CHAPTER I
INTRODUCTION

This chapter consists of the background of the study, problems of the study, objectives of the study, significances of the study, scope of the study, definition of key terms, and frame work of discussion. In particular, this chapter discusses what topic of the study and why there needs to be further research. It also introduces the thesis statement which all of those will be discovered in these sub-chapters below.

A. Background of the Study

As a human currently, people basically do not really know the origin of language. People know that the capacity to produce sound and simple vocal patterning, for instance a hum versus a grunt. It appears to be in an ancient part of the brain that we share with all animals. But that is not human language (Yule, 2010:1). Further, Yule (2010:2) stated that many experts suspect that some type of spoken language must have developed between 100,000 and 50,000 years ago, before written language about 5,000 years ago. Nonetheless, among the proofs of earlier periods of life on earth, people never find any fact or artifacts relating to the speech of our distant forefathers directly that might tell us how language was back in the early ages. Perhaps because of this absence of direct physical evidence, there has been no shortage of speculation about the origins of human speech.

One of the concepts of the origin of language is based on the concept of natural sounds. The fundamental idea is that primitive words could have

been imitations of the natural sounds which early human heard around them. When a crow flew by, making a *caw-caw* sound, the early human tried to reproduce the sound and used it to refer to the thing associated with the sound. And when another flying creature made a *coo-coo* sound, that natural sound was adopted to refer to that kind of object.

A number of words with pronunciations that seem to echo naturally occurring sounds could be used to support this theory which the fact that all current languages have nowadays. In English, for instance, have *cuckoo*, *splash*, *bang*, *boom*, *rattle*, *buzz*, *hiss*, *screech*, and *bow-wow*. In fact, this type of concept has been called the "bow-wow theory" of language origin. Siminto (2013:11) stated that bow-wow theory is also called as echoic theory or onomatopoetic Words that sound similar to the noises they describe are examples of **onomatopoeia**. Onomatopoeia normally contains in poems, comic books, and advertisements. For instance, in poem *The Bells* by Edgar Allan Poe, *…from the jingling and the tinkling of the bells…*, words *jingling* and *tinkling* are the onomatopoeia. Take a look at Figure 1.1 which is the application of onomatopoeia in comic book and advertisement, *pow* and *psshh* are the onomatopoeia.

a) Onomatopoeia in comic book   b) Onomatopoeia in advertisement

Figure 1.1
The Application of Onomatopoeia in Comic Book & Advertisement

Moreover, onomatopoeia also appears in movies. Despite it is so rare to be showed and even to be researched as the object in this realm. One of the movies that showed onomatopoeia visually is a 2010-released-movie entitled *Scott Pilgrim vs. the World* directed by Edgar Wright. Take a look at Figure 1.2, *crash* is the onomatopoeia.
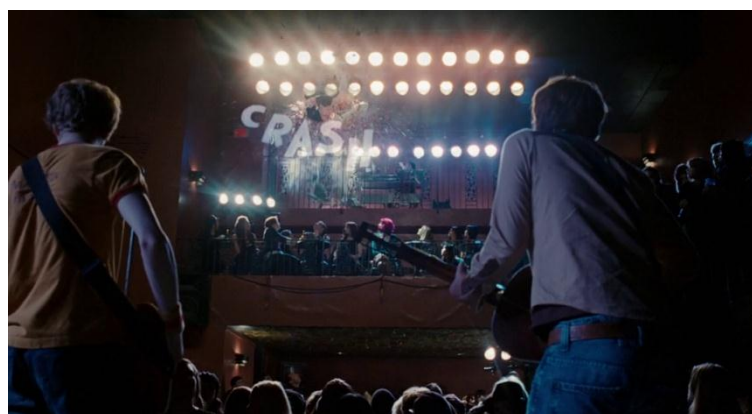

Figure 1.2
The Application of Onomatopoeia in Movies

Furthermore, in realm of linguistics, Tamori and Schourup in Sugahara (2011:1) said that onomatopoeia, especially in English, is one of the most undeveloped fields at the present day. That is why only a relatively small number of books contained explanation of onomatopoeia in detail. Meanwhile Falk in Akhlagi and Seyyedi (2013:17) argued that in spite of the importance of onomatopoeia in the world's languages, the linguistic study of them is pathetically inadequate. Many linguistics regarded onomatopoeia as second class citizens among words, since they are often polysemous, while at the same time, paradoxically, applicable to only a narrow semantic range.

The relation between meaning and sound has been discussed for many centuries. It is an issue for philosophers as well as linguists, and it is an

issue that can be discussed from two perspectives: arbitrariness and iconicity. Are vocabulary items based on conventions or are they natural and universal? Languages are in general arbitrary because the words that are used only have meaning for other speakers of the same language.

The animal which is called *kuda* by Indonesian would be called *horse* by an Englishman and *cheval* for a Frenchman, and none of these words would make sense for a speaker of German. However, one exception to arbitrariness is onomatopoeic words; they are imitations of sounds, for example the sound of a horse. A word that directly reflects the concept it conveys is considered to be iconic. Iconicity is when sound and meaning are identical, when there is a natural resemblance between a sign and the concept it refers to. Full iconicity will be a word that can be recognized by everyone, despite language.

Dofs (2008:1) stated that many of the theories about the origin of language also address onomatopoeia, such as the idea of conventionalizing, when the meaning of an iconic word becomes wider, and it finally becomes arbitrary. This would imply that iconicity is a phenomenon which is more important for language than people think generally. Onomatopoeic words are a product of a deep-seated need to coordinate word and meaning; it is as if humans wanted language to be onomatopoeic. Many words in ordinary language began as imitations or mimicking and were later conventionalized. In that way, onomatopoeic words become a part of language, and the relationship between sound and meaning often begins

to look more arbitrary. Nevertheless, a degree of iconicity is not as accurate as it seems.

Likewise, Dofs (2008:6) added that Ferdinand de Saussure is by far the most important name in modern linguistics and he claimed that all languages are arbitrary. Language is based on a process of naming, when things are associated with a specific word or name. This process consists of two elements, a sound image which is the signifier, and a concept which is the signified. Meanwhile, Charles Sanders Peirce represents the second branch of semiotics, beside Saussure, and he claimed that language is iconic. He made comprehensive studies and his theory of second three trichotomies signs are still referred to in different linguistic contexts, they are icon, index, symbol. The explanation of icon, index, and symbol will be more discussed in Chapter II.

