
Onomatopoeia Types and Translation Strategies: A Case Study on the Webtoon "Lore Olympus"

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Abstract

Translating webtoon poses a challenge for the translator. However, many research focus on the application of comic translation instead of webtoon translation. Due to this, the research focused on finding out the translation technique used to translate the onomatopoeia in Lore Olympus from English to Indonesian. This case study was employed to analyze and interpret the translation techniques used, with case study to analyze the onomatopoeia. Content analysis and purposive sampling method was used to interpret the data between chapter 1 to chapter 50. The result of this study showed a total of 356 onomatopoeias in English and 355 in Indonesian; direct onomatopoeia was dominantly used, followed by exemplary onomatopoeia, and associative onomatopoeia as the least used. Out of seven translation technique, four was used: equivalence was used 69.5% times, borrowing was used 17.37% times, literal translation was used 11.8% times, and modulation was used 1.3% times. These translation techniques were applied to achieve meaning transfer and naturalness for the readers. However, some issues were found, for readers reading the translated webtoon, which might affect their reading experience negatively: typo, loss in artist's intended phonetic meaning, improper expression of message, etc. The research proposed some recommendations for future researchers and translators.

Keywords: English, Indonesian, Onomatopoeia, Translation Technique



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1. Introduction

Onomatopoeia is the arrangement of words named by its auditory sign that phonetically imitates, indicates, and takes after the sound described by the word (Dofs, 2008, as cited in Fazlaini et al., 2020; Kusuma, 2013; Muslima, 2021). This arrangement allows readers to understand literature better with its imitation of sound. To make literature more accessible, translations exist along with its techniques. The translations also translate the onomatopoeic feature in the literary works, resulting in different onomatopoeic expressions cross-language. These differences occur a lot to suit the target language's reader. Due to this reason, translations of onomatopoeia in cross language literature are interesting to be studied in the field of language (Fazlaini et al., 2020).

1.1 Theoretical Framework

1.1.1 Onomatopoeia Types

In accordance with Bredin's categorization of onomatopoeia (Karina, 2017; Bredin, 1996, as cited in Kusuma, 2013), there are three types of onomatopoeia based on the connection between verbal and sound and how each verbal sound is related to its meaning.

The first one is direct onomatopoeia resembles the sound it is named for, which features varied perceptions between the word and other people (Kusuma, 2013; Muin et al., 2016). Each onomatopoeia sound may vary from how people recognize it. Direct onomatopoeia's characteristic comes from its usage since it's mostly featured in action genres (Muin et al., 2016). For example: zap, gargle, hiss, knock-knock, etc. According to Bredin (1996, as cited in Karina, 2017), this type of onomatopoeia consists of words that are a denotation of a class of sound, and the sound produced by a word resembles a member of the class.

Followed with associative onomatopoeia represents a group of entities, and it is usually found in animal and scientific fiction (Muin et al., 2016). In the same paper quoting Bredin (1996, as cited in Karina, 2017), this onomatopoeia has multiple conventions. First, the association between an entity and a sound where it denotes a sound of something instead of the object it denotes (Muin et al., 2016). Second, the relationship between an entity and a

sound where the onomatopoeia word denotes the object it refers to instead of a sound of something (Handayani et al., 2022; Karina, 2017; Kusuma, 2013; Muin et al., 2016).

Lastly, Exemplary onomatopoeia imitates sounds with physical moves, and it is categorized from the amount of power used to denote the sound's intended meaning, whether it is muscle or lung power (Karina, 2017; Muin et al., 2016). These onomatopoeia words vary from how the reader pronounces the onomatopoeia. A study on Doctor Dolittle novel finds two examples of Exemplary onomatopoeia which are "Oh, gracious, sighed Too-too" and "Growled the scrappy voice. Gosh! what a night! (Syahputri et al, 2023). These two examples show how this onomatopoeia must be explained a little right after its appearance.

The same onomatopoeic phrase could have various cross-linguistic variations. As a result, there are different types of onomatopoeia among the translations. The variations of onomatopoeia type between two translated languages happen because of the use of different translation strategies (Bredin, 1996, as cited in Kusuma, 2013). Different translation strategies led to different variations of results. These strategies are chosen by its context and needs of the reader.

