ONOMATOPOEIA TRANSLATION IN

WRECK-IT RALPH THE MOVIE

A Thesis

Submitted to Letters and Humanities Faculty

In Partial Fulfillment of the Requirements for the Degree of Strata One

Flori Lestari

109026000096

ENGLISH LETTERS DEPARTEMENT

LETTERS AND HUMANITIES FACULTY

STATE ISLAMIC UNIVERSITY SYARIF HIDAYATULLAH

JAKARTA

2014
Abstract


This paper is about research studies in translating onomatopoeia in the movie’s subtitle of Wreck-It Ralph on 2013. The analysis is aimed to find out the method of onomatopoeia translation in the movie by using expert’s methods and theories.

In this research, the writer uses qualitative descriptive method to analyze the onomatopoeia words that have been found in the movie’s subtitle then using expert’s theory or reliable source to figure out whether it is onomatopoeia or interjection. After divided the onomatopoeic words into word class, the writer will analyze the method that have been used by the translator and make an opinion about the result of the translation.

Lastly, the writers concludes that the process of rendering written sounds of the source language to target language are mostly use explicative paraphrase, therefore many onomatopoeic words that have been found in the movie are explained in a short words in the target language.
APPROVEMENT

ONOMATOPOEIA TRANSLATION IN
WRECK-IT RALPH THE MOVIE

A Thesis
Submitted to Letters and Humanities Faculty
In Partial Fulfillment of the Requirements for the Degree of Strata One

FLORI LESTARI
109026000096

Approved by:
Advisor

Dr. Frans Sayogie, S.H., M.H., M.Pd.
NIP. 19700310 200003 1 002

ENGLISH LETTERS DEPARTEMENT
LETTERS AND HUMANITIES FACULTY
STATE ISLAMIC UNIVERSITY SYARIF HIDAYATULLAH
JAKARTA
2014
LEGALIZATION

Name : Flori Lestari
NIM  : 10902600096
Title : Onomatopoeia Translation in Wreck-It Ralph the Movie

The thesis entitled above has been defended before Letters and Humanity Faculty's Examination Committee on Friday 19th September, 2014. It has already been accepted as a partial fulfillment of the requirement for the degree of Strata One.

Jakarta, September 19th, 2014

Examination Committee

<table>
<thead>
<tr>
<th>Number</th>
<th>Name</th>
<th>Signature</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Drs. Saefudin, M.Pd.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>19640710 199303 1 006</td>
<td></td>
<td>8/12/2014</td>
</tr>
<tr>
<td>2.</td>
<td>Elve Oktafiyani, M.Hum</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>19781003 200112 2002</td>
<td></td>
<td>11/11/2014</td>
</tr>
<tr>
<td>3.</td>
<td>Dr. Frans Sayogie, S.H., M.H., M.Pd.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>19700310 200003 1 002</td>
<td></td>
<td>17/10/2014</td>
</tr>
<tr>
<td>4.</td>
<td>M. Agus Suriadi, M.Hum</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>27/10/2014</td>
</tr>
<tr>
<td>5.</td>
<td>Moh. Supardi, M.Hum</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
DECLARATION

I hereby declare that this submission is on my work and that, to my knowledge and belief, it contains no material previously published or written by another person nor material which to substantial extent has been accepted for the award of any other degree or diploma of the university or other institute of higher learning, except where due to acknowledgement has been made in the text.

Jakarta, September 19th, 2014

The writer
ACKNOWLEDGEMENT

In the name of Allah SWT, Most Gracious, Most Merciful

All praise to Allah, the lord of the world, the mighty creators who has given a strength and guidance to the writer, so this paper could be finished well and written down. Shalawat and salam to our dear prophet Muhammad SAW for his instruction and teaching to live in peace in this world.

At this opportunity, the writer would like to gratitude for her beloved parents especially her and her mother Melina Surakusumah and father Cepi Muhammad Hanafi, her sisters Citra Kartini, Yodia pertiwi for their support, guidance, understanding and contribution in making of this paper.

The biggest thanks from the writer for her wonderful advisor Dr. Frans Sayogie, M.H., M.Pd., for his valuable lesson, guidance, patience, kindness, references and contribution in making correction on her paper carefully and scrupulously until the writer able to finish the paper well.

The writer also would like to give a special thanks and appreciation to:

1. Dr.H.M Muhammad Farkhan, M.Pd the Dean of the Faculty of Adab and Humanities, Syarif Hidayatullah State Islamic University.

2. Drs. Saefuddin, M.Pd., the Head of English Department.

3. Elve Oktafiyani, M.Hum., the Secretary of English Department

4. All lectures, who have given the writer an education of English literature and religion lesson, while the writer study at UIN Syarif Hidayatullah.

5. The writers mother and father who have been always support and guide the writers in finishing this paper.
6. The writer’s family members who have been giving an opinion and correction to this paper.

7. To all friends who have been cheering up the writers and giving some advice.

8. The last but not least, to the entire writer’s best friend, who have been learning together in the class for which the writer giving them all a wish of good luck and success.

May the one and only god of the world, Allah SWT, bless them for a better future Amien, Lastly the writer hope that this paper will be useful for the writer herself and for those who are interesting in literacy translation especially written sound.
# TABLE OF CONTENT

ABSTRACT.................................................................................................................. i

APPROVEMENT........................................................................................................ ii

LEGALIZATION........................................................................................................ iii

DECLARATION........................................................................................................ iv

ACKNOWLEDGEMENT........................................................................................... v

TABLE OF CONTENT........................................................................................... vii

CHAPTER 1 INTRODUCTION..................................................................................... 1

A. The Background of the Study................................................................. 1

B. Focus of Research..................................................................................... 4

C. Research Question..................................................................................... 4

D. Research Methodology............................................................................. 5

   1. Objective of the Research............................................................... 5

   2. Method of Research........................................................................... 5

   3. Technique of Data Analysis........................................................... 5

   4. Instrument of Research................................................................. 5

   E. Unit Analysis......................................................................................... 6

CHAPTER II THE CONCEPT OF ONOMATOPOEIA
TRANSLATION IN MOVIE.................................................................................. 7

A. Onomatopoeia........................................................................................... 7
B. Types of Onomatopoeia ................................................................. 10

C. The Function of Onomatopoeia ....................................................... 12

D. Development of Onomatopoeia ....................................................... 13

   1. Onomatopoeic Nouns ................................................................. 13
   2. Onomatopoeic Verbs ................................................................. 13
   3. Onomatopoeic Adjectives .......................................................... 14
   4. Onomatopoeia Adverbs .............................................................. 14