Hence, onomatopoeia is not the same in all languages. Every country has its own onomatopoeia, and every country has similarities and differences of onomatopoeia as well as English and Indonesian. For instance, the sound of animals, animals of the same species will communicate by making the same sound, no matter in what country, but the way of representing their sounds may differ. In addition, it is not only the way of representing sound but also the type of the sound resembling and the way of word representing the mimetic meaning each onomatopoeia may diverge.

Table 1.1
Example of the Cross-Linguistics of Onomatopoeia

	English	**Indonesian**	**French**	**Japanese**	**Mandarin**
Dog	*woof woof*	*guk guk*	*wouf wouf*	*wan wan*	*wāngwāng*
Cat	*meow*	*meong*	*miaou*	*nyā*	*miāo*
Pig	*oink oink*	*grok grok*	*groin groin*	*puhi puhi*	*–*
Cow	*moo*	*mooh*	*meuh, mau*	*momo*	*māo*
Sneeze	*achoo!*	*hacciihh!*	*atchoum*	*hakushon!*	*ā tì*

The example of the similarity or iconicity is the sound of cat in the English *meow* [miaʊ] and the Indonesia *meong* [meoŋ] or sound of cow in English *moo* [mu:] and Indonesia *mooh* [mu:h]. In pronunciation, it is quite different, but actually it is reduplication. Then, sound of dog, *woof woof* [wu:f wu:f] and *guk guk* [guk guk], it has no similarity on pronunciation, but it has similarity on syllable repetition and vowel. On the other hand, the sound of pig in the English *oink oink* [ɔɪŋk ɔɪŋk] and in Indonesian *grok grok* [grok grok] as well as sound of sneeze, *achoo* [aʧu:] and *hacciihh* [haʧɪ:h]. It is totally different either in spelling or pronunciation and proof of arbitrariness. This raises a difficult question to answer: Why do these onomatopoeias differ? Thus, in this study, English and Indonesian onomatopoeic words will be compared with each other. The writer will use the International Phonetic Alphabet (IPA) to give an accurate representation of the words in both languages and compare the representations.

After all, there were prior several studies that had been conducted about onomatopoeia, but they had weakness on deeper comprehensive understanding results. Moreover, onomatopoeia in movie is chosen as the object of the study considered this never been researched before.

Based on the reasons above, it motivated the writer to conduct a study entitled **"AN ANALYSIS OF ONOMATOPOEIA IN *SCOTT PILGRIM VS. THE WORLD* MOVIE BY EDGAR WRIGHT"**.

B. Problems of the Study

Based on background of the study above, it can be arranged the problems of the study are as follows:

1. What are the types of onomatopoeia used in *Scott Pilgrim vs. the World* movie?

2. What are the mimetic meaning classifications of onomatopoeia used in *Scott Pilgrim vs. the World* movie?

3. How are the English and Indonesian onomatopoeia translations and whether they are icon, index, and symbol of both languages used in *Scott Pilgrim vs. the World* movie?

C. Objectives of the Study

Concerning to the problem of the study as mentioned above, the objectives of the study are as follows:

1. To determine the types of onomatopoeias used in *Scott Pilgrim vs. the World* movie.

2. To determine the mimetic meaning classifications of onomatopoeias used in *Scott Pilgrim vs. the World* movie.

3. To investigate the English and Indonesian onomatopoeia translations and whether they are icon, index, symbol of both languages used in *Scott Pilgrim vs. the World* movie.

D. Significance of the Study

The writer really hopes that the study on onomatopoeia has some benefits to the writer himself and to the readers in general. It is expected to have theoretical and practical significances.

1. Theoretically

The study can give some contributions to the enlargement of the onomatopoeia and also give more information and knowledge about onomatopoeia to the students. This study is expected to enrich the study of language, to guide readers in studying onomatopoeia, and to be reference for the next researcher on analyzing onomatopoeia.

2. Practically

The study is expected to inform the students, especially English Education students, that learning English can be done by watching movies. Moreover, this study can be as a reference or learning material in several relevant subjects, such as introduction to linguistics, semantics, morphology, or phonology.

E. Scope of the Study

This study only focuses on the onomatopoeias used in *Scott Pilgrim vs. the World* movie directed by Edgar Wright. The study only investigates the types, mimetic meaning classifications, and their Indonesian translation. Further, the third problem of the study is analyzed only by using Charles Sanders Peirce's triadic semiotics theory.

F. Definition of Key Terms

There are some definitions of key terms in this research that namely:

1. Onomatopoeia

Onomatopoeia is a form of words that came from a sound associated with what it named. For example: *crash, ding dong, ring, crack,* and *boom.*

2. Movie

Movie is a sequence of photographs projected onto a screen with sufficient rapidity as to create the illusion of motion and continuity.

3. *Scott Pilgrim vs. the World* Movie

Scott Pilgrim vs. the World is a 2010 fantasy-action-comedy movie directed by Edgar Wright, starred Michal Cera, Mari Elizabeth Winstead, Kieran Culkin, Anna Kendrick, and Chris Evans.

G. Framework of Discussion

Chapter I: Introduction consists of background of the study, problem of the study, objective of the study, significance of the study, scope and limitation, and definition of the key terms, and framework of discussion.

Chapter II: Review of related literature consists of related studies, and onomatopoeia, introduction of movie, the entitled movie, iconicity and arbitrariness, and Peirce's semiotic triadic theory.

Chapter III: Research method consists of research design and approach, subject and object of the research, data sources,

instrument and technique of data collection, endorsement of the data, and data analysis.

Chapter IV: Data findings consist of the data that have been found in the movie as data presentation, result of data analysis, and discussion.

Chapter V: Closing consists of conclusion and suggestion.

CHAPTER II
REVIEW OF RELATED LITERATURE

This chapter discusses the theory that supported the study in case of answering the problems. Moreover, it shows the different and significant between this study and other related literature as well. In addition, it consists of the review of related literature, which is about related studies, onomatopoeia, sound symbolism, iconicity and arbitrariness, Peirces's triadic semiotic theory, movie, and the entitled movie.