1.1.2. Onomatopoeia Translation Strategies

In onomatopoeia translations, usually there are two different types of translations employed, namely literal and oblique translation (Vinay & Darbelnet, 1958, as cited in Venuti, 2000). Literal translation happens when the source language and the target language are similar at structural, lexical, and morphological levels. There are three different procedures in literal translation: borrowing, calque, and literal translation. In contrast, oblique translation happens if the source language and target language are not similar enough to be able to use word-for-word translation. There are four procedures in oblique translation: transposition, modulation, equivalence, and adaptation.

Borrowing takes a word from the source language as is. Molina (Molina & Albir, 2002) divided it into two: pure borrowing (as is) and naturalization (following TL's spelling rule). She gave Bulldozer as an example of pure borrowing; an English word that has been included in dictionaries from other languages. We can see naturalization in Indonesia's goal to English's goal as it follows Indonesia's spelling rule.

Calque is a word or phrase from the source language which has been translated and included in the target language. In another word, this word or phrase from source language is translated to the target language while either a) following the syntax of source language or b) adjusting it to the syntax of target language. The translated word or phrase will then be incorporated in the target language. An example of this is the translation of "alcohol-based hand rub" from English to "handrub berbasis alkohol" in Indonesian (Umiyati et al., 2020).

Literal translation translates the source language to the target language using word-for-word translation; there is no information that was lost or added when literal translation was

used (Umiyati et al., 2020). This means, “Separating Covid-19” is changed to “Memisahkan Covid-19” (Umiyati et al., 2020).

Transposition shifts the word class of the source language when translating it to the target language. This structural shift could be found in changes of a noun to a verb, phrases that were from a word, sentences in target language whereas the source language is phrases, and so on (Tiwiyanti, 2016). For example, the translation of the noun phrase ‘ugly horse’ to ‘kuda jelek’ showed transposition as the former starts with an adjective, whereas the latter starts with a noun (Failah, 2016).

Modulation shifts point of view. In contrast to transposition’s shift in the part of speech, modulation’s shift concerns the mental point of view of the source language when translating it to the target language. There are two types of modulation: Free and obligatory. Free means translators took their own unique approach to find the equivalence of an expression, while obligatory means translators find the appropriate expression equivalent in TL. An active sentence in English changes into a passive sentence in Indonesia; ‘I cut my finger’ to ‘Jariku tersayat’ (Putranti, 2018). In English, the subject refers to the person who did the action, while in Indonesian the subject is the finger that got cut; this is an example of obligatory modulation.

Equivalence conveys the meaning from the source language using a different phrase in the target language. This procedure is ideal for onomatopoeic due to its ability to maintain the style of the source language to the target language (Tiwiyanti, 2016). The onomatopoeic expression ‘flump’ in Harry Potter would be ‘pluk’ in Indonesian (Tiwiyanti, 2016).

Adaptation shifts the environment in cultural setting. This means, the source language will be translated to the target language using a different situation to maintain the message. To explain further, the situation used to translate the meaning of the source language to the target language is the situation that is similar and accepted in the target language (Umiyati et al., 2020). They gave an example with the phrase “Stay in touch” as “Tetap berkomunikasi” in Indonesia.

1.1.3. Onomatopoeia Translation Issues

Despite the existence of several translation strategies, some issues in translating onomatopoeia were still encountered, such as the loss of the intended phonetic effect that was chosen by the original author (Casas-tost, 2014). The difficulties of finding equivalence while also considering the limited space available also appear (Lestari, 2014; Munoz-Luna, 2019). The limited space available in comics for onomatopoeia is inseparable from the dynamic storytelling of the comic (Munoz-Luna, 2019). With space limitation, translators must also balance the equivalence meaning in the subtitle and the length to ensure the watcher’s comfort (Lestari, 2014); the same concern occurs when translating comics. In contrast, this problem does not correlate with the meaning, but rather the reader’s suboptimal

experience when reading translations (Tiwiyanti, 2016). Tiwiyanti stated that “the readers cannot feel the sense of auditory imagery that the source text contains.” This means, readers will not get the full experience intended by the original author by reading the translation. Moreover, translating onomatopoeia may lose its “flavour” or in this case: the intended experience (Taran, 2014). Reading translated works may suffice as the meaning of the source language is conveyed well to the target language, but it is not the best.

