strategies, other approaches such as equivalence and

borrowing offer alternative pathways for adapting onomatopoeia while maintaining sound symbolism and narrative cohesion. For example, Kuleli (2023) highlights the importance of semantic-based decisions to navigate linguistic and cultural challenges, enabling translators to convey both the intended meaning and emotional impact effectively. These strategies complement foreignisation and domestication, providing translators with tools to overcome specific linguistic barriers.

In addition to core strategies, equivalence and borrowing provide alternative techniques for adapting onomatopoeia while maintaining sound symbolism and narrative cohesion. Borrowing retains phonetic structure, whereas adaptation modifies sounds to fit the target language. For instance, "*Thud*" becomes "*Tud*", omitting '*h*' to align with Indonesian phonology, distinguishing adaptation from borrowing. Though "*Tud*" is absent from KBBI, it follows Indonesian onomatopoeic structures (e.g., "*Duk*," "*Buk*"). Misclassification risks confusion, necessitating precise distinctions. Kuleli (2023) highlights semantic-based decisions as crucial for balancing meaning and emotional impact. These strategies, alongside foreignisation and domestication, ensure culturally and linguistically appropriate translations.

In the context of comics, translating onomatopoeia extends beyond linguistic adaptation to include visual considerations. As Larasati and Rasikawati (2022) note, comics are inherently multimodal, combining textual and visual elements to

convey meaning. This interplay necessitates adjustments to both linguistic and graphical representations to ensure consistency within the narrative. For instance, graphical depictions of sound effects must align seamlessly with the storyline to enhance the reader's immersive experience. Building on this, Opperman et al. (2018) advocate for intersemiotic translation, a holistic approach that integrates text and imagery to preserve the visual and emotional intensity of onomatopoeia.

Localization strategies provide a broader framework for bridging linguistic and cultural divides. Localization, as defined by Mityagina and Volkova (2019), is the process of adapting content to align with the linguistic, cultural, and contextual norms of a specific target audience, ensuring pragmatic and communicative equivalence between the source and target texts. This approach plays a pivotal role in achieving balance in translation. Sun (2024) highlights the need to balance phonetic fidelity with cultural resonance, ensuring that translations are accurate and relatable for target audiences. Skopos theory, as elaborated by Trisnawati (2014), offers a purpose-driven framework for maintaining the emotional and narrative impact of translated sounds. Additionally, Chirig et al. (2023) identify techniques such as direct translation, partial transformation, and cultural integration, which address the multimodal complexities of onomatopoeia. Sun further introduces the concept of glocalization, harmonizing global and local elements to produce translations that are both universally appealing and contextually

appropriate. Furthermore, Pym (2003) and Chirig et al. (2023) emphasize the importance of preserving the sensory and emotional richness of the source material to ensure authentic and impactful adaptations.

Chirig et al. (2023) outline several techniques, such as direct translation, partial transformation, and cultural integration, that help address the complex nature of onomatopoeia in translation. These approaches align with Sun's idea of glocalization, which seeks to balance global appeal with local relevance. Similarly, Pym (2003) highlights the importance of preserving the sensory and emotional depth of the original text to produce translations that remain authentic and emotionally engaging.

Advancements in technology have further refined localization strategies. Tools such as artificial intelligence (AI) and machine learning augment the translation process by streamlining technical aspects. For instance, Jiménez-Crespo (2024) explores how AI-assisted localization improves the efficiency of translating digital comics, while Chow et al. (2021) highlight the importance of context-aware and multimodal machine translation in maintaining the interplay between text and visuals. However, despite these advancements, human oversight remains indispensable. Skilled translators are crucial for navigating cultural and emotional nuances that AI tools may overlook. For example, human expertise enables the evaluation of subtle contextual elements, such as cultural symbolism and

the emotional weight of specific sound effects, ensuring that translations resonate authentically with the target audience. AI serves as a complementary tool, automating routine processes while leaving culturally sensitive adaptations to human judgment.

By employing **strategies** such as **foreignization** and **domestication**, and **techniques** like **equivalence** and **borrowing**, translators can adapt sound effects to resonate with target audiences while maintaining their symbolic and narrative significance. The multimodal nature of comics underscores the importance of integrating linguistic and visual elements to preserve the auditory and visual impact of the original work. While AI enhances efficiency in managing technical complexities, human expertise remains critical to ensure cultural and emotional resonance. Ultimately, localization strategies offer a comprehensive framework for addressing the challenges of translating onomatopoeia in comics.

### Gap in Translation Models for Onomatopoeia

Despite the availability of established strategies such as foreignization, domestication, equivalence, and borrowing, there remains a critical gap in developing a comprehensive model that systematically integrates these approaches into a unified framework. Current research often addresses these strategies in isolation, leading to fragmented applications and inconsistent outcomes. Translators working on comics face unique challenges due to the multimodal nature of the medium,

where linguistic elements must harmonize with visual representations to maintain narrative coherence. Without structured guidelines, translators frequently rely on subjective decisions, which can result in inconsistencies in adapting sound effects and potentially disrupt the immersive quality of the narrative.

Cultural and contextual considerations further complicate the translation process. Factors such as sociocultural norms and censorship requirements often lead to modifications that dilute the original intent of onomatopoeic expressions. Tacazely et al. (2019) and Yufang and Hui (2024) highlight how localization practices are heavily influenced by cultural and political factors, shaping the final representation of sound effects in ways that may not always align with the source material. These challenges underscore the need for a standardized approach that incorporates both phonetic and cultural considerations, ensuring consistent and high-quality translations that resonate authentically with the target audience.

A comprehensive and structured translation model is essential to address these gaps. This model should synthesize linguistic strategies, cultural sensitivity, and multimodal integration into a cohesive framework. While existing strategies such as foreignization, domestication, and semantic-based decisions provide valuable starting points, they must be systematically combined and adapted to meet the unique demands of onomatopoeia translation in comics. By bridging these gaps, this research aims to offer a practical prototype

for translating English onomatopoeia into Indonesian, combining linguistic precision with cultural relevance. Such an approach would not only enhance the overall quality of comic translations but also provide a scalable solution for adapting onomatopoeic expressions across diverse languages and cultures.

## METHOD

### Research Design

The research design follows the ADDIE model, which stands for Analysis, Design, Development, Implementation, and Evaluation. This model is an instructional design framework. In this study, a qualitative approach is applied to each phase in order to thoroughly address the challenges associated with translating onomatopoeia. During the Analysis phase, the study used qualitative data from interviews and focus groups to identify the specific challenges of translating onomatopoeia, aligning with Turhan and Bernard's (2022) emphasis on reflexivity to better understand the dynamics of translation. It also incorporates Nasution et al. (2019) insights on the importance of considering both linguistic and cultural factors in localization. In the Design phase, a theoretical framework was created based on case studies, drawing on Gebbia's (2023) strategies for managing metaphorical language to capture the subtleties of onomatopoeia, as both phenomena share a need for resolving semantic and cultural complexities. The Development phase then refined the manual iteratively, guided by user feedback, in line with Qoyyimah's

(2023) approach to qualitative translation research.

During the Implementation phase, the prototype was tested in real-world settings, with adjustments made based on user input to ensure cultural relevance, following the Normalization Process Theory (May et al., 2022) to integrate it into existing workflows. Finally, the Evaluation phase measured the manual's effectiveness through user satisfaction and translation quality, guided by Ikawati's (2022) framework for assessing localization. The research used descriptive qualitative methods, as emphasized by Khasanah and Solikhah (2022), who highlighted the utility of such methods in capturing nuanced perspectives in translation processes. Their focus on the interplay between linguistic and contextual factors provided a foundational framework that aligned with this study's aim to gain a deeper understanding of translators' perspectives.