A. Related Studies

There were five related studies from local, national, international that the writer took as the comparison and guidance of this research as follows:

The first related study was an unpublished thesis entitled "The Study Onomatopoeia Types and Translation Strategies in Don Rosa's *The Life and Times of Scrooge McDuck*" by Silvia Mega Kusuma (2013). There were several differences between that and this study, for instance subject of the study between comic book and movie. That study also had difference on translation strategies.

The second related study was an unpublished thesis entitled "French and Indonesian Onomatopoeia (Morphophonemic Analysis)" by Ayu Lestari (2014). The difference was centered on the comparison language to target language as in this case was French. In addition, that study was focused only on morphophonemic analysis.

The third related study was an unpublished thesis entitled "Translation of Onomatopoeia and Iconicity in Children Story Book: *Crocoffein – Coffee of Friendship* by Watiek Ideo and Fitri Kurniawan" written by Dewi Hana Pertiwi (2015). There were several differences between that and this study, for instance object of the study between story book and movie. Moreover, that study was focused on iconicity in translating of onomatopoeic words.

The fourth related study was "A Comparison between Onomatopoeia and Sound Symbolism in Persian and English and Their Application in the Discourse of Advertisements" by Kambuziya Aliyeh & Rahmani Zinolabedin (2014). There was difference between that and this study: the comparison language to target language as in this case was Persian. Then, object of the study was not only onomatopoeia but also alliteration and sound symbolism as well as the subject of the study was from advertisement.

The fifth related study was "Onomatopoeia and Iconicity: A Comparative Study of English and Swedish Animal Sounds" by Elin Dofs (2008). That study was only focused on animal onomatopoeia. Beside, it was centered on Swedish language as the native language.

In fact, several related studies above had weakness on deeper comprehensive results which merely only a number results. Likewise, none of these studies used Peirce's triadic semantics theory as in-depth comprehension as the base theory.

Thus, based on the related studies above, the writer had been conducted this research as far as it concerned never been researched before in

case of the material of movie and objectives of the study, and it was considered as the guidance of writer.

B. Onomatopoeia

1. Definition of Onomatopoeia

As far as this study was concentrated about onomatopoeia. There were several definitions of onomatopoeia from the experts that the writer took as guidance whether etymologically and lexically.

Etymologically, as its Greek root, *onomatopoeia* (ὀνοματοποιία) is the making (ποιέω/*poiein*) of a name or word (ὄνομα/*onoma*) from natural sound. In a sense, this Greek phrase means (namemaking) and the adjectival form of onomatopoeia is "onomatopoeic" or "onomatopoetic".

Lexically, there were several definitions of onomatopoeia from the experts as follows:

a. According to Carstairs-McCarthy (2002:6), onomatopoeic words are some words whose sound seems to reflect their meaning fairly directly.

b. Thomas & Clara (2006:1) briefly stated that onomatopoeia is imitative words of natural sounds.

c. Dofs (2008:4) stated that onomatopoeia is a form of auditory of icon sign, a name for an objet which is made from an imitation of the sound it produces.

d. Assaneo et al (2011:1), it is defined as an imitative-driven transformation of a sound of nature into a word.

e. Laing (2014:48) stated that onomatopoeia is derivative of sound symbolism or mimetic that drawing from the phonetic properties of a word to represent the synesthetic features of the object or state that it describes.

f. Zabarskaite (2012:962) defined that onomatopoeia is a sound imitation and a mimic of an impression brought by an action.

g. Rungrojsuwan (2009:254) shortly stated that onomatopoeia is a group of words used to designate sounds in nature.

h. Saussure (1972:69) stated that onomatopoeia is only the approximate imitation that already partly conventionalized of certain sounds.

i. However, Quirk et al in Rydblom (2010:2) stated that onomatopoeia existed only as a subcategory to interjections; onomatopoeia is only mentioned as side note, as seen below:

> Note: It can be argues that interjections form a relatively open class because they can be rather freely created by onomatopoeia. For example, comic-strip cartoons often contain such nonce interjection as *yuck*, *gr-r-r* and *blaat*. These reflect a similar unstructured freedom to make use of expressive vocalizing in ordinary conversation.

Afterwards, from those experts' definition, the writer took definition from Dofs as the most supported and the most suitable definition and be a prominent reference to apply on this study, yet it can be concluded based on experts' definition above that onomatopoeia is a form of words that came from a sound associated with what it named.

2. Types of Onomatopoeia

This sub-chapter helped the writer to answer the first problem of the study on determining the types of onomatopoeias used in *Scott Pilgrim vs. the World* movie.

According to Simpson in Zubbaidi (2014:148) states that there are two types of onomatopoeia as follows:

a. Lexical Onomatopoeia, it draws upon recognized words in the language system and it can be found in dictionary, words like *crack*, *crash*, and *ring* whose pronunciation enacts symbolically their referents outside language. For example *ring* in OED is defined as 'a telephone produces a series of resonant or vibrating sounds to sign incoming call'. It can be considered that *ring* is lexical onomatopoeia because it has meaning and it can be found in dictionary.

b. Non-Lexical Onomatopoeia, by contrast, it refers to clusters of sound which echo the world in a more unmediated way, without the intercession of linguistic structure, such as signified scene of hitting is represented as *kroww* and *kromp*, both cannot be found in any dictionary but they have sound symbolism as hitting so it can be considered that they are non-lexical onomatopoeia.

Meanwhile Bredin (1996:568) divided onomatopoeia into three types: direct onomatopoeia, associative onomatopoeia, and exemplary onomatopoeia.

a. Direct Onomatopoeia

Direct onomatopoeia is the sound of the word resembles the sound that it names like in *hiss*, *moan*, *cluck*, *whirr*, and *buzz*. These words have some acoustic similarities to their original object but not exactly as the same as the sound of the original. This is happened because onomatopoeia is not purely about imitating sound of nature, but it is also restricted by convention that is different in every language. In this case, phonemic structure limits the degree of similarities between onomatopoeia and the object. This is why the phonetic form of onomatopoeia is different from language to the others. The example for this type is *click* in computing field which is derived from the sound when clicking mouse and now it is used as verb or noun to express 'an act of pressing a button on a mouse or similar device'.

b. Associative Onomatopoeia

Onomatopoeias belong to this type because of associations, not because imitating object or action they signify. For instance, the noun *whip* is derived from Old English *wippe* and according to OED described as 'a quick movement or leap'. It has no onomatopoeic motivation of the sound of quick movement but it has an association with the action after the formation of the noun.

c. Exemplary Onomatopoeia

The determining of it based on the amount of physical effort from the speaker to utter a word. A speaker needs less effort to utter *nimble* and *dart* than *sluggish* and *slothful*. There is also association effect when uttering those words. The first two words imply sharp and quick, meanwhile the last two words suggest slow and lazy.