1.2. Previous Studies

Numerous studies had been held to determine onomatopoeia types differences and their translation techniques. The research examined the translation in literary works: novels and children’s books (Hmwe, 2020; Maharsi, 2007; Tiwiyanti, 2016). Word class of the onomatopoeia and the translation procedure was examined according to the theory of Vinay and Darbelnet in the novel *Harry Potter and The Prisoner of Azkaban* and its translation (Tiwiyanti, 2016). Similarly, Maharsi (2007) examined the translation strategies of the children’s book “*Sophie’s World*”. Another research analyzed the onomatopoeia types according to Hugh Bredin and its translation strategies as the previous mentioned research used in the novel *Harry Potter and the Philosopher’s Stone* (Hmwe, 2020). Among these studies, there are a few translation strategies that were used on all the examinations, namely borrowing, modulation, and equivalence.

Comics were conducted in a similar fashion to the previously mentioned research (Kusuma, 2013; Umiyati et al., 2020; Widiyantari et al., 2018). The translation techniques were analyzed in the comic Weiman Kou’s “*Corona Virus*” and Don Rosa’s “*The Life and Times of Scrooge McDuck*” (Kusuma, 2013; Umiyati et al., 2020); Weiman Kou’s comic was further analyzed for the ideology used for the speech act. “*Minions: Banana!*” was studied for the onomatopoeia types utilized in the comic, and how the translations strategies were applied (Widiyantari et al., 2018). The adaptation technique was used the most for its appearance in all three papers.

Based on the aforementioned previous studies, most of the existing research focuses on translation techniques of onomatopoeia in comics. However, most of the existing studies conducted related to onomatopoeia translation lack the research for translation techniques applied for translating webtoon comics. The differences between the two are visible in their forms and presentation. Although both webtoons and comics contain a sequence of images described with short narratives, a Webtoon is a vertically formatted online comic made for readers to read with their mobile phones, which originated in Korea by combining the terms “web” and “cartoon”, while comics are presented in either digital form through websites or printed books (Meskin, 2007; Astabrata, 2019; Shim et.a.l, 2020). Additionally, printed comics are known to use double-page spreads; a format that implements series of pictures combined between the two pages to make the story more engaging (Astabrata, 2019). Due to this, some aspects in the story are delivered with different methods to fit with the reading

style because webtoons are read vertically while comics are read horizontally (Astabrata, 2019). Therefore, this study examined the translation techniques used for onomatopoeia translation in the webtoon Lore Olympus from the source language (SL) English to the target language (TL) Indonesian. The subject was chosen because the comic was ranked as number one most read webtoon with 1.3B views and 9.65 ratings in its SL version, English. The comic will be examined with its TL translation in Indonesian with the help from English Oxford Learner's Dictionary and the Great Dictionary of the Indonesian Language online dictionaries (KBBI). To achieve the objective, a research question has been made: What are the translation techniques used in translating onomatopoeia expressions in Lore Olympus?

1.3. Research Questions

During this research, there are some new questions that were found and remained unanswered such as: How does onomatopoeia differ between SL and TL? How does each language's cultural differences affect the usage of various translation strategies? What is the cause behind the TL's limited choice of onomatopoeic expressions (remarkably associative onomatopoeia)?

2. Method

2.1. Research Design

The study used a qualitative research method due to the key instrument researchers hold in analyzing the onomatopoeia used in the webtoon (Creswell, 2013); to discover translation techniques used to translate onomatopoeias featured in the comic Lore Olympus. Furthermore, this study employed a case study as the researchers analyzed the case of translation for onomatopoeia from English to Indonesian (Creswell, 2013).

2.2. Instruments and Procedures

Unobtrusive method was employed to gather the data. The data was gathered from an online webtoon platform Line Webtoon, one of the "diverse forms of media" that can create data for unobtrusive method (Chambliss & Schutt, 2012), which uploaded the comic Lore Olympus and its translation. The onomatopoeias within chapter 1 to chapter 50 were compiled into one table to be analyzed. The webtoon "Lore Olympus" is a romance-themed story that utilized the retelling of Greek myths along with mythological Greek Gods or Goddesses as their characters in a modern setting, which focused on the relationship between Hades and Persephone. Furthermore, the webtoon is known to feature sensitive topics experienced by the main character Persephone in a relationship, such as mental or emotional abuse, rape, and sexual assault. The author of this webtoon is Rachel Smythe, a comic artist originated from Wellington, New Zealand. This webtoon is accessible either by searching the title from Webtoon application that's installable from mobile gadgets or through the official webtoon website, which is webtoon.com.