## Participants

This research involved 20 professional translators with a minimum of five years of experience in comic translation and demonstrated expertise in handling the linguistic nuances of onomatopoeia. These translators participated in the initial stages by completing a needs analysis questionnaire to identify challenges in translating English onomatopoeia into Indonesian and later evaluated the prototype manual for translating onomatopoeia during the product testing phase. For data collection, five data collectors with academic backgrounds in linguistics or translation studies were

engaged to gather onomatopoeia data from English and Indonesian comics. The data were subsequently assessed by three raters, each holding advanced degrees in linguistics or translation and possessing a minimum of three years of experience in evaluating translation quality, focusing on accuracy, acceptability, and readability. Additionally, one expert with a doctoral degree in applied linguistics validated the data to ensure alignment with linguistic theories and best practices. During the manual development phase, a linguistics expert with a doctoral degree refined the theoretical framework and linguistic guidelines, while a translation expert with extensive experience in comic translation and manual development ensured the manual's practical applicability. All participants signed consent forms before their involvement, ensuring a clear understanding of their roles in this multi-layered research process, which culminated in the development of a robust manual for translation.

## Data and Source of Data

This study utilized three primary types of data: document data, expert input, and questionnaire results. The document data comprised 1,278 English onomatopoeic expressions and their Indonesian translations, sourced from 81 Disney comics and 27 Marvel comics. These comics were selected for their extensive use of onomatopoeia and professional translation practices, providing a reliable basis for analyzing the challenges in adapting culturally rich sound effects to the Indonesian context,

particularly given the noted gap in the Indonesian onomatopoeia lexicon. The total data included 213 cases of adaptation, 151 cases of deletion, 212 instances of discursive creation, and 120 examples of established equivalents. This dataset served as the foundation for identifying localization techniques and examining how onomatopoeic expressions were translated across these iconic comic series.

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Expert input was gathered through Focus Group Discussions (FGDs) with one translation expert and two linguistic experts, offering insights into phonology, morphology, and localization strategies for translating English onomatopoeia into Indonesian. Additionally, 20 professional

comic translators participated in the study, providing questionnaire responses that highlighted practical challenges in localizing onomatopoeia. During the testing phase, these translators worked with onomatopoeic expressions from which original translations were deliberately removed, ensuring reliance solely on the prototype manual. Their translations were evaluated using a comprehensive framework assessing accuracy, acceptability, and readability, with reviews conducted by three raters and one translation expert. This process demonstrated the prototype's effectiveness in guiding translators to produce high-quality translations.

Data collection involved systematic analysis by five data collectors who identified and documented onomatopoeic expressions and their translations in a tabular format, validating findings through triangulation with linguistic theories and expert reviews. Translation techniques were identified through comparisons between English and Indonesian onomatopoeia, with established theories and FGDs supporting validation. The prototype translation model was iteratively refined through FGDs, small-scale testing, and expert feedback, focusing on ensuring accuracy, naturalness, and reader-friendliness in alignment with Indonesian norms. These efforts established a robust foundation for enhancing onomatopoeia translation strategies, considering broader cultural and linguistic contexts.

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### Research Procedures

The Research and Development (R&D) process for translating English onomatopoeia into Indonesian followed a systematic approach to create an effective comic translation manual. It began with a Needs Analysis to identify gaps, followed by Qualitative Data Collection, Document Analysis, Evaluation, and expert input, leading to a validated, refined prototype manual.

The Research and Development (R&D) process for creating a comic translation manual for English onomatopoeia into Indonesian followed a structured approach. It started with a Needs Analysis to identify existing gaps, which was then followed by the collection of qualitative data, document analysis, and evaluation. Expert input was incorporated throughout the process, resulting in a refined and validated

prototype manual. Figure 1 illustrates the procedure for developing the manual for translating English onomatopoeia into Indonesian.

### The Implementation of Need Analysis

The Needs Analysis was the initial step in developing a prototype for translating English onomatopoeia into Indonesian. This phase involved 20 professional translators with at least five years of experience in comic translation. It began with a literature review to explore challenges and strategies in onomatopoeia translation, followed by data collection through a questionnaire comprising 15 questions across three sections. The questionnaire included a mix of Likert-scale, open-ended, and ranking-based questions. The first section focused on challenges posed by the vocabulary gap, such as the lack of direct equivalents for English onomatopoeia in Indonesian, with participants rating their agreement on a five-point scale. The second section addressed the impact of these gaps on translation accuracy, acceptability, and readability, while the third explored strategies like borrowing, adaptation, and creating new onomatopoeia to overcome these issues. Content analysis of the responses identified key challenges and effective methods, offering critical insights that informed the subsequent phases of prototype development. This structured and detailed approach ensured the analysis was comprehensive and grounded in the practical realities of comic translation.

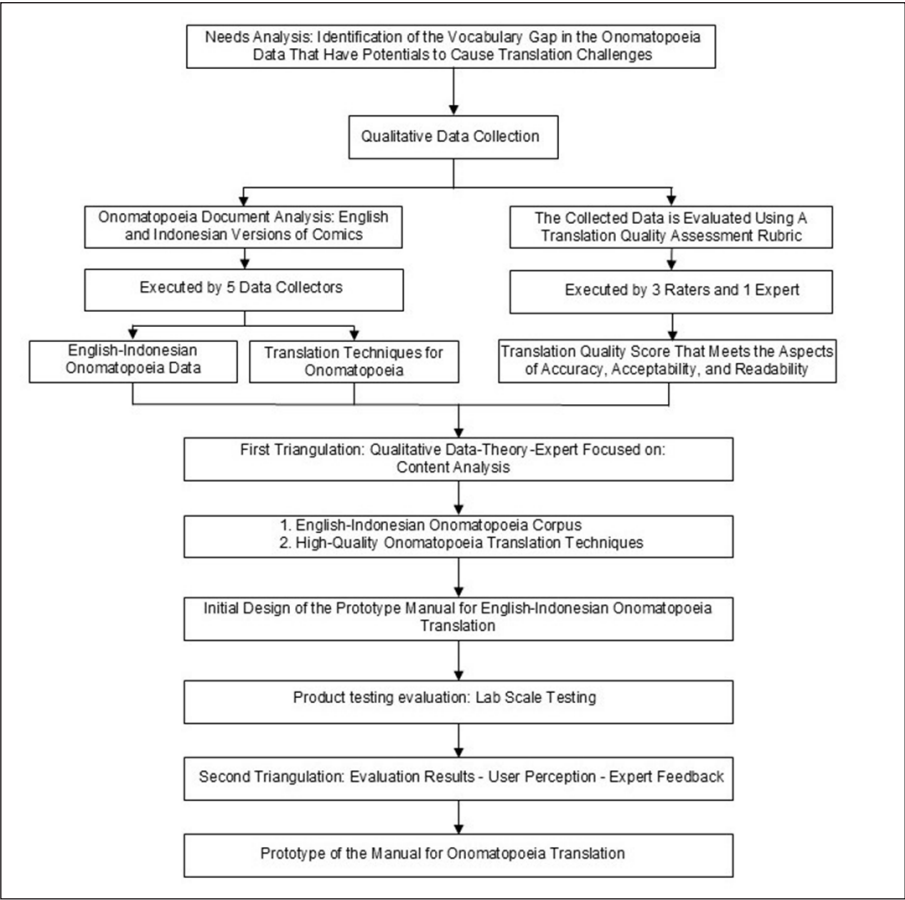


Figure 1. The procedure of developing a manual for the translation of English Indonesian Onomatopoeia

Qualitative Data Collection

The qualitative data collection began with document analysis of the English and Indonesian versions of Disney and Marvel comics, focusing specifically on identifying and categorizing onomatopoeic expressions. Using a rubric adapted from Nababan et al. (2012), this analysis evaluated translation techniques with an emphasis on accuracy, acceptability, and readability. The process followed a systematic four-stage approach. Domain analysis identified recurring onomatopoeic expressions in English and

their functional equivalents in Indonesian, grouping them by sound and contextual usage. Taxonomic analysis structured this onomatopoeia into categories, highlighting patterns in translation techniques, such as borrowing, adaptation, or creation of new terms. Componential analysis further examined the phonetic and cultural nuances of the translations, identifying variations in how the sounds were localized to align with the auditory and emotional expectations of Indonesian audiences. Finally, cultural theme analysis interpreted the broader

cultural implications of the translated onomatopoeia, focusing on how these adaptations preserved both the narrative's dynamism and its cultural resonance. This systematic classification of linguistic units, translation strategies, and their interrelations provided a comprehensive understanding of the challenges and strategies in translating onomatopoeia.