3. Mimetic Meaning Classifications of Onomatopoeia

Regarding that the second problem of the study is on determining the mimetic meaning classifications of onomatopoeias used in *Scott Pilgrim vs. the World* movie. This sub-chapter helped the writer to answer the problem.

Oskar Rydblom in Siwi (2015:26) found that the meanings of onomatopoeia words can be sorted of sound related and non-sound related meaning. In details, he divides them into three classifications of meaning: phonomimetic meanings, phenomimetic meanings, and psychomimetic meanings.

a. Phonomimetic Meanings

It means meanings that represent sound. It is defined as words mimicking sound of animate and inanimate object. For example, *crack* in OED is defined as a line on the surface of something along which it has split without breaking apart or a sudden sharp or explosive noise.

b. Phenomimetic Meanings

Phenomimetic meanings are meanings that represent actions or visual. The definition of phenimimetic meanings is almost similar with Bredin's associative onomatopoeia. Phenomimes represent visual or textual experience like manner of motion and roughness of skin.

c. Psychomimetic Meanings

Psychomimetic meanings are related to emotional states and reactions. The meaning can be carried by action with emotions or emotional reactions. Psychomimes represent internal experience of emotion and bodily sensation like taste and smell. Pultchik in Siwi (2015:30) proposed that there are eight primary emotions: anger, fear, sadness, disgust, surprise, anticipation, trust, and joy.

4. Objections of Onomatopoeia

Concerning that the grand theme of this study is onomatopoeia, it would be helpful for knowing the objections of onomatopoeia.

Anderson in Aliyeh & Zinolabedin (2014:220) believes that there are four objections of onomatopoeia on linguistic grounds proposed by some linguists. The objections are as follows:

a. Onomatopoeia is conventional signs and they are not imitative echoes;

b. Even if we accept that onomatopoeia is imitative echoes, they are not non-arbitrary;

c. They exist on the margin of language, not as part of langue;

d. They are not accurately imitative natural sounds.

Seyyedi & Akhlagi (2013:18) added that regarding the objections above, Anderson pointed out that due to the constraints of phonological systems and the structure of the human vocal tract, the capacity of human to mimic sounds is limited and exact imitation of natural sounds by human is not possible, hence objection four is true but nevertheless cannot be used to prove that onomatopoeia are merely conventional. Moreover, since onomatopoeia is constrained by the phonological systems of different languages, they can only be partial imitation of natural sounds. However, it does not naturally follow that onomatopoeias are conventional and arbitrary. As a matter of fact, onomatopoeia is a kind of iconicity, and it only requires a partial resemblance of the referent.

5. Functions of Onomatopoeia

As far as this study was focused on onomatopoeia, it would be helpful for knowing the functions of onomatopoeia.

Onomatopoeias are not merely "playthings" which children learn in kindergarten, even adults do use a lot of onomatopoeias, with or without noticing it. As a matter of fact, languages such as Japanese rely a great deal on onomatopoeias to describe actions (Thomas & Clara, 2013:18). When onomatopoeias are used, there are four main functions:

a. To enrich the contents of the material, by giving more vivid description of the environment;

b. To increase the degree of musicality, since onomatopoeias are words that imitate natural sounds;

c. To deepen the impression of readers towards the message, because onomatopoeias audiolize the picture;

d. To maximize the reality of the situation so that the readers can get a real acoustic sensation of the whole picture.

C. Sound Symbolism

This sub-chapter helped the writer to answer the second problem of the study especially the onomatopoeias that are non-lexical on determining the mimetic meaning classifications of onomatopoeias used in *Scott Pilgrim vs. the World* movie.

Waugh in Abelin (1999:3) stated that sound symbolism is an inmate, natural association between sound and meaning. Meanwhile, Nordberg in Abelin (1999:3) declared that sound symbolism is the synesthetic combination of a certain sound or sound sequence with a particular notion or a particular connotative content. One of notable work that had been done on the field of sound symbolism is written by Hamano (1986:126) on his dissertation about sound symbolism system as the recap following below:

Table 2.1
Sound Symbolism of Consonants

Consonants	The Nature of Movements	The Quality/Quantity of the Objects	The Organs Involved in the Articulation of the sound of Human Vocalization

p	abrupt movement	stretched-out surface/line	light/small/fine
b	abrupt movement	stretched-out surface/line	heavy/large/coarse
t	abrupt movement	lax surface	light/small/fine
d	abrupt movement	lax surface	heavy/large/coarse
k	abrupt movement	hard surface/depth	light/small/fine
g	abrupt movement	hard surface/depth	heavy/large/coarse
s	smooth/gliding movement	-	light/small/fine
z	smooth/gliding movement	-	heavy/large/coarse
h	breath	-	-
m, n	suppression/vagueness	-	-
w, y	loud human/animal noise	-	-
r	rolling, fluid movement	-	-

Table 2.2
Sound Symbolism of Vowels

Vowels	The Size and Shape of Affected Areas
i	line and/or high-pitched sound
e	vulgarness
a	large area, totality of the object , conspicuousness
o	smaller area, inconspicuousness, modestness
u	small protruded opening

All in all, for the vowels, there is sound size order of sound symbolism: i < e < u < o < a. In fact, there are several sound symbolism from particular elements such as: 1) palatalization is for excessive energy of movement, 2) dipthongization is for easy circular movement around a joint, 3) short and long vowel are for spatially or temporally length of movement, 4) single repetition is for one momentary occurrence, 5) multiple repetition is for

continuous or multiple occurrences, 6) partial reduplication is for speediness with preparatory phase.