2.3. Data Analysis Procedures

Content analysis was utilized to analyze the data. By using content analysis, the quality of the data gathered from the unobtrusive measure, and subsequently the explanations, were enhanced (Downe-Wamboldt, 1992). Purposive sampling method was used to determine the data eligible for analysis. The sample chosen for this research was chapter 1 to chapter 50 from the comic *Lore Olympus* by Rachel Smythe, a digital comic published on Webtoon which re-tells a story of Hades and Persephone from Greek mythology. There are 239 episodes (per March 29th, 2023). The analysis followed these steps: data compilation, data grouping, data analysis, and gathering conclusion. The onomatopoeias from each chapter were gathered and analyzed for their types and translation techniques with the help of English (Oxford Learner's Dictionary) and Indonesian online dictionaries (KBBI). Then, making inferences for every translation technique used by the translators and consequently, finding problems that arise before or after the translation procedure was applied.

3. Findings

As shown in Table 1, 306 onomatopoeias were discovered from chapter 1 to chapter 50. The placement of the onomatopoeia varies from the inside of the character's bubble speech or outside. In Table 1, both English and Indonesia favours direct onomatopoeia to convey sound in the comic; with the frequency of 136 (44.44%) and 207 (67.86%) onomatopoeias while exemplary onomatopoeia was less apparent; 95 (31.04%) English onomatopoeias and 83 (27.21%) onomatopoeias were used to impart sound effects respectively. In contrast, the least used type of onomatopoeia is associative onomatopoeia with 75 (24.5%) onomatopoeias for English, and 15 (4.91%) for Indonesian.

Table 1. Frequency of Onomatopoeia Types

Onomatopoeia Types	Language	
	English	Indonesian
Direct	136 (44.44%)	207 (67.86%)
Associative	75 (24.5%)	15 (4.91%)
Exemplary	95 (31.04%)	83 (27.21%)
Total	306	305

In Table 2, The research found equivalent from the oblique translation was used the most often, counting up to 212 onomatopoeias (69.5%) translated using this technique between chapter 1 to chapter 50 of the aforementioned webtoon. Within the same oblique translation, free used 3 times (0.98%) and obligatory used once (0.32%); modulation used 4 (1.31%) times in total. Moreover, borrowing and literal translation is used 53 (16.37%) and 36 (11.8%) times respectively, with the former further divided into two categories: pure summed to 28 times (9.18%) and naturalization summed to 25 times (8.19%).

Table 2. Frequency of Translation Technique Used

	Translation Technique		Total
Literal Translation	Borrowing	Pure	28 (9.18%)
		Naturalization	25 (8.19%)
	Calque		0
	Literal Translation		36 (11.8%)
Oblique Translation	Transposition		0
	Modulation	Free	3 (0.98%)
		Obligatory	1 (0.32%)
	Equivalence		212 (69.5%)
	Adaptation		0

Table 3 shows the frequency of which the onomatopoeia's type changes or lacks thereof. On many instances direct onomatopoeia was often the result of translation, i.e., associative in English often transformed into direct in Indonesian, direct in English stayed direct in Indonesian, and substantial amount of exemplary in English transformed into direct in Indonesian. However, these findings weren't considered when answering the research question due to the limited amount of data available to be analyzed; this table remains inconclusive until more data is gathered.



Table 3. Distribution of Onomatopoeia Types Before and After Translation Technique was Applied

English Onomatopoeia	Translation Technique	Indonesian Onomatopoeia	Total
Associative	Borrowing (naturalization)	Direct	1 (0.32%)
			1 (0.32%)
			45 (14.7%)
	Literal translation	Associative	9 (2.94%)
			1 (0.32%)
			5 (1.63%)
		Exemplary	13 (4.24%)
Direct	Borrowing (pure)	Direct	27 (8.82%)
	Borrowing (naturalization)		19 (6.2%)
	Literal translation		1 (0.32%)
	Equivalent		87 (28.43%)
	Equivalent	Exemplary	1 (0.32%)