E. The Language Aesthetic Function of Translating Onomatopoeia ........ 15

F. The Difference Onomatopoeia in Indonesia and English .................... 16

E. Onomatopoeia Translation in Subtitle ........................................... 16

   1. Subtitling ............................................................................... 16
   2. Essential Factors in Translating Subtitle ...................................... 18

CHAPTER III RESEARCH FINDINGS
A. Data Description ........................................................................... 20

   1. Nouns Onomatopoeia ................................................................. 20
   2. Verbs Onomatopoeia .................................................................. 24
   3. Adjective Onomatopoeia ............................................................. 28

B. Analysis .......................................................................................... 29

CHAPTER IV CONCLUSION AND SUGGESTION .................................. 32
A. Conclusion ....................................................................................... 32
B. Suggestion ............................................................................................................. 33

BIBLIOGRAPHY ........................................................................................................ 35

APPENDIXIES ........................................................................................................... 37
CHAPTER I
INTRODUCTION

A. The Background of the Study

The world of communication and information are developed every year depending on social and civilization development. Languages are part of communication and information which give many kinds of interaction and education, especially on human. Languages in every part of the world are different depending on the agreement on each human society or from its arbitrary. Languages also become a media for human to express feelings, event and occurrence which surrounding their life on earth. Because of the differences, translation is needed in order to exchange or to communicate a message and an idea of information or a work, so that the recipient of the difference language (Target Languages) understands about the message and information from the source. Translation also has an important role to represent foreign languages (Source Language) culture in order to introduce it to the world, and be accepted by society of the target language.

Part of language studies phenomenon called onomatopoeia is often used in the world of literature and entertainment. It has been used for describing event and expression which are for the purpose of entertainment and metaphor in some media such as poetries, comics and movies. Based on Bredin’s journal Onomatopoeia is the name of a relationships between the sound of a word and something else, there are divergent views both on the second term of the
relationship on the nature of the relation itself. In his journal, he stated that there are three types of onomatopoeia, the first one is direct onomatopoeia occurs whenever two criteria are satisfied: (1) the denotation of a word is a class of sounds; and (2) the denotation of the word resembles a member of the class. To put it less technically, the sound of the word resemble the sound of the word resemble the sound that is names. Some typical examples are hiss, moan, cluck, whirr, and buzz. A second type of onomatopoeia occurs whenever the sound of a word resembles a sound associated with whatever it is that the word denotes. Some examples of this are: cuckoo, bubble, smash, and whip. None of these words has a sound that resembles a sound that resemble the object or actions that they denote. A third and final type of onomatopoeia is foundation rests upon the amount and character of the physical work used by a speaker in uttering a word. Words such a nimble and dart require less muscular and pulmonary effort than do sluggish and slothful. Also, their stopped consonants encourage a speaker to say them sharply and quickly, whereas the latter two words can be drawn out slowly and lazily. Five the earliest great English treatise on rhetoric; Puttenham’s The Arte of English Poesie (1585), combines the idea that onomatopoeia means coining a new word with further specification that coinage must be a word sound is similar to the object that it names. To sum it off, Onomatopoeia is a common phenomenon which is found in all language in the world, and scientist believe that

---

1 Bredin Hugh, “Onomatopoeia as a figure and linguistic principle”, ProQuest document link, No 555-569 (Summer, 1996), p. 1
2 Ibid.
3 Ibid.
4 Ibid., p. 3
5 Ibid., p. 5
6 Ibid., p. 2
Onomatopoeia was the first words human spoke when language was develop. Since it is easily to understand and the most obvious way to describe actions, animals and sounded miscellaneous. Onomatopoeia was divided into four groups which are from Calls of animals, Sounds of nature, Sounds made by human and Miscellaneous sounds. In this paper, the writer will explain how onomatopoeia translated to the target language without using another target language’s onomatopoeia and explain why translators translate it that way.

Onomatopoeia most commonly used in poetry and comic, because onomatopoeia is a part of linguistic which describe an event and a delusion. We also can find onomatopoeia in many films, whether it is as verb, noun or adjective. Especially in Wreck-It Ralph movie, the writers found many kinds of onomatopoeia which used in its conversation, because of that, the writer interested in analyzed the onomatopoeia and studied its meanings. In the world of entertainment such as movie and film, the effect of sounds and face mimic are written in their subtitle, in order to make it more amusing or to give information of an event, for example in the movie of Wreck-It Ralph, “If you want to go pee-pee in your big boys slack, keep it to yourself” is translated “Jika kau merasa takut akan hal itu, simpan saja sendiri”. The onomatopoeia word “pee” in this film is not always translated as “kencing” or “pipis”, but translated into better meanings which are not using informal words in order to prevent misconception from the readers. Onomatopoeia also cannot be translated in some circumstance, because in target language, there are some words that should not or cannot be translated, for

---

7 Tsoi Wat Chuen Thomas and Chung Hoi Wai Clara, “Characteristic of Onomatopoeia”, (December 2004), p. 4
8 Bredin Hugh, op.cit., p. 1
example “I mean like *vurp*”, *Vurp* in Wreck-it Ralph Movie does not translated in its target language, because *Vurp* is a combination of *vomit* and *burp*. To fill the missing translated word like *Vurp*, the translator tends to translate the next line to explain the meaning of *Vurp*. Because of what writer mention in pervious paragraph, the writer is interested in analyzing the meaning of the sounded words and studied its meaning equivalences based on the expert’s theory of translating. Also the writer will analyzed the onomatopoeia in both languages to find its word class and its part of speech and how to translate it, in order to obtained better future studies in translation ground for the next researcher who will brought the same topic.

**B. Focus of Research**

In this research writer has to limit discussion by focusing only on kinds of onomatopoeia, its translation technique and how to translate the sounded words into acceptable target language text also making the readers understand about the sounded words literature.

**C. Research Question**

Based on the background of the research, the question that will be discussed is:

How to translate the Onomatopoeia in *Wreck it-Ralph* movie?
D. Research Methodology

1. Objective of the Research

Based on research question, the objectives of the research is:

How to translate the Onomatopoeia in Wreck it-Ralph movie?

2. Method of Research

The writer analyses the data using qualitative method. It describes the procedures and technique of the translation and find out the acceptable onomatopoeia translation in Wreck-it Ralph movie.