The qualitative data collection involved document analysis of the English and Indonesian versions of Disney and Marvel comics, focusing on identifying and categorizing onomatopoeic expressions. Using a rubric adapted from Nababan et al. (2012), the study evaluated translation techniques based on accuracy, acceptability, and readability. Four challenging categories emerged: Auditory Sounds (e.g., vocalizations, musical effects), Mechanical Sounds (e.g., machinery, explosions, weapon effects), Emotional Expressions (e.g., laughter, sighs, gasps), and Environmental Sounds (e.g., wind, rain, thunder). The analysis followed a four-stage approach. Domain analysis identified recurring onomatopoeic expressions and their Indonesian equivalents, grouping them by sound and context. Taxonomic analysis categorized them, highlighting translation patterns such as borrowing, adaptation, and the creation of new terms. Componential analysis examined phonetic and cultural nuances, assessing how translations aligned with Indonesian auditory and emotional expectations. Cultural theme analysis explored the broader implications, ensuring that adaptations preserved both narrative

dynamism and cultural resonance. This structured classification of linguistic units and translation strategies provided a comprehensive understanding of the challenges in translating onomatopoeia, further explored in the results section, where the effectiveness of each translation technique is analyzed across the identified categories.

The structured classification of linguistic units and translation strategies provides a comprehensive understanding of the challenges involved in translating onomatopoeia. This analysis is expanded upon in the results section, where the effectiveness of each translation technique is evaluated within the identified categories. The details of this evaluation are presented in Table 1.

The data were evaluated by three raters and one expert as part of the validation process to ensure the quality of the translations. The three raters, who were selected based on their strong backgrounds in translation, high proficiency in both English and Indonesian, and extensive experience in translating English texts into Indonesian, assessed the translations on three key aspects: accuracy, acceptability, and readability. Their evaluations provided detailed insights into how well the translated onomatopoeia retained the meaning, naturalness, and comprehensibility of the source text. To enhance the reliability and validity of the evaluation, the process included a Focus Group Discussion (FGD). During the FGD, the raters collaborated with a translation expert, whose role was to provide

Table 1  
*The rubric of translation quality*

| No | Types of Instruments                    | Category                   | Score and Description                                                                                                                                                                    |
|----|-----------------------------------------|----------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1  | Translation Accuracy                    | Accurate                   | 3<br>All terminology, phrases, and sentences are accurately conveyed from the source to the target language, preserving the original meaning with no alterations                         |
|    |                                         | Less Accurate              | 2<br>Most terminology, phrases, and sentences are accurately translated, but there are minor distortions, ambiguities, or omissions that may slightly impact the clarity of the message. |
|    |                                         | Inaccurate                 | 1<br>The terminology, phrases, and sentences from the original are translated inaccurately or are omitted, leading to significant meaning loss or distortion.                            |
| 2  | Level of Translation Acceptability      | Acceptable                 | 3<br>The translation reads naturally, with familiar technical terms and correct sentence structures that follow Indonesian language conventions.                                         |
|    |                                         | Less Acceptable            | 2<br>The translation is mostly natural, though minor issues with technical terms and grammar slightly affect its fluency.                                                                |
|    |                                         | Unacceptable               | 1<br>The translation feels unnatural or forced, with unfamiliar technical terms and sentence structures that don't adhere to Indonesian language rules                                   |
| 3  | Level of Readability of the Translation | High Readability Level     | 3<br>The text is clear and easy to understand, with accessible terminology and sentence structure                                                                                        |
|    |                                         | Moderate Readability Level | 2<br>The translation is generally understandable, though some sections may require re-reading for full comprehension                                                                     |
|    |                                         | Low Readability Level      | 1<br>The translation is challenging to understand, with significant barriers to clarity and comprehension                                                                                |

Source: Nababan et.al (2012)

additional validation by reviewing the raters' assessments, resolving discrepancies, and ensuring that the evaluation adhered to established translation theories and practices. The expert's input bridged theoretical concepts with practical applications, thereby refining the overall assessment process.

This collaborative approach ensured a systematic and comprehensive validation of the translation quality.

**The Triangulation Process**

The triangulation process was conducted twice to ensure the validity and reliability

of the findings. In the first triangulation, the focus was on validating qualitative data, theoretical frameworks, and results from the Focus Group Discussion (FGD). This phase culminated in the recommendation of an English-Indonesian onomatopoeia corpus and high-quality translation techniques. The research team played a pivotal role in organizing the process, conducting document analysis, and synthesizing data from multiple sources. Three raters assessed the translations against criteria of accuracy, acceptability, and readability, offering detailed evaluations of translation quality. A translation expert reviewed the raters' assessments, resolved inconsistencies, and ensured that the evaluations adhered to established translation theories and best practices. Data comparisons were made to verify whether English onomatopoeia translations accurately reflected their Indonesian counterparts and aligned with expert-recommended translation techniques. The expert's input validated the document analysis and strengthened the reliability of the raters' evaluations.

The second triangulation, conducted after lab-scale product testing, refined the prototype by integrating earlier theoretical analyses with practical testing outcomes. The lab-scale testing simulated real-world applications in a controlled environment, minimizing external variables to focus on the interaction between the prototype and expert users. Translators and linguists applied the prototype's recommendations, including its step-by-step flowchart, to translate onomatopoeia from English to Indonesian. The outputs were rigorously

evaluated using standardized metrics for accuracy (faithfulness to the source material), acceptability (naturalness within the target language), and readability (ease of understanding). Feedback was collected through structured questionnaires and follow-up FGDs, providing insights into usability, effectiveness, and challenges encountered during the process. These findings were pivotal in addressing usability issues, optimizing the prototype's design, and ensuring its reliability for practical use. This triangulation emphasized the robustness and applicability of the prototype, complementing the participant section that highlights the expertise and contributions of the involved individuals.

### **Designing the Prototype**

The design of the manual for English-Indonesian onomatopoeia translation was developed based on the recommendations from the first triangulation process. Localization strategies were incorporated into the design phase to ensure the manual effectively addressed the challenges identified in the earlier stages of the research, as outlined in the flowchart below.

The design of the manual for English-Indonesian onomatopoeia translation was developed following the recommendations from the initial triangulation process. To ensure that the manual effectively addressed the challenges identified in earlier stages of the research, localization strategies were incorporated during the design phase. These strategies are visually represented in the flowchart below in Figure 2.

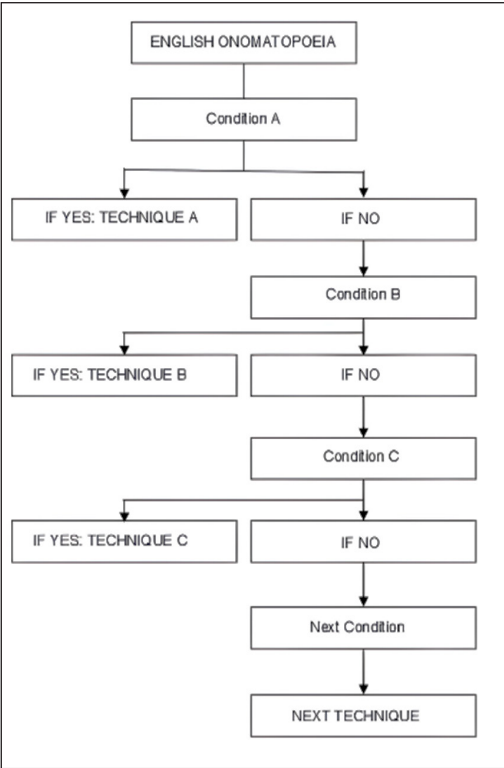


Figure 2. The format of the manual for English-Indonesian onomatopoeia translation

The prototype manual for translating English onomatopoeia into Indonesian was developed systematically based on recommendations from the first triangulation process, which validated qualitative data, theoretical frameworks, and Focus Group Discussion (FGD) outcomes. Localization strategies were integrated into the design phase to address the semantic and cultural complexities identified in earlier stages of the research, ensuring the manual’s practical applicability. The development process followed a structured format, beginning with formulating guidelines through needs analysis, followed by creating a framework

that categorized sound effects to guide translators in choosing between retaining original meanings (*Technique A*) or adapting them (*Technique B*) based on semantic and cultural considerations. Examples from English comics were incorporated to illustrate translations into Indonesian, such as adapting "buzz" to "dengung" to preserve auditory impact and "clang" to "dentang" to align with local perceptions of metallic sounds. The inclusion of **localization and textual strategies** ensured that translations, such as rendering "splash" as "byur," were not only phonologically accurate but also cohesive within narrative contexts, particularly in comics. This structured, decision-based flowchart formed the foundation of the manual, providing translators with a practical tool to achieve accurate, contextually relevant translations while maintaining linguistic integrity and cultural resonance.