English Onomatopoeia	Translation Technique	Indonesian Onomatopoeia	Total	
	Omission	None	1 (0.32%)	
Exemplary	Modulation (free)	Direct	1 (0.32%)	
	Equivalent		25 (8.16%)	
	Borrowing (pure)	Exemplary	1 (0.32%)	
	Borrowing (naturalization)		5 (1.63%)	
	Literal translation		26 (8.49%)	
		Modulation (obligatory)		1 (0.32%)

In addition to the mentioned translation techniques, the translator omits an onomatopoeia when translating the webtoon to Indonesian (see Table 5). In chapter 23, the translation for the onomatopoeia ‘gulp’ was not present.

Table 4. Omission







English	Indonesian
	

4. Discussion

4.1. Borrowing

Borrowing happens when the translator keeps a word or a phrase from SL when translating (Vinay & Darbelnet, 1958, as cited in Venuti, 2000). In the case of pure, the translator kept everything without making any changes as both onomatopoeias in English and Indonesian have the same meaning and form, i.e., ‘haha’ for laughing, ‘tap’ for tapping phone as presented in Table 5 (Molina & Albir, 2002). For naturalization, the translator adjusts the onomatopoeias to fit the spelling rules of the source language (Molina & Albir, 2002). Consequently, the onomatopoeias spelling in English were similar to the onomatopoeias spelling in Indonesian, i.e., ‘clink’ was changed to ‘cling’ for colliding ice cubes as presented in Table 5.

Table 5. Borrowing

Data	Source Language	Target Language
1		
2		
3		


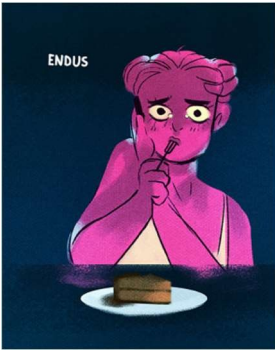



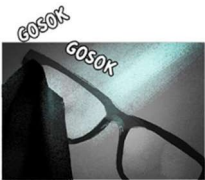
The use of pure on data (1) happened because both SL and TL share the same onomatopoeic expression for laughing, while pure translation on data (2) was caused due to lack of expression in TL that gives similar meaning with the SL for certain borrowed onomatopoeias like “Tap Tap” (Widiyantari et al., 2018). Despite that, readers could understand by preserving the SL’s original onomatopoeic expression. Meanwhile, data (3) used naturalization through the adjustment of onomatopoeias to fit the spelling rules of the SL (Vinay & Darbelnet, 1958, as cited in Venuti, 2000). The technique was used by changing the consonant ‘-nk’ to ‘-ng’ which is more appropriate with Indonesian's spelling according to PUEBI 2016 edition since both consonants are identical; “-nk” (/ŋk/) is a SL consonant derived from “-ng” (/ŋ/) (e.g., bank /bæŋk/) while “-ng” (/ŋ/) is a consonant that existed in both SL and TL (Akamatsu, 2017; Andi-Pallawa & Alam, 2013; Deterding, 2005; Kemendikbud, 2018).

4.2. *Literal translation*

Literal translation does not add nor remove meaning from the source language to the target language (Vinay & Darbelnet, 1958, as cited in Venuti, 2000; Umiyati et al., 2020) One word onomatopoeia, often a verb or noun, was usually translated using this technique and resulted in the same amount of word. Such examples can be seen in Table 6. The research also found

one-word onomatopoeias which resulted in two words onomatopoeia, and two words onomatopoeias that was translated into two words onomatopoeia. This technique was used due to English and Indonesian having similarities in its language, thus achieving meaning transfer without adding nor removing meaning (Umiyati et al., 2020).

Table 6. Literal Translation

Data	Source Language	Target Language
1		
2		
3		





Onomatopoeias featured in data (1) and (2) were translated literally into “endus” and “tarik” because the TL translation preserves the SL’s meaning based on the context that was accurate to Oxford Learners Dictionary and KBBI; (1) emitting a sound by breathing through nose while crying or having a cold and (2) to move something closer. Meanwhile, the onomatopoeia from data (3) was converted into “gosok” instead of “membersihkan” to fit



the context by specifying it as the sound of cleaning eyeglasses with a cloth; it's likely possible that the author wanted to achieve the same word length as the SL onomatopoeia.