3. Technique of Data Analysis

The data analysis in this study is the kinds of onomatopoeia, translation techniques and translation methods that writer found in subtitle Wreck-it Ralph Movie. The first step, the writer watches the movie and read the script. The second step, the writer is to classify the words in the script by encoding or noting those words which is including into translation method and technique. After the data are collected, the writer analyzes kinds of onomatopoeia that happened in subtitle also kinds of translation method and technique. Then, the writer classifies the data into kinds of translation method and technique that used in Wreck-it Ralph.

4. Instrument of Research

Because the research requires qualitative research, the writer herself is the main instrument by searching materials related to translation technique and procedures. Then, to get more accurate data of research the writer identifies
Wreck-it Ralph Movie by watching. The writer also read the script of the movie, then marks words or phrase that include into translation procedures.

E. Unit of Analysis

The unit of analysis in this research is subtitle of Wreck-it Ralph Movie. It is a 2013 U.S.A computer-animated 3D comedy movie from Disney Pictures, CAPCOM U.S.A, SEGA, NAMCO BANDAI and Columbia Pictures. It was distributed in Indonesia by PT VISION INTERPRIMA PICTURES in February 15th, 2013.
CHAPTER II
THE CONCEPT OF ONOMATOPOEIA
TRANSLATION IN MOVIE

A. Onomatopoeia

Onomatopoeia is the making of words based on living sounds around human lifes. Onomatopoeia are words whose phonetic structure mimics a natural sounds to represent the sounds or action that the object produced it. In greek onomatopoeia defined as a sound that someone’s make immitating the sound. Onomatopoeia was believed to be the first words that human spoke when the language created and developed, since direct imitation allows the hearer easily understanding the meaning in obvious way to describe actions such as murmur, shriek and animals such as cock, dodo, which constitute the most parts conversation between primodial human. It is also based on Vico (1732) statement in his book Scienza Nuova that primitive language of the natural type originated from onomatopoeia and interjective monosyllables. Onomatopoeia also known as sounds symbolic which is a part of linguistic phenonemon that consist of relationship of analogy between the sound shape of words and meaning, it can also be considered as type of phonological iconism. In language studies, phonosemantics is a branch of linguistic that studies the causes of sound symbolic

9 Filippo Maria Leonardi,” A Geometrical Approach to Phonosemantics”, www.academia.edu/Documents/in/Onomatopoeia (access 7 January 2013), p. 1
10 Tsoi Wat Chuen Thomas and Chung Hoi Wai Clara, “Characteristic of Onomatopoeia”, (December 2004), p.1
11 Filippo Maria Leonardi, op.cit., p. 2
12 Ibid.
and its application in verbal communication\textsuperscript{13}. Onomatopoeia as a phonosemantic subsystem can be viewed as modelling extra linguistic acoustic phenomena by means of the phonological structure of words in a given language\textsuperscript{14}. Thus onomatopoeia and interjection are a part of linguistic studies both phonology and semantic.

According to Versteegh’s journal about sound symbolic, he cited that Hinton a.o (1994) distinguished four types of sound symbolism which later they defined it as “the direct linkage between sound and meaning”\textsuperscript{15}.

1. Corporeal sounds symbolism: “the use of certain sounds or intonation patterns to express the internal state of speaker, emotional or physical\textsuperscript{16},”

2. Imitative sound symbolism: “the use of onomatopoeic words of onomatopoeic words of phrases representing environmental sounds\textsuperscript{17},” for example sound of animal, often conventionlized when representing in writing, this is what Ullman (1962) calls “Primary Onomatopoeia\textsuperscript{18}.”

3. Synthetic sounds symbolism: “ The acoustic symbolization of non-acoustic phenomena\textsuperscript{19}”. This is what Ullman calls “Secondary Onomatopoeia\textsuperscript{20}.”

\textsuperscript{13} Ibid.  
\textsuperscript{14} Enn Veldi, “Estonian Onomatopoeia: A Topological Approach”, (Tartu, Estonia: Tartu University, 19887), p. 193  
\textsuperscript{15} C.h.m. (kees) Versteegh, “Sound Symbolic”, (Naples: University of Naples, 2009), p. 282  
\textsuperscript{16} Ibid.  
\textsuperscript{17} Ibid.  
\textsuperscript{19} C.h.m. (kees) Versteegh, \textit{op.cit.}, p. 282  
\textsuperscript{20} Stephen Ullman, \textit{op.cit.}, p. 83
4. Conventional sounds symbolism: “The analogical association of certain phonems and cluster with certain meaning”. 

Anderson in his book of *A Grammar of Iconism* listed four objection of onomatopoeia in linguistic area which is also proposed by some linguists. They are:

1. Onomatopoes are conventional signs, not imitative echoes;
2. Even if onomatopes are imitative they are not non-arbitary;
3. Onomatopes exist on the margin of language, not as part of *langue*;
4. Onomatopes do not accurately imitative natural sounds.

In this four objection Anderson found out that human mimic sound capacity is limited by the constraints of phonological systems and the structure of the human vocal tract, in other words onomatopes can only be partial imitation of natural sounds.

In conclusion of all research, onomatopoeia divided words into four groups, that are:

1. Calls of animals,
2. Sounds of nature, (in some related studies, this kind of onomatopoeia is called *Giongo*, Japanese onomatopoeia which describing real sound, such as rain drops, sounds of stream, and dog barking),

---

21 C.h.m. (kees) Versteegh, *op.cit.*, p. 282
22 Tsoi Wat Chuen Thomas and Chung Hoi Wai Clara, “Characteristic of Onomatopoeia”, (December 2004), p. 2
3. Sounds made by human, (in some related studies, this kind of onomatopoeia is called Giseigo, Japanese onomatopoeia which describing a human and animals sounds

4. Miscellaneous sounds, (in some related studies, this kind of onomatopoeia is called Gitaigo, Japanese onomatopoeia which describing visual tactile and other non auditory sensitive impression).

Onomatopoeia in every language are often used to express an impression in a personal, emotion manner, and expression, therefore it considered indispensable not only in conversation, but also in literature and many kinds of communication media.

B. Types of Onomatopoeia

In the previous studies of sounded words or expression onomatopoeia, there are atleast three types of onomatopoeia which have been classified by Bredin (2005). In his journal Onomatopoeia as a Figure and Linguistic Principle he found out that:

1. The first type of onomatopoeia which he later calls direct onomatopoeia occurs whenever the denotation of a word os a class of sounds; the sounds of the word resembles a member of class. To put technically, the sounds of the word resembles the sound that it names. For example: hiss, moan,

---

25 Ibid.
26 Tsoi Wat Chuen Thomas and Chung Hoi Wai Clara, op.cit., p. 4
27 Hiroko Inose, op.cit., p. 98
cluck, whirr, and buzz. Those words are immediately clear and of course it sounded like how it denoted\textsuperscript{29}.