Prototype Testing and Refinement

The Prototype Testing and Refinement phase aimed to evaluate the practicality, effectiveness, and usability of the prototype in real-world comic translation projects, involving 20 professional translators. The process began with selecting translators to apply the prototype to a set of English comics featuring various onomatopoeia. Qualitative data were collected through observations, structured questionnaires, and follow-up FGDs, focusing on parameters such as ease of use, accuracy, and cultural relevance. The Ease of use was specifically assessed based on the clarity of instructions,

simplicity of navigation, applicability in translators' workflows, and time efficiency. The translated comics were analyzed to evaluate the success of the onomatopoeia translations, with particular attention to linguistic, cultural, and visual consistency. The findings and feedback from translators informed refinements to address usability issues and ensure the prototype's practicality, resulting in an improved version designed for real-world application.

### **Finalization and Documentation of the Prototype**

The finalization and documentation phase focused on completing the prototype and creating a detailed, user-friendly manual for its implementation. First, the prototype was finalized by incorporating all feedback from the testing and refinement stages, ensuring it was ready for practical use by comic translators. A comprehensive manual was then developed, providing a step-by-step guide on using the prototype, complete with examples, localization strategies, and explanations for translating specific categories of onomatopoeia. These categories include animal sounds (e.g., "cock-a-doodle-doo" translated to "kukuruyuk"), natural sounds (e.g., "splash" translated to "jebur"), inanimate object sounds (e.g., "clang" translated to "ting"), and human sounds (e.g., "achoo" translated to "hatshiu"). These types were selected based on their prevalence in the datasets, their cultural nuances, and their critical role in enhancing the narrative flow in comics. Additionally, the research process, findings,

and the rationale behind the prototype's design were meticulously documented for future reference and academic use, ensuring clarity and methodological robustness in addressing these specific onomatopoeia categories.

## **RESULTS AND DISCUSSION**

The results from the R&D process indicate a comprehensive approach to identifying and addressing the vocabulary gap in translating onomatopoeia between English and Indonesian. This was achieved through qualitative data collection, onomatopoeia document analysis, and expert evaluations. The triangulation of data, theory, and expert feedback, as outlined in the flowchart, informed the development of a prototype manual. This manual, tested and refined through lab-scale evaluations, incorporates high-quality translation techniques that address accuracy, acceptability, and readability challenges. The second triangulation further refined the product based on user perception and expert insights, leading to the finalization of the onomatopoeia translation manual.

### **The Result of the First Phase**

#### ***Need Analysis***

The need analysis in this study systematically identified key challenges faced by translators when rendering English onomatopoeia into Indonesian. These challenges included cultural and linguistic disparities, the limited repertoire of onomatopoeic expressions in Indonesian, and practical obstacles

encountered in producing translations that are accurate, acceptable, and readable. By uncovering gaps in existing resources and strategies, the analysis provided essential insights that guided the development of a targeted prototype model to support translators in addressing these issues effectively.

The result of the need analysis highlights significant challenges in translating English onomatopoeia into Indonesian, primarily due to a considerable vocabulary gap. Most respondents (15 strongly agree, 5 agree) noted the absence of direct equivalents for many English onomatopoeic expressions, significantly complicating the translation process. For instance, common English terms such as "Whoosh," representing swift air movement, lack direct Indonesian counterparts, often requiring creative adaptation or omission, while "Bang," denoting loud noises, is inconsistently rendered as "Dor" or "Brak" depending on context. Similarly, "Splash," translated as "Jebur," and "Smack," adapted as "Plak," showcase phonetic and cultural disparities that diminish the resonance of the original terms. The limited variety of Indonesian onomatopoeia compared to English, as strongly agreed by 17 respondents and agreed by 3, forces translators to rely on inconsistent strategies, further complicating efforts to maintain naturalness and accuracy. Culturally specific English onomatopoeias like "Buzz," representing a bee's sound, often result in awkward substitutions such as "Dengung lebah," which lack brevity and onomatopoeic

impact. These challenges are exacerbated by differences in sound patterns between the two languages, making it difficult to preserve the auditory essence of terms like "Boom," often adapted as "Bum," which still fails to capture the original's full effect. These findings underline the complexity of translating onomatopoeia between English and Indonesian, necessitating systematic strategies to address vocabulary gaps and cultural disparities.

The vocabulary gap also significantly affects the quality of translations, particularly regarding accuracy, acceptability, and readability. For instance, 17 respondents strongly agreed that the gap frequently leads to a loss of accuracy, forcing translators to compromise when no direct equivalent exists. Similarly, the absence of comparable onomatopoeia in Indonesian impacts the acceptability of translations, making them feel less natural or engaging to the target audience. This gap further diminishes readability, as 17 respondents strongly agreed that it affects the dynamism of the text.

To address these challenges, respondents supported a range of strategies and techniques to enhance translation effectiveness. Borrowing onomatopoeia directly from English was a favored strategy, with techniques such as pure borrowing and naturalized borrowing gaining agreement (15 strongly agree, 5 agree). For example, "Crunch," representing a sharp breaking sound, is often borrowed directly or naturalized as "Krenyes." Adaptation techniques were also emphasized, leveraging

cultural and linguistic context to create equivalents that resonate with Indonesian audiences, such as adapting "Thud" into "Duk" to represent a heavy object hitting the ground. Moreover, 14 respondents strongly agreed and 6 agreed that creating new or unconventional onomatopoeic expressions in Indonesian is sometimes necessary, particularly for terms like "Creak," which lacks a concise equivalent and may be rendered as "Berderit." Contextual interpretation was highlighted by 18 respondents as a crucial factor in compensating for the vocabulary gap, allowing translators to preserve meaning and auditory essence effectively. These findings underscore the importance of a prototype manual that integrates localization strategies with a focus on accuracy, acceptability, and readability, offering structured guidance for navigating the challenges of onomatopoeia translation.

The result of the need analysis identifies four primary challenges in translating English onomatopoeia into Indonesian: vocabulary gaps, absence of direct equivalents, phonetic disparities, and cultural differences. These challenges are particularly prominent in specific categories of onomatopoeia, such as movement, impact, water-related, and animal sounds

### 1. Vocabulary Gaps

A vocabulary gap refers to the limited range of onomatopoeic expressions available in the Indonesian lexicon compared to English. This issue is particularly noticeable when translating

mechanical or abstract sounds, such as *Whir* or *Sizzle*, which often require creative solutions like omission or description. The lack of equivalent words forces translators to generalize the meanings, potentially diminishing the accuracy and impact of the translation. A strong consensus among respondents (17 strongly agreeing) indicates that these gaps hinder the expressive potential of the translation.

### 2. Absence of Direct Equivalents

The absence of direct equivalents arises when an English onomatopoeic word has no precise counterpart in Indonesian, requiring the translator to either adapt or omit the term. This challenge is most apparent with sounds that describe movement and impact. For instance, *Whoosh*, representing the sound of swift air movement, often lacks a single equivalent in Indonesian and is sometimes omitted or described instead. Similarly, *Bang*, a term for a loud impact, is inconsistently translated as *Dor* or *Brak*, illustrating the complexities that arise from the absence of an exact equivalent.

### 3. Phonetic Disparities

Phonetic disparities between English and Indonesian further complicate the translation process. Indonesian does not possess the same variety of sound patterns found in English, making it challenging to replicate certain auditory effects. For example, *Boom* is frequently translated as *Bum*, but this adaptation

does not capture the original's intensity. Additionally, words like *Creak* often require descriptive translations, such as *Berderit*, which lack the immediate auditory impact of the English version. Seventeen respondents strongly agreed that these phonetic differences limit the effectiveness of onomatopoeia translation.