4.3. Modulation

Modulation causes a mental shift in point of view of translation to obtain naturalness in the target language (Vinay & Darbelnet, 1958, as cited in Venuti, 2000). For obligatory, the urgency to become intimate from the onomatopoeia 'scramble' was lost in its translation to 'raba' which roughly means 'touch; in English (see Table 7). Moreover, free was employed to the onomatopoeia to describe the car that was stopped suddenly; the sound of body moving abruptly 'lurch' in English was translated as 'dcit' in Indonesian for the sound of car tires that skidded against the road (see Table 7).

Table 7. Modulation

Data	Source Language	Target Language
1		
2		

Data	Source Language	Target Language
3		







Modulation technique was utilized by the translator to shift the perspective onomatopoeias from Table 7. The translator used free by relying on their creativity to reach the closest equivalent of the onomatopoeia in data (1) and (2) with the intention of changing the source of the sound effect; data (1) perspective's changes from the driver and passenger's body movements to the sound of tires braking, while data (2) perspective's changes from the woman's body movement to eye movement. Both changes occurred due to the lack of lexical or syntactic replacements in the TL (Vinay & Darbelnet, 1958; as cited in Venuti, 2000). As a result, the onomatopoeia type in data (1) shifted from exemplary to direct onomatopoeia.

Meanwhile, onomatopoeia in data (3) was translated with obligatory method because the selected TL was more appropriate and natural; it was confirmed with the use of dictionary to find similar or identical meaning of the SL onomatopoeia (Vinay & Darbelnet, 2000, as cited in Putranti, 2018). These modulations of message followed part-another part ('luuurchhhh' and 'dciiiiittttt', 'shuffle' and 'melirik') due to the equivalent found in contextual level, and part-whole ('scramble' and 'raba') due to the inability to find an equivalent to maintain its full meaning (Vinay & Darbelnet, 1958, as cited in Venuti, 2000).

4.4. Equivalence

Equivalence resulted in a different word or phrase to describe the same meaning and context (Vinay & Darbelnet, 1958, as cited in Venuti, 2000). This translation technique is often used because it is an ideal technique to preserve the SL's onomatopoeia style on the TL when dealing with different style and structure between the two languages (Tiwiyanti, 2016; Vinay & Darbelnet, 1958, as cited in Venuti, 2000). The onomatopoeias used were onomatopoeias which Indonesian people commonly use and see in comics.

Table 8. Equivalence

Data	Source Language	Target Language
1		
2		
3		

The translator utilized this technique to translate onomatopoeias in Table 8 by using any comparable words that have identical sounds and connotation in conversational or idiomatic context or creating a new word based on the creative liberty of the translator to fit the sound of the SL text (Tiwiyanti, 2016); onomatopoeia from data (1) had an identical sound with 'cekrek' because it was the sound of a camera shutter which occurred when taking a picture, while onomatopoeia from data (2) and (3) were translated by creating new words with similar sound 'tuing' and 'brak' since both TL onomatopoeias imitate the sound of 'pantul' and 'banting'; the literal translation of 'bounce' and 'slam' respectively.

4.5. *Issues in Translating Onomatopoeia*

The research found several issues that could impact reader's experience when reading the translated version of the webtoon *Lore Olympus*. The omission of the onomatopoeia 'gulp' in the Indonesian version could affect the intended phonetic meaning of that particular scene. The onomatopoeia which was intended to showcase the nervousness of the girl was omitted, thus leaving with only the visual clue to indicate her nervousness. This case of omission might happen due to insufficient equivalents between onomatopoeias in the source and target language (Casas-tost, 2014). This was quite contradictory as there are other cases where the translator translated the onomatopoeia 'gulp' with 'glek' for the sound of throat swallowing. Although equivalence might not be found for that scene in particular, this onomatopoeia could be translated into Indonesian using one of the previously mentioned seven translation techniques.