2. The second type of onomatopoeia occurs whenever the sound of a word resembles the sound associated with whatever it is that the word denotes. For example: cuckoo, bubble, smash, whip. None of these words has a sound that resembles the object or actions that they denote. Whip is a sound made by whip, smash has a slight resemblance to a sounds that may accompany the act of breaking or destroying. Bubble resembles has some similarities to the sound of bubbling liquid. This type of onomatopoeia is called associative onomatopoeia. Association is just as much a matter of degree as its acoustic resemblance\textsuperscript{30}.

3. The third type is called exemplary onomatopoeia. Its foundation rests upon the amount and character of the physical work used by a speaker in uttering a word. The relevant properties of these words—the properties which constitute their acoustic character have technical names such as voicing, stopping, plosiveness, stress, length, juncture, even though we do not know their names the properties are responsible for familiar aspect of our everyday linguistic experience. The differences between this onomatopoeia with the two onomatopoeias which mention before are the first, the second term of the onomatopoeic relation is to be found in a word’s connotation, not its denotation, the second, the relation between the two terms is relation on instantiation, not of resemblances. For example

\textsuperscript{29} Bredin Hugh, "Onomatopoeia as a figure and linguistic principle", ProQuest document link, No 555-569 (Summer, 1996), p. 3
\textsuperscript{30} Ibid., p. 4
the word nimble does not sounds like anything that can be denoted by word, and it cannot resemble the idea connoted by it, since sounds and concepts cannot “sound alike”; concepts have no sound. Instead, the word sound instantiates or exemplifies nimbleness, since itself a nimble sound\textsuperscript{31}.

C. The Function of Onomatopoeia

Based on Tsoi Wai Chuen Thomas and Chung Hoi Wai Clara’s journal about \textit{Characteristic of Onomatopoeia}, they stated that Onomatopes are not merely ”playthings” which children learn in kindergarten, even adults do use a lot of onomatopes, with or without noticing it\textsuperscript{32}. All language rely on onomatopoiea to describe actions and sounded things, therefore these are four main function of onomatopoeia:

1. To enrich the contents of article, by giving more vivid description of the environment,

2. To increase the defree of musicallity, since onomatopes are words that imitate natural sounds,

3. To deepen the impression of readers towards the message, because onomatopes “audolize” the picture,

4. To maximize the reality of the situation so that the readers can get a real acoustic sensation of the whole picture\textsuperscript{33}.

\textsuperscript{31} \textit{Ibid.}, p. 5
\textsuperscript{32} Tsoi Wat Chuen Thomas and Chung Hoi Wai Clara, “Characteristic of Onomatopoeia”, (December 2004), p. 9
\textsuperscript{33} \textit{Ibid.}, p. 9
D. Development of Onomatopoeas

Over the years, onomatopoeia have expanded their uses in generalization and simile. In the end, the sounded words incorporate into the langue and become general lexicon. Generally, onomatopoeas are developed into four parts of speech, such as nouns, verbs, adjectives and adverbs\(^\text{34}\), also they are often used in idioms in some expression, it is mostly for metaphore purpose.

1. Onomatopoeic Nouns

Almost all language in the world have a vast amount of nouns are onomatopoeic origin. Since primitives linking onomatopoeas to the objects which produce sounds, therefore many onomatopoeic nouns created in almost all languages. For example in English zip and cock. In indonesia onomatope for nouns are scares, in order to translate the onomatopoeic source language nouns, translators tend to explain it in details, without changing the text contained. Onomatopoeic nouns are usually found in English language based on Moriya statement, “in English and French onomatopoeia often taken an indipendent form as interjections or nouns.”\(^\text{35}\).

2. Onomatopoeic Verbs

Language such as English has so many onomatope which can develop as verbs, for example like murmuring, mumbling, crak, clip, smash, hop etc. In some ways these onomatope words can be used the same as non-onomatope words. Example:

English: I will hop to grab one of those vines.

\(^{34}\) Ibid., p.10

\(^{35}\) Martin Flyxe, op.cit., p. 56
3. Onomatopoeic Adjectives

Onomatope also role as an Adjective words in language widely use. For example *whirr wind*, in this example the onomatopoeic adjective words describe how the wind making a bugging sounds and created disaster. To sum it onomatopeic adjective words are often generalized to describe sounds.

4. Onomatopoeic Adverbs

If onomatopoeic can be used as an adjective, then it can also be used as an adverb. In English language, a great variety of words are used to describe a different manners of performing the same action, for example, *murmur, whisper, shout, blab*, etc. Onomatopoeic adverbs almost the same as onomatopoeic adjective, they tend to modify verbs to describe the manners or performing actions for example in English:

1. They paint a coughing man
2. Quit your blabbing mouth! And start working.

This type of onomatopoeia often happened in Japanese language, as Moriya stated, Japanese onomatopoeia are normally adverbs.

In current study about onomatopoeia, there nine translating method which identified in this research:

1. Translation using adverbs
2. Translation using adjectives
3. Translation using verb

---

4. Translation using noun
5. Translation using explicative paraphrase
6. Translation using idioms
7. Translation using onomatopoeic expression
8. Translation using two adjectives, or combined of adverbs, adjectives or verbs.
9. No translation (omission or complete change of the phrase)\(^38\).

Method point 1 until 4 is a translation method for target language adverbs, adjectives, verb, noun. Translation could be paraphrase if it consist of part of phrase (subject and verb for example), which is not an idiom. This method also used in certain condition whether it have to be used with these method or not, especially paraphrase

E. The Language Aesthetic Function of Translating Onomatopoeia

In the study of languages, we often find out the language designed to please the sense through actual or imaginary sounds and through its metaphors. Newmark stated in Textbook of Translation that the sound-effect words such as onomatopoeia is not possible to ‘translate’ unless one transfers the relevant language units: compensasion of some kind is usually possible\(^39\). Onomatopoeia is a descriptive principle of linguitic, therefore it rich of sounds effect since it describe actions and manners, but it inconsiderabley hard to translate, with metaphor we can link the expressive text and aesthetic text to transfer sounded

\(^38\) Hiroko Inose, *op.cit.*, p. 106
words, but sometimes it will occur a cross-meaning between source language and target language, in order to prevent that translator simply make an explanation to describe the sounded words.