D. Iconicity and Arbitrariness

As the writer shows in background of the study, there are two most famous theories about the origin of language. The first theory, that the language is arbitrary as discussed by Ferdinand de Saussure, he claimed that language is based on a process of naming, when things are associated with a specific word or name.

The term of arbitrary is when there is no relation between language symbol (that sound form) with the concept or meaning contained in the symbol itself (Abdullah, 2012:7). Furthermore, Widdowson (1996:5) stated that arbitrariness is the forms of linguistic signs bear no natural resemblance to their meaning. The link between them is a matter of convention, and conventions differ radically across languages. Abdullah (2012:7) continued that this process consists of two elements, a sound image which is the signifier, and a concept, which is the signified. The sound image is the impression something makes, not the actual sound but rather the mental impress. It is almost like talking to yourself, you do not make a sound but you still have an idea of what you are saying. By combining the sound image and the concept, a linguistic sign is formed and this creates a meaning. A sign is a combination of a signifier and a signified. Later on, those signs that are agreed upon by speakers of the same language are included in ordinary language.

Dofs (2008:7) added that the fact that words which represent the same things are different in different languages shows that the relation between the **signifier** and the **signified** is arbitrary. There is no logical explanation for the combinations of sound images and concepts. Multiplicity of meaning is possible when one signified can have many signifiers, and vice versa, and this is what makes language ambiguous.

Meanwhile, the second theory, iconic means that the form of the symbol is an icon or picture of some aspect of the thing or activity being symbolized (Tomaszewski, 2006:29). Dofs (2008:3) continued that a natural resemblance between a sign and the concept or object in the real world which it refers to can be classified as iconicity. That is the fundamental feature, but the definition of iconicity is not unambiguous. Iconicity is a likeness to a concept, and that includes our own impressions and ideas about something, and to an object in our own perception of the world, and people perceive the world in different ways.

Charles Sanders Peirce's most famous theory is the division of signs into icons, symbols and indexes. This classification goes beyond the classical dichotomy of arbitrariness versus iconicity, conventional signs defined as the opposite to natural signs. Peirce proposed a triadic system, a system where icons not only opposed arbitrary signs, which he called symbols, but also indexical signs. **Symbols** are conventional or arbitrary signs which stand for an object due to law and association of general ideas. When it comes to the **indexes**, the second category, the relation between a sign

and its object can be defined as cause and effect, a chronological, local or physical connection. Weather signs and symptoms of diseases are examples of indexes. **An icon** is a sign which resembles or partakes in the character of its objects, for example a portrait or a painting (Dofs, 2008:7).

E. **Charles Sanders Peirce's Triadic Semiotics Theory**

This sub-chapter helped the writer to answer the third problem of the study on investigating the English onomatopoeia and Indonesian onomatopoeia translations, whether they were icon, index, symbol of both languages used in *Scott Pilgrim vs. the World* movie.

As far as this research was concerned about semiotics, especially its third problem of the study, so the writer used Charles Sanders Peirce's triadic semiotics theory.

Charles Sanders Peirce (1935:367) said that there are three sides of sign. The sides are representamen, object, and interpretant. In the book called *The Collected Papers of Charles Sanders Peirce*, Peirce says that a sign is something stands for something. The process of significant could generate a never-ending series of relationship, so an interpretant will be a representamen again and so on. Classification effort which made by Peirce to the sign has the distinctive way, although it was not quite simple. Peirce distinguished the types of signs to be: icon, index, and symbol based on the relation between representamen and object.

1. Icon

   Icon is a sign which denotes and have the character of the object, whether the object actually exist or not. In the icon, the relationship between representamen and object is materialized as similarities in some quality. For example, the map Palangka Raya is an icon of the Palangka Raya area which depicted in the map. Alternatively, the onomatopoeia *click* in the movie as the sound of lamp-switch, the relation between the clicking sound and the word *click* is direct, and the word represents the sound.

2. Index

   Index is the sign which is connected with the object because of the cause and effect condition. The example is footprint above the ground. That is an index of a person or animal that has been passed there. Or a knock on the door is an index of the presence of a guest.

3. Symbol

   Symbol is a general law or idea which operates only in a particular situation, areas, or society. Symbol is also called as the type of sign which is arbitrary and conventional according to the agreement or convention of society. For examples, Garuda Pancasila for Indonesia is a bird that has a rich symbolic meaning. But for people who have different cultural backgrounds, such as Eskimos, Garuda Pancasila is only regarded as the ordinary eagle. Further, the onomatopoeia *prod* in the movie represents the sound of a short poking movement in English, on the other hand, in Indonesian it does not sound as that.

F. Movie

As far as this study was concentrated about movie, so the writer took several information about that material especially on its definition, advantage and disadvantage.

1. Definition of Movie

According to Whanau et al (2011:1) movie is an art of audio-visual storytelling, movie is defined as connected cinematic narrative represented in a motion picture. Its purpose is to entertain its audience because it enacts the story by sound and sequence of images giving the illusion of continuous movement or visual effect. Movie can be an effective media in teaching and learning process because it stimulates students both receptive skills (listening and reading) and productive skills (speaking and writing).

2. Advantages and Disadvantages of Movie as Instructional Media

Speaking about movie as long as it was the object of the study, so the writer took several information about movie especially on its advantages and disadvantages as instructional media.

Teaching in general or English teaching in particular is combined effort of various components to achieve a certain goal. It means that the success of teaching is not determined by a single component, by the roles of all components involved. However, in teaching learning process, a teacher needs to bring and apply all components into classroom. Some of the supporting component to help teacher is movie as instructional media.