#### 4. Cultural Differences

Cultural differences also play a significant role in the translation of onomatopoeia, especially in animal and nature sounds. For example, the English word *Buzz*, which represents the sound of a bee, is often translated as *Dengung lebah* in Indonesian. While this translation is accurate in meaning, it loses the brevity and onomatopoeic resonance of the original English term, thus diminishing its effectiveness in conveying the same auditory sensation. This issue highlights the challenge of balancing the preservation of the original sound with cultural appropriateness.

To address these challenges, respondents favored strategies such as borrowing onomatopoeia directly from English or adapting it for Indonesian use (e.g., *Crunch* as *Krenyes*). Contextual interpretation was also emphasized as crucial when an exact sound effect cannot be replicated. These findings suggest the need for a structured translation manual that integrates strategies like borrowing, adaptation, and contextual interpretation to ensure that translations

are accurate, culturally acceptable, and engaging for the target audience.

### The Result of the Second Phase

#### *Qualitative Data Collection*

The findings from the analysis of translation techniques provide valuable insights into how translators approach onomatopoeia, highlighting both effective and ineffective methods. To further understand these translation strategies, a detailed exploration of the source data was conducted. From a total of 108 comic titles, 81 Disney comics and 27 Marvel comics, the qualitative data collection uncovered significant trends in onomatopoeia use and translation techniques applied. The following section will delve into the results of this qualitative data collection, offering a deeper understanding of how these techniques were implemented across various comic genres. Figure 3 below shows the results of qualitative data collection of Onomatopoeia translation.

In the study conducted, seven translation techniques were identified as being used to translate onomatopoeia from English into Indonesian. Among these, the Established Equivalent Translation stands out as a highly recommended technique, employing standardized onomatopoeia found in KBBI. Examples include "click!" translated as "klik!" or "splash!" as "byur!", ensuring accuracy and cultural alignment. Similarly, the Particularization Technique adapts onomatopoeia based on context, providing nuanced translations such as "Bang!" rendered as "Dor!", "Brak!", or "Doar!" depending on the sound's origin. The

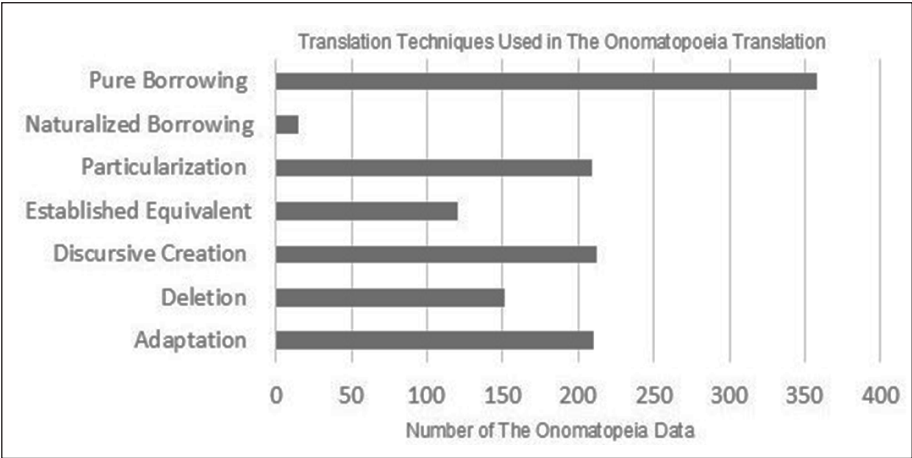


Figure 3. The Results of qualitative data collection of Onomatopoeia translation

Adaptation Technique, another effective method, involves introducing localized but unofficial equivalents like "splat!" becoming "ceprot!", ensuring cultural relevance and reader engagement. The Pure Borrowing Technique and Naturalized Borrowing Technique are also recommended.

The former retains the original form, as seen in "AAARGHH!", remaining unchanged, while the latter modifies the sound for natural pronunciation, such as "Boom!" translated to "Bum!" or "Beep!" to "Bip!", preserving the original sound's impact in the target language.

On the other hand, techniques like deletion and discursive creation are less effective and generally discouraged due to their limitations in preserving the intended meaning. Deletion, as seen in the omission of "AH-CHOOOO!!" (sneeze sound), results in a loss of meaning and context, reducing the translation's completeness. Discursive creation, while sometimes inventive, often leads to inconsistencies, as with "HONK WHONK!" (goose sound) being translated

into "KWEK KWEK!" (duck sound), which misrepresents the original intent. These findings emphasize the importance of prioritizing techniques that preserve the meaning, acceptability, and cultural relevance of the source onomatopoeia while avoiding approaches that diminish the translation's fidelity and coherence. This structured analysis provides a practical guide for selecting effective techniques in onomatopoeia translation.

The data collection, which has undergone the triangulation process, resulted in the recommendation of five translation techniques proposed by Molina & Albir (2002) for inclusion in the Manual. These techniques are Established Equivalent, Particularization, Adaptation, Pure Borrowing, and Naturalized Borrowing. The recommendation for the use of these techniques in the Manual is built upon empirical data from the research conducted by the The data collection, which has undergone the triangulation process, resulted in the recommendation of five translation

techniques proposed by Molina & Albir (2002) for inclusion in the Manual. These techniques are Established Equivalent, Particularization, Adaptation, Pure Borrowing, and Naturalized Borrowing. The recommendation for the use of these techniques in the Manual is built upon empirical data from the research conducted by the writing team, findings from similar studies, relevant theories, and the results of focus group discussions (FGD) with language and translation experts. The proposed translation techniques are those that produce high-quality onomatopoeia translations and are considered ideal based on expert opinion, similar research, and translation theories. The techniques

suggested in the Manual are arranged in order of priority, with the most recommended technique ranked first, as it best meets the criteria outlined in the previous paragraph. The proposed translation techniques are those deemed to produce high-quality onomatopoeia translations, selected based on expert opinion, similar research, and established translation theories. These techniques, as outlined in the Manual, are organized in order of priority, with the most recommended technique ranked first, as it best aligns with the criteria discussed in the previous paragraph. The initial design of the prototype manual for English-Indonesian onomatopoeia translation is illustrated in Figure 4.

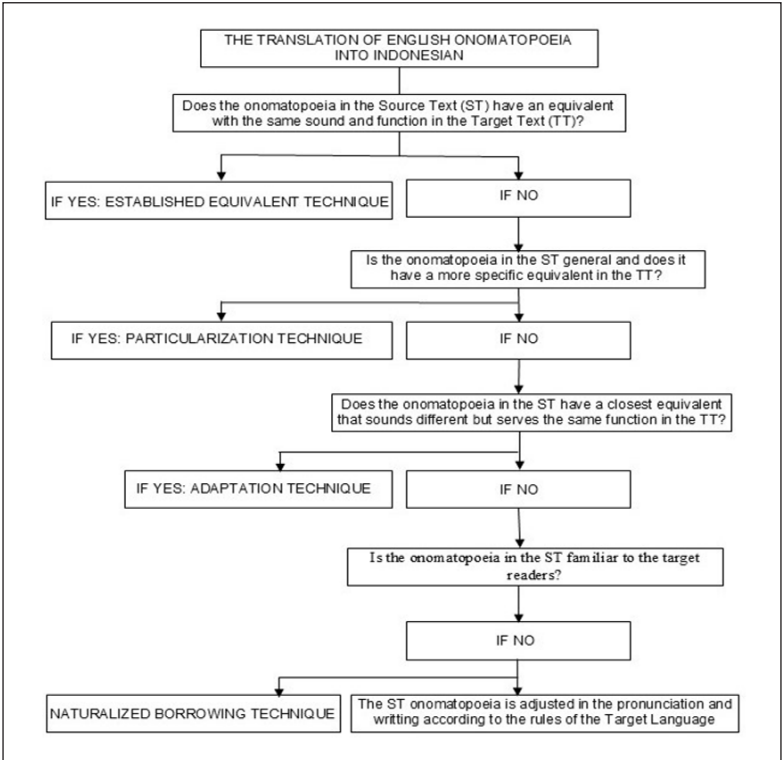


Figure 4. Initial design of the prototype manual for English Indonesian Onomatopoeia translation

## The Established Equivalent

The Established Equivalent Translation technique utilizes a localization strategy designed to preserve both the auditory effect and functional meaning of onomatopoeias in the target language. This technique is applied when the onomatopoeia in the source text (ST) has a direct equivalent in the target text (TT), ensuring both linguistic accuracy and cultural resonance. According to the flowchart, this method is most effective when there is a clear alignment between the sound and function of the onomatopoeia in both languages. Translators begin by analyzing the onomatopoeia in the source text to identify its sound and intended function, which are then matched with standardized equivalents in the target language. For example, the English onomatopoeia "click!"—representing the sound of pressing a button—is translated into Indonesian as "klik!", which replicates the auditory essence and functional purpose. Similarly, "splash!" becomes "byur!" to capture the sound of splashing water, while "bok! bok!"—the clucking of a hen—is rendered as "petok! petok!". Other examples include "swoosh!" translated as "wus!" to signify the sound of something moving quickly and "ulp!" localized as "glek!" to represent the sound of swallowing.