F. The Difference Onomatopoeia In Indonesia and English

Onomatopoeia in Indonesia and English have different way to describe sounded actions or manners. It occurs because the dialect of both language are different in some ways for example like bang! the sound of gun fire or fired things In English, but in Indonesia, it is called dor!. The difference in culture in Indonesia is also playing parts in linguistic principle of onomatopoeia, therefore sounded words in source language seldom translated into sounded words in Indonesian target language, for example Indonesian onomatopoeia Cicak a reptile which sounded cak, cak is translated Lizard in English and onomatopoeia hop in English is translated melompat in indonesia40. Therefore it is better for translator to use metaphor or better translating technique to make an acceptable text for readers to understand.

G. Onomatopoeia Translation In Subtitle

1. Subtitiling

According to Lina Ho (2005), subtitle is to assist viewer to understand the meaning of the conversation in film or movie, not make them busy with reading a very long explanation, that is why subtitling should be made into short language

40 Abdul Chaer, Linguistik umum, (Jakarta: Rineka Cipta, 2012), p. 47
which is brief, concise, and clear. There are several requirements which are important for translator in order to translate subtitle properly and understood by viewers, they are:

1. The name of director, producer, actors/actress and kru which appears at the opening of the movie should not be translated.

2. Song lyrics can be translated if it is part of the film or movie, but if it is only an illustration music or background theme song, translator do not need to translate it.

3. If there were a repetition, such as “come on, come on, come on…” translator should translate one of it into “ayo” in Indonesian subtitle.

4. In there were unclear sentence, translator should translate clear sentence only.

5. Foreign words on board, letters, e-mail, etc, in film or movie which are related to the story, should be translated.

6. Idioms or expression and proverb should not be literally translated, but translation have to find its equivalence meaning in Indonesia.

7. Do not translate the whole movie in details, translator should make a simpler sentence but not erase the detail of the language such as “oh, eh, ha, ha”.

In subtitling, translators also have to master the timeframe of subtitle emersion based on the timecode; its in-point or out point. In onomatopoeia translation on subtitle, point number six and seven are essential, because

---


42 Ibid.
onomatopoeia can not be translated literary, translator should add details or equivalent meaning in order to create short sentences which is understood immediatley by viewers.

2. Essential Factors in Translating Subtittle

Viewers usually wants to understand the story of the movie, but they need their assist from their language to understand the foreign language that they are viewing. This is why translation roles are important in order to assist them in understanding the movies, but there are essential factor\(^{43}\) which has to be noted by translator in order to create comprehend subtittle in the movies, the factos are:

1. Timing

Translator should show the subtittle in a perfect duration. Subtittle should no be shown in a very long time because it will delay the next dialogue, but do not show the subtittle briefly aswell, because viewers also need a time to understand the movie. Normaly subtittle showed in 2-3 seconds after the pervious dialogue, but we need to place the subtittle in perfect place so that the duration can also increase or decreased. Use a suitable software in order to create this duration.

2. Font Size

The font size of the subtittle must not overly large to the screen, it has to be propotional and not interfere the viewers who relish the translated subtittle.

3. Translating Method

Generally, the technique of subtittle writing is not different with ordinary text writing, but it has a limitation because we need to put the translated text on

the screen so that the information of the source text will preserved. In order to make translation brief and clear, we need to put translation method in every kinds of sentence in the subtitle, especially if it is an onomatopoeia translation. Onomatopoeia has an ambiguity meanings, because of that, most of the translator put a note above the screen or film so that the viewer understand the message of the film, but is not efficient enough because most of the viewer wants to enjoy the film or movie so they need a consice and concentrated translated subtittle, in order to make it more brief and clear, we need a translating method so that we can make the subtittle more concentrated, clear and the viewer understand the message in the film.
CHAPTER III
RESEARCH FINDINGS

A. Data Description

As the writer explicated in the previous chapter that onomatopoeia is the making of words whose phonetic structure mimics a natural sounds to represent the sounds or action that the object produced it. The purpose of making this chapter is to studies the types of onomatopoeia in its words, phrase or sentences form and to analyze the translation which is used by the translator for translating the onomatopoeia.

In this research, the data will be taken from Wreck-it Ralph movie’s English and Indonesian subtitle. First, the writer will observe carefully and classify the Onomatopoeia in the subtitle, after that the writer will analyze the type of Onomatopoeia and the writer will analyze both the translation method and its meaning equivalences. In the research findings the writer found that Onomatopoeia in Wreck-it Ralph subtitle are in the form of nouns, verb, adverb and adjectives.

1. Nouns Onomatopoeia.

a.  **SL:** My *passion bubbles* very near the surface, I guess, not gonna lie.

   **TL:** Aku orang yang *sangat mudah marah*, aku tidak bohong.
Analysis: *Bubbles* resembles neither the object nor the action, but has similarity to the sound of bubbling liquid\(^44\). In this sentences the onomatopoeic word *bubble* is noun, yet the translator used explicative translation method to translate this onomatopoeia. In the *Wreck-it Ralph* movie the main character (source language) is shown as a very high tempered person, so that it makes the translator translated *passion* which is correspond with the onomatopoeia *bubbles* into *sangat mudah marah*, however in the movie it has already been stated in the subtitile that the main character (source language) is a person who easily got mad that is source language sentences “*I have a little bit temper on me*” which is translated “*Aku sedikit pemarah*”, to avoid repetition and to translate *passion* *bubbles* in this sentences into more clearer to describe the main character in the movie, the writer suggest that source language onomatopoeia *passion bubbles* in this subtitile translated into “*aku memang orang yang sangat sensitif, aku tidak bohong*”, because *passion bubbles* in this movie is describing an emotion level of the main character which is not only high tempered but also easily affected by other character.

b. **SL:** That Cherry-chaser dot-*muncher* is not even a part of this game.