Harmer (2001:282) states the advantages of using movie in teaching and learning process are:

a. Seeing language-in-use

One of the main advantages of movie is that students do not just hear language, they see it too. This greatly aids comprehension, since for example; general meaning and moods are often conveyed through expression, gesture, and other visual clues. Thus we can observe how intonation can match facial expression. All such paralinguistic feature give valuable meaning clues and help viewers to see beyond what they are listening to, and thus interpret the text more deeply.

b. Cross-cultural awareness

A movie uniquely allows students a look at situations far beyond their classrooms. This is especially useful if they want to see, for example, typical British body language when inviting someone out, or how Americans speak to waiters. Movies also have great value in giving students a chance to see such things as what kinds of food people eat in other countries, and what they wear.

c. The power of creation

When students make their own movie as media in teaching and learning process, they are given the potential to create something memorable and enjoyable. The camera operators and directors suddenly have considerable power. The task of movie-making can provoke genuinely creative and communicative uses of the language, with students finding themselves doing new things in English.

d. Motivation

Lastly, for all of the reasons so far mentioned, most students show an increased level of interest when they have a chance to see language in use as well as hear it, and when this is coupled with interesting task.

According to Azhar (2011:50), he describes that the disadvantages of using film in teaching and learning process are:

a. Procurement of movie generally is expensive and cost a lot of time.

b. When the movie showed, the pictures will keep changing making all students are not able follow the information given through the movie.

c. Movies not always appropriate with the needs and desired learning objective.

G. *Scott Pilgrim vs. the World* **Movie**

As far as this study was concerned about a movie entitled *Scott Pilgrim vs. the World*, so the writer took a little bit information about the movie as follows:

1. Background of *Scott Pilgrim vs. the World* Movie

Scott Pilgrim vs. the World is a 2010 urban fantasy action comedy movie co-written, produced and directed by Edgar Wright, based on the comic book series same title by Bryan Lee O'Malley, starring Michael Cera, Mary Elizabeth Winstead, Kieran Culkin, Chris Evans, Anna Kendrick, Alison Pill, Brandon Routh, and Jason Schwartzman. The movie's running time is 112 minutes. The movie started filming in March

2009 in Toronto, Canada. Then the movie aired to public on August 13, 2010.

2. Plot Summary of *Scott Pilgrim vs. the World* Movie

Scott Pilgrim plays in a band which aspires to success. He dates Knives Chau, a high-school girl five years younger, and he has not recovered from being dumped by his former girlfriend, now a success with her own band. When Scott falls for Ramona Flowers, he has trouble breaking up with Knives and tries to romance Ramona. As if juggling two women was not enough, Ramona comes with baggage: seven ex-lovers, with each of whom Scott must do battle to the death in order to win Ramona.

CHAPTER III
RESEARCH METHOD

In this chapter, the writer detailed how the study would be carried out so that the research question would be answered with an organized and systematic research methodology.

A. Research Design

Considering that this study emphasized on particular phenomena in its natural setting without predetermined hypothesis, hence the design of this study was qualitative research. Angrosino in Latief (2014:76) stated that qualitative research is a process of inquiry aimed at understanding human behavior by building complex, holistic pictures of the social and cultural settings in which such behavior occurs. It does so by analyzing words rather that numbers.

Furthermore, as far as this study was centered on particular content or characteristic of movie. Thus, the writer applied document or content analysis as research type. Content analysis focuses and interpreting recorded material to learn about human behavior. The material may be public records, textbooks, letters, films, tapes, diaries, themes, reports, or other documents (Ary et al, 2010:29). Meanwhile Krippendorff (2003:18) stated that content analysis is a research technique for making replicable and valid inferences from texts or other meaningful matter to the contexts of their use.

This research is a qualitative descriptive research. Since the main goal of the study is to find out the fact or cellar description of onomatopoeia, which is measured with no administration or controlling of action.

B. Subject of the Study

According to Ary et al (2010:651), subject is the person in a study. The subject in this study was movie scenes in *Scott Pilgrim vs. the World* that showed and contained onomatopoeia visually.

C. Source of the Data

The data had been analyzed in this study were onomatopoeias found in the *Scott Pilgrim vs. the World* movie scenes as the main source of the data in this study. It contained plenty onomatopoeias that being interesting to be analyzed. Those onomatopoeias had been gained by watching the movie repeatedly. The data sources also gained from supporting sources as from native speakers, dictionary, and books in order to support the determent of the third problem of the study.

D. Research Instrument

Ary et al (2010:643) stated that instrument is a device for operationally defining a variable. Schreiber & Asner-Self (2011:126) stated that instrument is anything used to collect data. According to Sugiyono (2010:59), in qualitative research, the researcher is the research instrument itself. In this study, Arikunto in Abdah (2010:49) stated that the human investigator is the primary instrument for gathering and analyzing of data, so the writer itself was the only instrument that analyzed the whole data used in

this study based on the writer's point of views which related to the theory applied.

E. Data Collection Procedure

Meanwhile the techniques of data collection are through several steps as follows:

1. Watching *Scott Pilgrim vs. the World* movie several times to comprehend the whole stories.

2. Collecting all onomatopoeias that contain in the movie scenes.

3. Identifying the onomatopoeias to determine, types, and mimetic meaning classification, and to investigate English and Indonesian on Peirce's triadic theory.

F. Data Analysis Procedure

Donald states that data analysis is a process whereby writer systematically search and arrange their data in order to increase their understanding of the data and to enable them to present what they learned to others.

Data analysis is the most complex and mysterious phase of qualitative research. Data analysis in qualitative research is a time-consuming and difficult process because typically the researcher faces massive amounts of field notes, interview, transcripts, audio recordings, video data, reflection or information from documents, all of which must be examined and interpreted (Ary et al, 2010:481). It used the technique of qualitative content analysis to analyze the data, where the process of analysis is done together. The

qualitative data consist of words even though numbers are described though interpretation. Hence, to know and determine their meaning need study carefully (Moleong, 1987:20).

Meanwhile, Miles and Huberman state in Rahardjo (2002:57) that the analysis of the data in qualitative study used some technique as follows:

1. Data Reduction

    Data reduction is all of the data that have been collected are processed to know between the relevant and the irrelevant. Therefore, data reduction is the data that have been gotten from the study and have been explained, so the invalid data are omitted. It is done to the data provide is appropriate with the problems in this study.

    The reduction technique that the writer used in this study was one single sample base. It was used in order to avoid the onomatopoeia that showed multiple times into the regular onomatopoeia.

2. Data Display

    Data display is the relevant data that are found by the writer. The data gotten from the study are explained scientifically by the writer clearly. In this study, data display is an organize assembly of information that permits drawing and action taking. After analyzing whole data founded from movie, the researcher displays the result of the analysis on by making the description types, mimetic meaning classification, and English and Indonesian onomatopoeia on Peirce's triadic theory.