Translators begin by analyzing the onomatopoeia in the source text (ST) to identify its sound, intended function, and cultural context. This analysis is crucial to ensure that both the auditory essence and the cultural relevance are preserved when transferring the sound to the target text (TT). For example, "click!" (pressing a button) is

translated as "klik!" in Indonesian, ensuring both linguistic accuracy and cultural familiarity with technology. Similarly, "splash!" becomes "byur!"—capturing both sound and the cultural context of water-related activities. In the case of "bok! bok!" (hen clucking), "petok! petok!" resonates with the culturally familiar sound. Other examples, such as "swoosh!" (quick movement) localized as "wus!" and "ulp!" (swallowing) as "glek!", highlight how the translation maintains both the auditory and functional purpose while adapting to the cultural norms and expectations of the target audience.

This process heavily relies on standardized references, such as the KBBI (Kamus Besar Bahasa Indonesia), to ensure that the chosen equivalents align with the linguistic norms and cultural expectations of the target language. By adhering to these standards, the translations sound natural and are easily understood by the target audience, enhancing their cultural acceptance. This meticulous approach allows the Established Equivalent Translation technique to excel in preserving both the sound and meaning of onomatopoeias across languages, making it particularly effective in literary works, audiovisual media, and everyday communication, where the alignment of auditory and functional fidelity is crucial. As noted by Martendi et al. (2022), the naturalness and familiarity achieved through this technique ensure that translated expressions resonate with target language speakers, maintaining linguistic integrity while bridging cultural gaps. This strategy, supported by references like Rini

et al. (2021), Wiles (2021), and Martendi et al. (2022), highlights the value of employing standardized equivalents to achieve effective and culturally relevant translations.

The Established Equivalent Translation technique heavily relies on standardized references, such as the KBBI (Kamus Besar Bahasa Indonesia), to align chosen equivalents with the linguistic norms and cultural expectations of the target language. This ensures natural, culturally accepted translations that resonate with the target audience, maintaining linguistic integrity while bridging cultural gaps. This approach excels in preserving both the sound and meaning of onomatopoeias, making it particularly effective in literary works, audiovisual media, and everyday communication. As noted by Martendi et al. (2022), the naturalness achieved ensures that translated expressions are familiar to target language speakers. However, certain onomatopoeia categories, such as auditory sounds (e.g., animal noises), mechanical sounds (e.g., "whirr"), emotional expressions (e.g., "groan"), and environmental sounds (e.g., "rustle"), present translation challenges. These arise due to cultural differences in perception, requiring translators to find equivalent sounds that resonate across languages, as highlighted by Rini et al. (2021), Wiles (2021), and Martendi et al. (2022).

### ***Particularization Technique***

The Particularization Technique is a localization strategy that adapts onomatopoeias from the source language

(SL) into culturally and linguistically appropriate expressions in the target language (TL). This technique is particularly useful when a single onomatopoeia in the SL can represent multiple auditory scenarios, requiring translators to choose the most contextually accurate equivalent in the TL. For example, the English onomatopoeia "Bang!" can signify different sounds such as an explosion, a loud impact, or a sudden collision. In Indonesian, it is particularized as "Dor!" for a gunshot, "Brak!" for a crash, and "Doar!" for a sudden burst. Similarly, "Beep!", which might represent a car horn or a machine's alert, is rendered in Indonesian as "Teet!" for a horn and "Tik!" for a machine's beep (Terayanti et al., 2023).

Other examples demonstrate how particularization tailors onomatopoeias to specific contexts. The English "Crash!", which can refer to the sound of falling, breaking, or shattering, is translated into Indonesian as "Bruk!" for something falling, "Brak!" for a collision, "Krak!" for snapping, "Prang!" for shattering glass, and "Pyar!" for breaking into small pieces. Similarly, "Creak!", which can describe the sound of a rope being pulled, a branch bending, or a door opening, becomes "Krieet!", "Kreak!", or "Krek!", depending on the specific scenario. Another example is "Boot!", representing either the sound of a kick or rushing wind, which is translated into Indonesian as "Pok!" for a kick, "Dung!" for a heavy impact, and "Wuus!" for the sound of rushing wind. These translations ensure the original onomatopoeia's sound and meaning are preserved while resonating naturally with the target audience.

Other examples demonstrate how particularization tailors onomatopoeias to specific contexts. The English "Crash!", which can refer to the sound of falling, breaking, or shattering, is translated into Indonesian as "Bruk!" for something falling, "Brak!" for a collision, "Krak!" for snapping, "Prang!" for shattering glass, and "Pyar!" for breaking into small pieces. Each of these translations is chosen based on the specific context, maintaining both the sound and intended meaning while adapting to the cultural context of the target language. Similarly, "Creak!", which can describe the sound of a rope being pulled, a branch bending, or a door opening, becomes "Krieet!", "Kreak!", or "Krek!", depending on the scenario, reflecting the sound and cultural familiarity with these noises. "Boot!", representing either the sound of a kick or rushing wind, is translated as "Pok!" for a kick, "Dung!" for a heavy impact, and "Wuus!" for the sound of rushing wind. These translations ensure that the original onomatopoeia's sound and meaning are preserved while resonating naturally with the target audience, respecting both linguistic accuracy and cultural relevance.

The effectiveness of the Particularization Technique is well-supported by research. Yaqubi et al. (2018) emphasize its role in aligning translations with the cultural and emotional context of the TL, ensuring that the audience can relate to the sounds. Rini et al. (2021) highlight how particularization preserves the auditory and functional essence of the original onomatopoeia while maintaining cultural relevance. Braun (2016)

underscores its importance in graphic novels and comics, where sound effects are integral to storytelling. Yatuzzuhriyyah & Hilman (2022) further discuss how the technique ensures that translated sound effects resonate effectively with TL audiences, even in complex scenarios.

The effectiveness of the Particularization Technique is well-supported by research, as it ensures that translated onomatopoeia aligns with the cultural and emotional context of the target language (TL). Yaqubi et al. (2018) emphasize its role in helping audiences connect with sounds, while Rini et al. (2021) highlight how it preserves both auditory and functional essence while maintaining cultural relevance. Braun (2016) underscores its significance in graphic novels and comics, where sound effects are crucial to storytelling, and Yatuzzuhriyyah & Hilman (2022) discuss its ability to make sound effects resonate effectively with TL audiences, even in complex scenarios. However, certain categories of onomatopoeia present significant translation challenges due to cultural differences in sound perception and representation. Animal sounds (e.g., "meow," "bark"), mechanical noises (e.g., "whirr," "click"), and environmental sounds (e.g., "rustle," "thunder") often lack direct equivalents in the TL. Since different languages interpret and reproduce these sounds uniquely, translators must carefully balance phonetic accuracy with cultural familiarity. This process requires creative adaptation to ensure that the translated onomatopoeia remains natural and meaningful to the TL

audience while preserving the original sound's intent.

### ***The Adaptation Technique***

The Adaptation Technique transforms onomatopoeias from the source language (SL) into culturally and linguistically suitable expressions in the target language (TL). It is particularly useful when there's no direct equivalent in the TL, requiring translators to creatively reinterpret the sound and meaning while ensuring it fits the TL's cultural and linguistic norms. This approach helps maintain the emotional impact and intended meaning of the original onomatopoeia, even when the adapted expression isn't formally listed in resources like the KBBI (Kamus Besar Bahasa Indonesia) (Utami & Maharani, 2019).