**TL:** Si *pengunyah* buah ceri itu bukan bagian dari permainan ini.

Analysis: *munch* is a direct onomatopoeia; the sound of noisily eating something steadily especially something crisp\(^45\). In the target language, the translator uses noun translation into *pengunyah*. In Indonesia *kunyah* is an

\(^{44}\) Bredin Hugh, ” Onomatopoeia as a figure and linguistic principle”, ProQuest document link, No 555-569 (Summer, 1996), p. 4  
\(^{45}\) Ibid.
associative onomatopoeia, it is not a word from how it sound detonated but it has a slight resemblance to a sound that may accompany the activities of human mouth sound. In the source language *muncher* is a noun that represent an object that does the activities, so that the translator translated it by using translation using noun method into target language onomatopoeia *pengunyah*. In the subtitle sentences the onomatopoeia *muncher* is corresponding with the words *dot* in the subtitle, yet the translator did not uses the word *dot* that is corresponding with the *muncher* so that the translator translate it into *pengunyah buah ceri*, however the writer found out that it could be translated normally without erasing the translation of *dot* word, therefore the writer suggest that *muncher* in this sentences is translated into *pemakan gelintir dan buah ceri itu* in order to explain or describing the *Pac-man* do in his game as well.

c. **SL:** The kitten *whispers* and tickle fight stop now.

**TL:** Peperangan yang mudah berhenti dari sekarang.

Analysis: *Whispers* it is an act of speaking very quietly to somebody that other people cannot hear what you are saying\(^\text{46}\), it is also a direct onomatopoeia. In this onomatopoeia the translator used explicative paraphrase method which added an explanation to the target language. The *kitten whispers* is an expression which made in the movie to express the situation of fighting in the movie which is why the translator translated into *peperangan yang mudah*. In the writer point of view, based on the onomatopoeic words in the source language and the following words, *the kitten whisper and tickle fight*, is not a *peperangan yang mudah*, it is

\(^{46}\) *Ibid.*
rather a cute fight between the characters and the antagonist, so that the writer suggest that this onomatopoeic words *kitten whisper* is translated along with its following words *tickle fight* because it has the same meaning in the target language, therefore the writer suggest that this source language translated explicatively into *Peperangan yang menggelikan ini berhenti dari sekarang!*.

d. **SL:** Look’s like the game’s gone *cuckoo*, like my nana.

**TL:** Permainan ini menjadi *gila*, seperti nenekku.

Analysis: Cuckoo is an associative onomatopoeia, *cuckoo* is the bird’s name, but its acoustic resemblance is to the song that is producers, not the bird itself\(^\text{47}\). In the movie, they express the onomatopoeia words into something that goes out of order, therefore the translator tend to translate *gone cuckoo* into *menjadi gila*, however the writer suggest that the onomatopoeic words *gone cuckoo* should be translated using verb so that the target language version become *menggila*, and the sentences become *sepertinya permainan ini menggila*, in order to get the meaning equivalences between source language grammar and target language grammar also to describe the game situation is similar to the character relatives who is *gone nuts* or in the target language *menggila*.

e. **SL:** What is the big *whoop* about that crummy medal anyway.

**TL:** Sebenarnya kenapa kau *cinta sekali* dengan dengan medali itu?

Analysis: *Whoop* is a loud cry of joy or excitement; an associative onomatopoeia which created by the sound of loud cry or excitement. This onomatopoeia is translated with explicated paraphrase method by the translator

\(^{47}\) *Ibid.*
into *cinta sekali* in order to describe the main character passion towards a medal. The writer is trying to make a suggestion about onomatopoeia *whoop* in the source language based on its description on the dictionary. The writer suggests that this onomatopoeia should be translated explicatively into *ribut sekali* so that the entire sentences become like this *Kenapa kau ribut sekali tentang medali jelek itu?* Because *big whoop* in the source language are something important or a big deal in someone’s life, which is why the writer suggest to translate it into *ribut sekali* which have the same sarcastic meaning in the target language that is *masalah besar* or *penting sekali.*

2. Verb Onomatopoeia.

a. **SL:** Look, a steady arcade gig is nothing to *sneeze* at.

**TL:** Bekerja di tempat ding-dong ialah *hal besar.*

Analysis: the onomatopoeia *sneeze* is a direct onomatopoeia; it is a loud sound of making a sudden involuntary expulsion of air from the nose and mouth due to irritation of one's nostrils. In this onomatopoeia the translator used explicative paraphrase method to translate the source language onomatopoeia *sneeze* into *hal besar* in the target language because in the source language onomatopoeic idiom have the same meaning as something not to be taken so lightly or a true challenge. The writer suggest that this onomatopoeic idiom should be translated explicatively along with the entire sentences into *tempat bermain yang stabil adalah hal yang luar biasa* in order to associate with the next

---

sentence came afterwards that is *I am very lucky* which is translated *aku sangat beruntung*. In this case of research findings, the writer trying to explain that the onomatopoeic *sneeze* in this sentence is describing something that keeps success for a period time, because of the success the writer make an opinion that should not be taken as ordinary achievement, so that the writer suggests to translate it into *hal yang luar biasa* because it is also associated with the situation of the *arcade* which keeps success for 30 years which is an extra ordinary achievement.

b. **SL:** Yeah, He *banged* around in here like some kind of hot shot.

**TL:** Ya, dia *menabrak-nabrak* disini seperti seorang jagoan.

Analysis: *Bang* is to hit something in a way that makes a loud noise\(^50\). In this sentence, *bang* is a direct onomatopoeia because it is making a sound based on how it was denoted. The source language onomatopoeia *banged* is in verb form so that the translator translated it using verb method into *menabrak-nabrak*. In writers opinion about this onomatopoeia *banged* in the movie must associated with the rest of the sentences, therefore the writer suggest that onomatopoeia *banged* should be translated into *membanting-banting* in order to correspond with the *hot shot* in the subtitle sentence which is translated into *Jagoan*. The writer try to explain that the character in this movie who caused *bang* onomatopoeia are acted like mischief person who used plane and made a loud noise, so that instead of target language onomatopoeia *tabrak* to translate the source language onomatopoeia *bang* in this movie it is more equivalence if we translated it into

---

\(^{50}\) A.S Hornby, *op.cit.*, p. 88
*banting* associated with the situation and the description which made in the movie, therefore the target language become *membanting-banting seperti jagoan*.

c. **SL:** Cy-bug would *chew up* that game faster than a chicken hawk in a coop of crippled roosters.