3. Conclusion

Conclusion is where the writer seeks conclusion as answering for formulations of the problem. In this steps the conclusions are taken by recheck the data reduction and data display. Therefore the conclusion taken is directed and is not deviated from the data analyzed, even if the final research is reached.

In this study, it is put after presenting the whole findings of the analyzed data that aimed to clarify and note the most important points to avoid vagueness.

Therefore, the study applies several steps in analyzing the data collection in order to produce the findings and answer the research question. The steps are follows:

1) Watching the movies repeatedly.

2) Finding the onomatopoeia in the movie.

3) Reducing the onomatopoeia that showed multiple times into the regular onomatopoeia.

4) Determining the type of onomatopoeia used in the movie based on Bredin and Simpson's theory.

5) Determining the mimetic meaning classification of onomatopoeia used in the movie based on Rydblom's theory with helping out of Oxford English Dictionary (OED), Merriam Webster Dictionary (MWD), and sound symbolism.

6) Investigating the English onomatopoeia and Indonesian onomatopoeia translation from main and supporting data.

7) Investigating whether onomatopoeia of both languages icon, index, or symbol based on Peirce's triadic theory.

8) Drawing the conclusions according to the result.

G. Data Endorsement

To determine the endorsement of the data, there are four techniques to determine the validity of data, namely credibility, transferability, dependability, and conformability.

1. Credibility

Credibility in qualitative research concerns the truthfulness of the inquiry's findings of this study. Credibility or truth value involves how well the researcher has established confidence in the findings based on the research design. The researcher has an obligation to represent the realities of the research as accurately as possible (Ary et al, 2010:498).

2. Transferability

Transferability is the degree to which the findings of a qualitative study can be applied or generalized to other contexts or to other groups (Ary et al, 2010:501).

3. Dependability

Dependability is the consistency or stability of the results; the extent to which the same general results would occur with different sets of people or in different settings and time periods (Ary et al, 2010:640).

4. Conformability

Conformability is a term used in qualitative research, equivalent to validity in quantitative research, related to the degree to which findings in a study can be corroborated by others investigating the same situation (Ary et al, 2010:638).

CHAPTER IV

RESEARCH FINDINGS

This chapter presents the data which collected from the movie in answering three problems of the study.

A. Data Presentation

There were 46 onomatopoeias that found in *Scott Pilgrim vs. the World* movie based on the data collecting procedure. The complete data sample was showed fully in Appendix 1 as code sample. The data was presented as in the form of table below.

Table 4.1
Data Presentation

No.	Onomatopoeia	Code Sample
1.	*ding dong*	1, 8, 9, 40
2.	*yeah*	2
3.	*riiing*	3, 7, 62, 92
4.	*brrrrrrr*	4
5.	*aaaaaaa*	5, 77
6.	*click*	6, 91
7.	*pow*	10, 17, 20, 26, 32, 44, 74
8.	*ddddddd*	11, 79
9.	*crash*	12
10.	*kpok*	13
11.	*kroww*	14, 75
12.	*krak*	15, 47
13.	*sock*	19, 22, 24, 28, 30, 34, 46
14.	*whap*	18, 21, 25, 29
15.	*chop*	16, 23, 27, 31, 33
16.	*poom*	35
17.	*smak*	36, 45
18.	*kissy kissy*	37, 78
19.	*boom*	38
20.	*blam*	39, 94
21.	*whip*	41
22.	*thok*	43, 48, 50
23.	*whak*	42, 49

24.	*wkow*	51
25.	*whump*	52, 87
26.	*hop*	53, 57, 64
27.	*kshhh*	54, 55, 58
28.	*kink*	56, 59
29.	*kank*	60
30.	*beep*	61
31.	*whzzz*	63
32.	*shfff*	65, 72
33.	*zwip*	66
34.	*shwaaa*	67
35.	*ponk*	68
36.	*tmp*	69
37.	*plok*	70
38.	*paf*	71, 82, 83, 84, 85
39.	*glare*	73
40.	*kromp*	76
41.	*zum*	80
42.	*sag*	81
43.	*whud*	86
44.	*prod*	88
45.	*thonk*	89, 90
46.	*kshiinn*	93

B. Research Findings

1. The Types of Onomatopoeia Findings

Based on Chapter II page 15, Hugh Bredin's theory that there are three types of onomatopoeia: (a) direct onomatopoeia, the sound of the word resembles the sound that it names; (b) associative onomatopoeia, the sound of the word by imitates object or action they signify; and (c) exemplary onomatopoeia, it based on the amount of physical effort from the speaker to utter a word. Therefore, there are as well lexical and non-lexical onomatopoeia which to be analyzed for their existence in

dictionary based on Rydblom's theory. The writer took the proof of lexical onomatopoeia in Appendix 2 which found in both OED and MWD.

Two samples that the writer took in these findings to be discussed, *krak* or *crack* is considered as a sound that is produced when it is broken. Furthermore, by checking at the types of onomatopoeia, *krak* could be included into direct onomatopoeia in reason of the sound of this onomatopoeia resembles to the sound that it names as the scene showed a man hitting another man very hard. Moreover, the definition is matched as well, according to OED, *crack* directly described as 'hit someone or something hard'.

Meanwhile, according to OED *hop* is 'a move by jumping on one foot'. It has no onomatopoeic motivation of the sound of a person or thing moved by jumping even though it has an association the action of someone jumping by his skateboard as it showed in the scene. It could be concluded that onomatopoeia *hop* is associative onomatopoeia.

Likewise, for the rest of the samples were analyzed as exactly same as the two following samples. Thus, the writer did not find any exemplary onomatopoeia in the movie, only direct and associative onomatopoeia

The research findings will be presented in the form of table below for each types of onomatopoeia mentioned above that used in *Scott Pilgrim vs. the World* movie. It was conducted to make it more understandable and make easy the readers in reading it.