The process starts by analyzing the sound and purpose of the onomatopoeia in the SL. Translators then develop an equivalent that aligns with the phonetic and cultural context of the TL. For example, the English onomatopoeia "smack!"—the sound of a slap—is adapted into Indonesian as "plok!", retaining the same auditory and emotional effect but using a term familiar to Indonesian speakers. Similarly, "splat!" becomes "ceprot!" to mimic the sound of spraying water, "glurgle!" is reimagined as "blup!" to convey bubbling noises, and "grrind!" is rendered as "trrr!" to represent the sound of a grinding machine. These adaptations demonstrate how the technique combines creativity and cultural awareness to make the sounds relatable and immersive for the TL audience (Zhu, 2024).

The translation process begins by analyzing the sound and intended purpose of the onomatopoeia in the source language (SL), followed by adapting it to the target language (TL) while ensuring that it aligns with both the phonetic and cultural context of the TL. For instance, the English onomatopoeia "smack!", which represents the sound of a slap, is translated into Indonesian as "plok!". This adaptation preserves the auditory and emotional effect of the original, while using a term that is more familiar and culturally relevant to Indonesian speakers. Similarly, "splat!" is translated as "ceprot!" to replicate the sound of water spraying, "glurgle!" becomes "blup!" to represent bubbling noises, and "grrind!" is rendered as "trrr!" to convey the sound of a grinding machine. These translations illustrate how the technique of particularization combines creativity and cultural awareness, ensuring that the onomatopoeic sounds are both relatable and immersive for the TL audience (Zhu, 2024).

A major advantage of the Adaptation Technique is its flexibility, allowing it to address gaps where direct translations aren't possible. By focusing on localization, this technique prioritizes cultural familiarity over rigid word-for-word accuracy, making it especially effective in mediums like comics, literature, and audiovisual content. For instance, while "splat!" might feel unfamiliar to Indonesian readers, "ceprot!" creates a sound image that fits within their cultural context, enhancing the storytelling. However, the technique also comes with challenges, such as when the adapted term

shifts too far from the original auditory imagery. For example, translating "bang!" as "wow!" to express surprise might capture the emotion but lose the literal sound, which can lessen the intended auditory impact. Translators must carefully balance emotional resonance and phonetic fidelity to avoid such pitfalls.

The Adaptation Technique provides flexibility in translation, allowing for adjustments when direct equivalents are unavailable. By emphasizing cultural familiarity over strict word-for-word accuracy, this approach is particularly effective in comics, literature, and audiovisual content. For example, while "splat!" may be unfamiliar to Indonesian readers, "ceprot!" conveys a similar auditory and emotional effect, enhancing storytelling. However, a key challenge arises when adaptations deviate too far from the original auditory imagery. For instance, translating "bang!" as "wow!" may capture the intended emotion but lose the literal sound, weakening its auditory impact. To prevent such discrepancies, translators must carefully balance phonetic fidelity with emotional resonance.

Some of the most difficult onomatopoeia to translate include animal sounds (e.g., "meow," "bark"), mechanical noises (e.g., "whirr," "click"), and environmental sounds (e.g., "rustle," "thunder"), as these vary widely across languages and often reflect cultural interpretations rather than direct phonetic accuracy. For example, English speakers recognize "meow" as a cat's sound, while Indonesian speakers interpret

it as "meong." Similarly, the grinding sound "grrind!" has no exact Indonesian counterpart, requiring creative adaptation. These challenges make it essential for translators to maintain both phonetic essence and intended meaning, ensuring cultural relevance while preserving auditory impact.

### ***The Pure Borrowing Technique***

The Pure Borrowing Technique uses a localization strategy that involves directly transferring onomatopoeic expressions from the source language (SL) to the target language (TL) without modification. This approach preserves the original form, sound, and emotional impact of the onomatopoeia, making it particularly effective when the borrowed term is universally recognizable or integral to the meaning of the source text (ST) (Putri, 2022). By retaining the authenticity of the SL, pure borrowing allows the audience to experience the same auditory and emotional nuances, ensuring fidelity to the original text. For example, onomatopoeias like "AAARGHH!", representing a cry of pain, and "BIP BIP BIP", denoting a radar sound, are directly borrowed into the TL to preserve their universal resonance. Similarly, "GRRRAAAA!", capturing a scream, and "SNFFF!", representing sniffing, remain unchanged to maintain their precise auditory impact (Hidayati, 2020). This technique strengthens linguistic fidelity and allows readers in the TL to connect directly with the ST's expressive qualities. Despite its advantages, the Pure Borrowing Technique is most appropriate when the target audience

is familiar with the borrowed terms. If the borrowed onomatopoeias are culturally or linguistically unfamiliar, they can create confusion or alienation, diminishing the acceptability of the translation (El Humaira & Cholsy, 2021). In such cases, translators may opt for Naturalized Borrowing, where the spelling or pronunciation is adjusted to align with the TL's norms, as seen when "boom" is adapted into "bum" in Indonesian (Nugraha et al., 2019). Research highlights that naturalized borrowing can achieve higher audience engagement while maintaining the auditory and emotional intent of the original term (Valufi & Noverino, 2022). However, when applied in suitable contexts, such as universally recognized expressions like "PLOP!", representing an object falling into a trap, pure borrowing retains the authenticity and auditory essence of the original text, ensuring a seamless and immersive experience for the TL audience.

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Onomatopoeias like "AAARGHH!!", expressing a cry of pain, and "BIP BIP BIP", denoting a radar sound, are directly borrowed into the target language (TL) to preserve their universal resonance. Similarly, "GRRRAAAA!", representing a scream, and "SNFF!", symbolizing sniffing, are retained without modification to maintain their precise auditory impact (Hidayati, 2020). This technique of pure borrowing supports linguistic fidelity by ensuring the original sounds are preserved in the TL, allowing the audience to experience the expressive qualities of the source text (ST) directly. From a Translation Quality Assessment (TQA) perspective, this method adheres to the *accuracy* category of the rubric, as the terminology is accurately conveyed without distortion, retaining the intended meaning and emotional resonance. The borrowed terms are linguistically unaltered, ensuring *acceptability* by adhering to familiar terms and correct sentence structures, and ensuring high *readability* as the borrowed terms are universally understood and maintain their auditory effect. Culturally, this method respects the universality of these sounds, which resonate similarly across cultures.

Despite its advantages, the Pure Borrowing Technique is most appropriate when the target audience is familiar with the borrowed terms. If the borrowed onomatopoeias are culturally or linguistically unfamiliar, they can create confusion or alienation, diminishing the acceptability of the translation (El Humaira & Cholsy, 2021). In such cases, translators may opt for Naturalized Borrowing, where the spelling or pronunciation is adjusted to align with the TL's norms, as seen when "boom" is adapted into "bum" in Indonesian (Nugraha et al., 2019). Research highlights that naturalized borrowing can achieve higher audience engagement while maintaining the auditory and emotional intent of the original term (Valufi & Noverino, 2022). However, when applied in suitable contexts, such as universally recognized expressions like "PLOP!", representing an object falling into a trap, pure borrowing retains the authenticity and auditory essence of the original text, ensuring a seamless and immersive experience for the TL audience.

Among the various categories of onomatopoeia, environmental sounds (e.g., "rustle," "howl"), animal noises (e.g., "moo," "croak"), and culturally specific expressions (e.g., "tsk-tsk" to signal disapproval) pose the greatest challenges for translation. These sounds often differ significantly across languages due to phonetic perception and cultural interpretation. For example, the English "cock-a-doodle-doo" for a rooster's crow is "kukuruyuk" in Indonesian, reflecting distinct phonological adaptations. Additionally, mechanical sounds like

"clank!" or "whirr!" may lack direct equivalents in the TL, requiring either borrowing or adaptation to maintain their auditory essence. As a result, translators must carefully assess whether pure borrowing is appropriate or if a more localized strategy is needed to balance authenticity and comprehension.