**TL:** Serangga robot akan *menghabisi* permainan itu lebih cepat dari elang di kandang ayam-ayam yang pincang.

Analysis: *Chew* is an exemplary onomatopoeia that is an act of bite and work (food) in mouth with teeth, especially to make it easier to swallow\(^51\). *Chew* becomes exemplary onomatopoeia because its foundation rests upon the character of the physical work used by a speaker in uttering word\(^52\). It is different from *munch* which is directly denoted the sound of mouth activities to bite something softly. The source language sentences that include onomatopoeia *chew* was translated by the translation using verb method in order to translate it into *menghabisi*, but in the writer opinion this translation is not associated with the source language *chicken hawk in coop of crippled roosters*, it describes an act of eating something until all of it are vanished, in order to make it clearer and to make it associated with the source language *chicken hawk in coop of crippled roosters*, the writer suggest that this onomatopoeic idiom should be translated into *memakan habis* so that the sentences will associated with other words or sentences, therefore the target language become *Serangga robot akan memakan habis permainan itu lebih cepat dari elang di kandang ayam-ayam yang pincang*.

The onomatopoeia *chew* resembles a mouth activities when someone or

\(^{51}\) Ibid., p. 214  
\(^{52}\) Bredin Hugh, "Onomatopoeia as a figure and linguistic principle", ProQuest document link, No 555-569 (Summer, 1996), p. 5
something eat something soft which is why the writer suggest that this onomatopoeia should translated using verb with a complete translation into *memakan habis*.

d. **SL:** Are you okay sir? No he just *glazed* me. Get them!

**TL:** Apa kau terluka tuan? Tidak, dia hanya *menyemprotku*.

Tangkap mereka!

Analysis: *glazed* is exemplary onomatopoeia, it is a words for shiny things or to give a shiny surface\(^\text{53}\), the word may not resemble the sound donated but it rest upon the character of the physical work used by a speaker in uttering word. In source language *glazed* is in a verb form, so that the translator used translation using verb method to translate the onomatopoeia *glazed* into *menyemprot* which is also verb onomatopoeia in target language. *Glazed* is similar to an act of giving a shiny surface *menyemprot* in target language Indonesia, yet in the movie the character onomatopoeia *glazed* is have a different meaning in the source language that is giving a shiny surface, which is making the writer suggesting that this verb onomatopoeia should translated into *meriasku*, because in the movie the character who is *glazed* is making a funny sarcasm statement that he is being *glazed* or we could say is being beautify which is why the writer suggest that it should be translated into *meriasku* because it has similar or equivalence meaning to the onomatopoeia funny sarcasm statement *glazed* in the subtitle. Therefore the entire target language sentences become *tidak, dia hanya meriasku. Tangkap mereka!*, so that it associated with the funny sarcasm in the movie.

\(^\text{53}\) A.S Hornby, *op.cit.*, p. 571
e. **SL:** Look, I flew space ship today, okay? – You *crash* it.

**TL:** Hari ini aku menerbangkan pesawat. – Kau *menabraknya*.

Analysis: *Crash* is a direct onomatopoeia that is a sudden loud noise or to hit something hard while moving, causing noise and damage. In source language text the onomatopoeia words *crash* is in verb form, so that the translator used translation using verb method in order to translate verb onomatopoeia *crash* into verb onomatopoeia *menabrak* in target language, however in the movie the character that caused *crash* is using plane, which is not equivalence meaning with *menabrak* that is commonly used for vehicles or non air vehicle (because *tabrak* commonly used for land vehicle which *crashed* against something in target language Indonesia). Therefore the writer suggest that the onomatopoeia *crashed* in this sentences should be translated using verb method into *menjatuhkannya* in order to obtain meaning equivalences and a sense of literature between source language and target language, because *menjatuhkan* is an act of falling from above by someone or something in the target language that have equivalence meaning with the plane *crashed* source language that is also have the same meaning with fall from the above and caused *crash* sound.

3. Adjective Onomatopoeia.

a. **SL:** See you later, president *fart* feathers.

**TL:** Sampai jumpa, presiden *nakal*.

Analysis: *Fart* is an English vulgarism most commonly used in reference flatulence, in the Oxford dictionary this onomatopoeia word is considered as a

---

slang language which is represent a sound of air from bowels come out through *anus*. This source language onomatopoeia words is used as an adjective in the sentences but not representing a sound of air from bowels come out through *anus*, but it is as an insult in a dialogue which is considered by the interlocutors as a bad mannered person, so that translator used translation using explicative paraphrase in order to explain the meaning of onomatopoeia *fart* in source language into *nakal* in the target language. In English this onomatopoeia *fart* is considered as an air blow from the below part of the body (*anus*) which makes the writer make an opinion that this onomatopoeia is describing something that cause by this activities. The writer suggested that this source language onomatopoeia *fart feather* should be translated using adjective method into *Presiden bau*, in order to describe the meaning of the sarcasm that occur in the dialogue. In the source language analysis of *fart feather* it is stated that it was a new joke created by its developer *Walt Disney* that is still questioned its meaning up until now, therefore the writer decided to make an opinion about this case of translating the onomatopoeia sentences in purpose of entertaining statement or normal sarcasm so that the underage audiences can also understand the meaning of the sentences.

**B. Analysis**

Based on the data description and analysis in the subtitle above, the writer finds research findings that will answer a research question “How to translate the types of onomatopoeia in *Wreck-it Ralph* movie?”

---

56 A.S Hornby, *op.cit.*, p. 480
1. Noun onomatopoeias in *Wreck-it Ralph* movie subtitle are mostly translated explicatively paraphrase, but it is also depends on the types of onomatopoeia, if it is an associative onomatopoeia, the translator is mostly use explicative paraphrase translating method to explain the onomatopoeia in source language which is not an onomatopoeia in target language in a short text. If it is a direct onomatopoeia the translator mostly use translation using noun method where the noun onomatopoeia in source language is also can be translated into onomatopoeia as well in target language or can be translated into non onomatopoeia noun words but have an equivalence meaning. If the source language onomatopoeias are a name, information, or a labels the translator used no translation method in order to preserve the original information of a labels such as name of a building or name of a street (in this case name of a games) in order to not misinterpreted by the readers.

2. Verb onomatopoeias in *Wreck-it Ralph* the movie’s subtitle are mostly translated using verb method. It is just like the writer explained before that verb onomatopoeia translation depends on the types of onomatopoeia. In the data description the writer found out that verb onomatopoeia in the subtitle have a direct and associative onomatopoeia in fifty-fifty means they are equal in verb onomatopoeia. It is also have an exemplary onomatopoeia which is translated into verb onomatopoeia in target language. Direct onomatopoeia in source language verb onomatopoeia is often translated verbally if there is a (English) suffixes on the source
language onomatopoeia into verb as well in the target language but by using a (Indonesian) suffixes as well, but sometimes there will be a translation into verb which is not onomatopoeic verb in target language (also with suffixes). Associative onomatopoeia in verb onomatopoeia is often translated explicatively paraphrase in order to explain the meaning of the verb, and it is also translated verbally if the onomatopoeia is idiom verb onomatopoeia for example: chew-up.