There is a concern regarding the space available for the translated version of the onomatopoeias. However, this concern the issue of limited space seemed to not be an issue. One-word onomatopoeias were translated into its equivalent to properly convey the meaning of the onomatopoeia within its context. The result of the translation occasionally was two words onomatopoeia to achieve proper meaning transfer due to the difference of words in Indonesian dictionary (112.000 words in the fifth edition of KBBI) and Oxford dictionary (over 500.000 words and phrases) (Home: Oxford English Dictionary, n.d.; KKLP Perkamusan Dan Peristilahan, 2022). This limitation of word choice in Indonesian meant the translator used two words onomatopoeia to translate one word onomatopoeia in English. Despite that, the limitation of space was not found to be a problem, the meaning was conveyed and meaningful given the space available for the onomatopoeia.

Despite the subjectivity of each reader, the researchers had found some factors that could affect the reading experience that is not intended by the original author (Tiwiyanti, 2016; Taran, 2014). Omission, as seen in Table 4, might affect the experience negatively. Omission could influence one's perception of meaning towards something that was intended by the original author (Casas-tost, 2014). Moreover, the limited word selection from the fifth edition of KBBI compared to Oxford's Dictionary could restrict the translator's creativity in finding equivalence. Consequently, meanings not properly conveyed could arise as a problem. Additionally, one could argue the shift in perspective by using modulation may not deliver the author's original intended experience (Taran, 2014). Due to the nature of modulation, the macro meaning of the onomatopoeia could be conveyed. However, the author's intended meaning could lessen to a certain degree, or even be changed completely, to achieve naturalness for the reader. Lastly, the possibility and the result of a mistype on the onomatopoeias as seen in 'squeeze' to show squeezing hands could influence the readers' enjoyment as their sense of auditory imagery were hindered from such mistake (Tiwiyanti,

2016). With these factors considered, reading the translated version of the webtoon could have an undesirable effect to reader's reading experience.

5. Conclusion

This study aims to find the translation technique used in the webtoon *Lore Olympus*. The result of the research revealed several things, i.e., translation techniques used by the translator and issues found after they were applied. Translation technique most often used followed this order: equivalence, borrowing, literal translation, and modulation. These strategies were employed to achieve proper transfer of meaning from SL to TL, and to make the result of the translation comfortable to read. However, the main issue found that was of concern was the possibility of the readers of the translated webtoon enjoyment not the same as the readers of the original webtoon. Applying translation technique to the SL may cause loss of the author's intended meaning, thus affecting TL reader's enjoyment.

The reader's enjoyment could be affected by the predicaments discovered after the translation. The omission of onomatopoeia 'gulp' in TL translation might alter the intended phonetic meaning as it supported the visual hint of the girl's nervousness in the scene; which pose the question of the usage since the onomatopoeia was translated into 'glek' by the translator in previous setting to imitate for the sound of throat swallowing. Moreover, the usage of certain translation strategies might be affected by the limited word selection from both KBBI and Oxford Dictionary, which limited the translator's creativity in translating certain onomatopoeia, and such limitation might affect the translator's onomatopoeia translations due to the usage of some techniques could possibly reduce the author's intended meaning in the SL comic.

Several issues were found in the research which raises new concerns. First, most onomatopoeia types in SL were converted into direct onomatopoeia in TL, but the cause of such conversion was not found, which might be concerning because this alteration could possibly be one of the causes as to why the TL version of the comic has an unbalanced quantity where direct onomatopoeia is significantly more frequent compared to associative and exemplary onomatopoeia. Second, the classification of onomatopoeia types in the comic posed a challenge as some onomatopoeic expressions can be categorized to more than one type; depending on the context, "growl" could be direct or associative onomatopoeia. These issues lead to the questioning of onomatopoeia distinction between SL and TL, the effect of each language's cultural differences on the variety of translation strategies, and the cause behind the TL's limited choice of onomatopoeic expressions, remarkably associative onomatopoeia.

The result of this study corroborates the view where translators take extra precaution when translating onomatopoeias in webtoon to convey the author's intended message appropriately, for the inaccurate use of translation strategy might reduce readers' experience

in understanding the author's intended meaning. In addition, the research revealed that equivalence is the preferred translation technique to convert onomatopoeias since translators could keep SL style upon translation despite both languages' style and structural differences. This research has a limitation. The sample selected for this study was limited to 50 chapters of the webtoon. Because of this, the amount of data gathered from the analysis might be limited. Based on our findings, we recommend future researchers to gather additional data for deeper understanding and more conclusive findings, while translators can improve by taking into consideration of the application of translation techniques and the subsequent effect on the translation of "Lore Olympus" comic.

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