### *Naturalized Borrowing Technique*

The Naturalized Borrowing Technique uses localization strategies to adapt onomatopoeic expressions from the source language (SL) into forms that align with the phonetic, cultural, and linguistic norms of the target language (TL). This technique is particularly beneficial when the original onomatopoeia lacks a direct equivalent in the TL or when its original form feels unfamiliar to the TL audience. By making adjustments to spelling and pronunciation, naturalized borrowing ensures that the onomatopoeia remains relevant, comprehensible, and natural, while preserving its auditory and emotional essence. For instance, the English onomatopoeia "Boom!"—representing the sound of an explosion—is localized as "Bum!", and "Yippee!"—an expression of joy—becomes "Yipiiii!" to better match TL norms. Similarly, "Beep!", often associated with radar or machinery sounds, is adapted as "Bip!", while "Clank!", which mimics the sound of metal clashing, becomes "Klang!". Finally, "Tooot!", representing the sound of a ship's horn, is transformed into "Tuut!", aligning more naturally with the TL's phonetic and cultural expectations.

The translation of onomatopoeias like "Boom!" to "Bum!" and "Yippee!" to "Yipiiii!" exemplifies Naturalized Borrowing. TQA analysis reveals that these adaptations maintain Translation Accuracy by preserving the original meaning without distortion. In terms of Translation Acceptability, the localized forms are culturally and phonetically appropriate, and the translation feels natural in the target language. Regarding Readability, the borrowed onomatopoeias are easily understood, ensuring clarity and ease of comprehension for the audience. These naturalized adaptations demonstrate a seamless integration of the original sounds into the target language while ensuring both linguistic and cultural coherence.

This technique relies on three key localization strategies. First, it modifies spelling and pronunciation to align with the phonetic rules of the TL while retaining the core sound and meaning of the onomatopoeia. Second, it emphasizes cultural relevance, ensuring that the adapted expressions resonate with the audience in the TL context. Third, it preserves the auditory impact of the original onomatopoeia, ensuring that its communicative purpose is maintained. Research underscores the value of this technique in creating culturally resonant translations. For example, Moghadam and Ghazizade (2021) highlight how naturalized borrowing preserves the emotional and sensory experience of the SL, crucial in literary and artistic translations. Ma and Wang (2020) emphasize the role of sound symbolism in evoking audience

responses, which is retained through careful localization. Additionally, Laharomi (2013) notes that aligning onomatopoeia with TL linguistic norms enhances its acceptability and accessibility.

The technique's flexibility and relevance across genres, from literature to media, are further supported by studies like Redelinghuys and Kruger (2015), who discuss its ability to enhance immersion and audience engagement. Moreover, Al-Adwan and Abuorabialedwan (2019) explore its utility in contexts such as children's literature, where simplified pronunciation aids comprehension and sound-meaning association. Ultimately, the Naturalized Borrowing Technique offers a balance between maintaining the authenticity of the SL and ensuring readability and cultural resonance in the TL, as highlighted by Butkuvienė and Petrulionė (2023), Monzó-Nebot (2020), and Kunilovskaya et al. (2018). This makes it a reliable strategy for translating onomatopoeias while preserving their emotional and sensory impact. However, translating animal sounds, environmental noises, and mechanical sounds remains challenging due to linguistic and cultural variations, requiring careful adaptation to ensure authenticity and audience engagement.

## **The Result of the Third Phase**

### ***The Results of the User Perception Questionnaire***

The interpretation of the User Perception Questionnaire results reveals overwhelmingly positive feedback regarding

the recommended onomatopoeia translation techniques. In the Perception of Translation Techniques and Accuracy section, nearly all respondents (19 out of 20) strongly agreed that the manual's decision-making processes effectively guided them in selecting appropriate techniques, such as Established translation equivalents, particularization, and adaptation, for translating onomatopoeia. Respondents also indicated that the manual's guidance on pure and natural borrowing techniques was clear and easy to follow, with only one respondent agreeing rather than strongly agreeing across the items. This consistency shows that the manual significantly enhances the translators' ability to apply accurate and culturally appropriate techniques.

Similarly, in the Acceptability and Readability sections, all respondents consistently rated the manual highly, with 19 out of 20 respondents strongly agreeing that the manual improved their translation outcomes. They reported that the translations produced were natural, contextually acceptable, and easy to read in Indonesian. The manual's clear instructions and decision-making framework were seen as helpful in ensuring that translations remained accurate, readable, and appropriate for the target audience. Moreover, respondents unanimously indicated that they were able to translate all onomatopoeia in the trial and expressed their willingness to recommend the manual for future use. Overall, the manual was perceived as a highly effective tool for improving translation quality.

### ***The Results of the Evaluation of Product Testing***

An evaluation was conducted involving 20 professional translators tasked with translating onomatopoeia in Disney and Marvel comics, where the original translations had been removed. The translators used a prototype manual specifically designed for translating onomatopoeia from English to Indonesian. The aim was to assess how effectively they could apply the manual to produce accurate, acceptable, and readable translations. The results demonstrated that the translations met the required standards, indicating the prototype manual successfully guided translators in producing high-quality onomatopoeia translations. The consistent application of the techniques recommended in the manual ensured the emotional and contextual nuances of the original sound expressions were maintained, making the translations comprehensible and engaging for Indonesian readers (Putri, 2022; Restiana & Nugroho, 2021).

The development of the prototype for translating English onomatopoeia into Indonesian. Through localization strategies was accomplished following a comprehensive evaluation process was followed. This process incorporated triangulation to validate data through theoretical frameworks, feedback from questionnaires during a Focus Group Discussion (FGD), and input from an expert panel. Insights from 20 respondents further refined the prototype, ensuring it embodied practical translation strategies grounded in localization principles (Nugraha et al.,

2019). The successful testing demonstrated the manual's effectiveness in improving the quality of onomatopoeia translations, specifically within the medium of comics. It offers a structured approach to addressing cultural and linguistic differences while maintaining sound symbolism and emotional resonance (Purnomo, 2021; Valufi & Noverino, 2022).

## CONCLUSION

This research successfully developed a prototype manual for translating English onomatopoeia into Indonesian using localization strategies, making a significant contribution to the field of translation studies. The manual provides structured guidelines for selecting appropriate translation techniques, ensuring accuracy, acceptability, and readability, while addressing the unique challenges posed by sound-symbolic expressions. Through thorough testing and expert feedback, the manual was refined to preserve the original emotional and auditory effects of onomatopoeic words, adapting them to the cultural and linguistic context of Indonesian readers. This practical tool, tested with professional translators, not only fills a gap in current methodologies but also enhances translation quality across various media platforms.

The prototype developed in this research offers several important implications. First, it serves as a practical tool for translators, particularly those working in comics and other multimodal media, by providing guidelines that help maintain

the integrity of the source text while making the translations more relatable and engaging for Indonesian audiences. Second, this research makes a significant contribution to translation studies by filling a gap in the literature on onomatopoeia translation, offering a systematic approach to translating sound-symbolic words, an area that has been underexplored. It also underscores the importance of localization in translation, enriching broader discussions on cultural adaptation. Finally, while the current prototype is manual-based, it opens possibilities for further research on integrating localization strategies into AI-based translation tools, potentially automating parts of the translation process without compromising cultural sensitivity.

## Limitations and Recommendations for Future Research

The study faced several limitations, including cultural constraints where some English onomatopoeias lacked adaptable Indonesian equivalents, affecting emotional and auditory resonance. Additionally, the sample size was limited to 20 translators and selected comic titles (Disney and Marvel), and the focus on manual translation excluded a deeper exploration of the visual aspects of sound representation. The inconsistent use of terms such as strategy, technique, and approach in the analysis may also pose theoretical limitations, which could be addressed in future research for greater conceptual clarity.

Future research should expand the dataset to include a wider variety of

media, such as animated films, graphic novels, and webtoons, to provide a more comprehensive understanding of onomatopoeia translation across platforms. It would also be beneficial to explore the integration of AI and machine translation tools to improve translation efficiency while maintaining cultural relevance. Moreover, future studies should consider the inclusion of actual target readers, such as children and teenagers, to better understand their reception of onomatopoeic translations. Additionally, a more detailed examination of how visual elements, like font, size, and placement of sound effects in comics, interact with translated onomatopoeia could enhance the effectiveness of multimodal media translations. This would provide a more complete understanding of how onomatopoeia translation operates across both auditory and visual dimensions.

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