3. Adjective onomatopoeias is in Wreck-it Ralph movie subtitle are associative onomatopoeia and slang associative onomatopoeia. These onomatopoeia are translated explicatively and translated using noun but again, it is also depends on the types of onomatopoeia. In this subtitle the associative onomatopoeia translated into noun, but it is also depends on the placement of adjective in the sentences and the noun which explicated by the adjective onomatopoeia, so that we can look for another equivalence words to translated the source language adjective onomatopoeia. In the movie, adjectival slang onomatopoeias are translated explicatively in order to make an equal meaning in both target language and its source language.

4. For adverb onomatopoeia the writer did not find any of it in the subtitle of the movie, but in the next research the writer is sure that there will be an adverb onomatopoeia in the work of novel, poem and movie. The translation method that the writer explicated on the previous chapter might become a method to translate adverb onomatopoeia on the next research.
CHAPTER IV

CONCLUSION AND SUGGESTION

A. Conclusion

After the writer analyzing the onomatopoeia in the Wreck-it Ralph movie and its translation, the writer concludes that the process of rendering the source language onomatopoeia into target language onomatopoeia or rendering it by using several methods which is stated in the second chapter needs to have a step of process in order to find its meaning equivalences and a sense that associated with the sentences. The first step the future translator or the translator must do is to find the types of onomatopoeia in order to find out whether it is onomatopoeia or not then classify the onomatopoeia into a word class, noun, verb, adjective, adverb or idiom. The second step is to find its translating method between source language and target language in order to find the meaning equivalences so that the translator can simply translate it into onomatopoeia as well or they can as well explicate the meaning of the onomatopoeia in the source language with a short yet meaningful words.

In the source language the translator, researcher or student may found a new onomatopoeic idioms or a new onomatopoeic words, in this case the translator tend to translate it simply by the words to words method, yet they need to get the sense in the sentences which associated with the onomatopoeic words in order to get the meaning equivalences, so that the relationship between sentences and onomatopoeic words in the movie’s subtitle create a sense of literature which
can lead the reader or the audience into a better meaning and understanding the source language message in the movie.

**B. Suggestion**

Translating or rendering message or text form the source language and describing a situation which associated with the subtitle text is not an easy job for the translator who concentrated in this area, we have to created a sense of literature especially in picking a right words to describe the situation and deliver the message in short yet meaningful sentences and understood by the audience or reader, because we are playing with a subtitle which is need to have a space and gap between conversation and the coming conversation in the movie, also try to make a less note in order to not make the reader or audience busy with subtitle reading. After the conclusion the writer wish to give a suggestion about translating onomatopoeia for a translator, future translator, researcher or students who concentrated in this area, they are:

1. For the translator, who wish to translate onomatopoeia or interjection works or literature, should find a sense of literacy or translation method which is compatible with the movie and try to make short explicative sentences in order to make a space between movie and subtitle, also try to avoid informal words or non sense words, so that the subtitle can be understood and readable by the audience or reader with only a simple words.
2. For the researcher who wants to do the same research about onomatopoeia or any research which involve onomatopoeia in it, the writer suggest that the future onomatopoeia literature research to dig more deeper research about onomatopoeia especially when a new onomatopoeia word which is cannot be explained by using previous theory. In this case the writer suggests that the new researcher should try to have a conversation or a interview with a developer or a translator who have had a interview with the developer and asked for the record.

3. For students in this translation studies, the writer suggested that they have to try to be more active in a new literacy work especially involving onomatopoeia an interjection, because a new words is created in each year in the era of globalization, in order to expand our knowledge in the literature works.
BIBLIOGRAPHY

Books


Journal
Berdin, Hugh. “Onomatopoeia as A Figure and A Linguistic Principle”. ProQuest document link, No 555-569, accessed on May 5, 2013.


Veldi, Enn. “Onomatopoeia Words in Bilingual Dictionaries (with focus on
English-Estonian and Estonian English)”. Tartu: Tartu State University.
1994

Thomas, Tsoi Wai Chuen and Chung Hoi Wai Clara. “Characteristic of
Onomatopoeia: Lin1001 Discovering Linguistic”. Accessed on Nov 11,
2013

Prof. Yuan, Jiahong and Adrian Lin. “Animal Onomatopoeia How accurate are
they?” Accessed on Feb 2, 2013

Inose, Hiroko. “Translating Japanese onomatopoeia and mimetic words”. Spain:
Universidad de Granada, accessed on Dec 9, 2013

Website


Jasa Penerjemahan Terpercaya dan Bergaransi, “Faktor Penting Dalam
Penerjemahan Subtitlle”, http://www.penerjemahan-
online.com/2013/01/faktor-penting-dalam-penerjemahan-subtittle.html
(Accessed Januari 2012)
APPENDIXES

Source Language Subtitle

My passion bubbles very near the surface.

Target Language Subtitle

Aku orang yang sangat mudah marah, aku tidak bohong.
Source Language Subtitle

That cherry-chasing dot-muncher

Target Language Subtitle

Si pengunyah buah ceri itu bukan bagian dari permainan ini!
the kitten whispers
and tickle fights stop now.

Baik, nona-nona, peperangan
yang mudah berhenti dari sekarang.
Source Language Subtitle

Looks like the game's gone cuckoo, like my nana.

Target Language Subtitle

Astaga. Permainan ini jadi gila, seperti nenekku.
What is the big whoop about that crummy medal anyway?

Sebenarnya kenapa kau cinta sekali dengan medali itu?
Source Language Subtitle

Look, a steady arcade gig is nothing to sneeze at.

Target Language Subtitle

Bekerja di tempat ding-dong ialah hal besar. Aku beruntung.
Source Language Subtitle

Yeah, he banged around in here like some kind of hot shot,

Target Language Subtitle

Ya, dia menabrak-nabrak di sini seperti seorang jagoan...
Cy-Bugs would chew up that game.

Serangga Robot akan menghabisi permainan itu...
No, he just glazed me. Get them!

Tidak, dia hanya menyemprotku. Tangkap mereka!
Source Language Subtitle

You crashed it.

Target language Subtitle

- Hari ini aku menerbangkan pesawat.
- Kau menabrakkannya.
Source Language Subtitle

See you later, President Fart Feathers.

Target Language Subtitle

Sampai jumpa, Presiden Nakal.