Table 4.2
Research Findings of Types of Onomatopoeia

No.	Onomatopoeia	Types	
1.	*ding dong*	Direct	Lexical
2.	*yeah*	Direct	Lexical
3.	*riiing*	Direct	Lexical
4.	*brrrrrr*	Direct	Non-Lexical
5.	*aaaaaaa*	Direct	Non-Lexical
6.	*click*	Direct	Lexical
7.	*pow*	Direct	Lexical
8.	*dddddd*	Direct	Non-Lexical
9.	*crash*	Direct	Lexical
10.	*kpok*	Associative	Non-Lexical
11.	*kroww*	Associative	Non-Lexical
12.	*krak*	Direct	Lexical
13.	*sock*	Associative	Lexical
14.	*whap*	Associative	Lexical
15.	*chop*	Associative	Lexical
16.	*poom*	Direct	Lexical
17.	*smak*	Associative	Lexical
18.	*kissy kissy*	Associative	Lexical
19.	*boom*	Direct	Lexical
20.	*blam*	Direct	Lexical
21.	*whip*	Associative	Lexical
22.	*thok*	Direct	Non-Lexical
23.	*whak*	Associative	Lexical
24.	*wkow*	Associative	Non-Lexical
25.	*whump*	Direct	Lexical
26.	*hop*	Associative	Lexical
27.	*kshhh*	Direct	Non-Lexical
28.	*kink*	Direct	Lexical
29.	*kank*	Direct	Lexical
30.	*beep*	Direct	Lexical
31.	*whzzz*	Direct	Lexical
32.	*shfff*	Associative	Non-Lexical
33.	*zwip*	Associative	Lexical
34.	*shwaaa*	Direct	Non-Lexical
35.	*ponk*	Direct	Lexical
36.	*tmp*	Associative	Lexical
37.	*plok*	Direct	Lexical
38.	*paf*	Direct	Lexical
39.	*glare*	Associative	Lexical
40.	*kromp*	Associative	Non-Lexical
41.	*zum*	Associative	Lexical

42.	*sag*	Associative	Lexical
43.	*whud*	Associative	Lexical
44.	*prod*	Associative	Lexical
45.	*thonk*	Associative	Lexical
46.	*kshiinn*	Direct	Non-Lexical

2. **The Mimetic Meaning Classifications of Onomatopoeia Findings**

Based on Chapter II page 17, Oskar Rydblom's theory of mimetic meaning that there are three mimetic meaning classifications of onomatopoeia, there are (a) phonomimetic meaning, it means meanings that represent sound; (b) phenomimetic meaning, it means meanings that represent visual or action; and (c) psychomimetic meaning, meanings are related to emotional states and reactions.

The onomatopoeia classification of mimetic meaning would be explained as follows:

1. Phonomimetic Meaning

   a. *ding dong*

      According to OED, *ding dong* is 'a simple alternate chime of a bell'. The scene shows a couple of people heard a sound from the doorbell. It proved that the sound is resonant as other people heard the sound. It can be concluded that the onomatopoeia *ding dong* carries by phonomimetic meaning of resonant.

   b. *riiing*

      According to OED, *ring* is defined as noun 'a telephone produces a series of resonant or vibrating sounds to sign incoming call' even it is defined as 'a telephone call', and MWD, *ring* is 'the act or an

instance of ringing'. The scene shows a man received a call then picked the telephone up. The ringing telephone is also heard by another person as it is as a resonant sound. It can be concluded that the onomatopoeia *riiing* carries by phonomometic meaning of resonant.

c. *brrrrr*

brrrrrr was unfindable in dictionary. Based on its sound symbolism, *brrrrrr* represents an abrupt movement, stretched-out surface/line, light/small/fine, rolling, and fluid movement. From the scene, it shows that a school-bell ringing. There is compatibility between the sound symbolism and its scene, especially the rolling sound. As long as one of the definition of *roll* according to OED is 'a loud, deep, reverberating sound'. It can be heard from the scene that the sound that the man playing bass is loud, deep, and resonant. It can be concluded that the onomatopoeia *brrrrrr* carries by phonomimetic meaning of loud, deep, and resonant.

d. *click*

According to OED, *click* is 'a short, sharp sound as of a switch being operated or of two hard objects coming smartly into contact' and MWD 'a short, sharp sound, the act of selecting on a computer screen by pressing a button on a mouse or some other device'. The relation between the clicking sound and the word *click* is direct, and the word represents the sound. The scene shows a man clicked

lamp-switch. It also can be concluded that the onomatopoeia *click* carries by phonomimetic meaning of sharp and short.

e. *dddddd*

dddddd was not capable of being found in dictionary. Based on its sound symbolism, *dddddd* represents abrupt movement, lax surface, and heavy/large/coarse. From the scene, it shows that a man playing bass as little abrupt movement between finger and bass string resonantly. There is compatibility between the sound symbolism and its scene. It could be concluded that the onomatopoeia *dddddd* carries by phonomimetic meaning of resonant.

f. *poom*

poom is derived from the word *boom*. According to OED, *boom* is 'a loud, deep, resonant sound' and MWD 'a deep, hollow, and loud sound'. As far as in the scene, it shows a man being exploded then caused a loud and resonant sound as the sound can be heard as it is. It can be concluded that the onomatopoeia *poom* carries by phonomimetic meaning of loud and resonant.

g. *boom*

According to OED, *boom* is 'a loud, deep, resonant sound' and MWD 'a deep, hollow, and loud sound'. As far as in the scene, it shows a man being exploded then caused a loud and resonant

sound. It can be concluded that the onomatopoeia *boom* carries by phonomimetic meaning of loud and resonant.

h. *blam*

According to OED, *blam* is an exclamation that described as 'a represent of a loud sharp sound as of a gunshot or explosion' and MWD, 'a sudden loud noise'. As far as in the scene, it shows a girl being pretended to be shot by a gun. Even though, the sound is not like *blam*, but it can be heard from the scene, the sound is sharp and loud. It can be concluded that the onomatopoeia *blam* carries by phonomimetic meaning of sharp and loud.

i. *kink*

According to OED, *kink* is 'a sharp twist or curve in something that is otherwise straight' and MWD, 'a short tight twist or curl caused by a doubling or winding of something upon itself'. As far as in the scene, it shows a man playing skateboard then kinks to the left angle from a straight road on iron banister. Even though, the sound is not clearly like *kink*, but it can be heard from the scene, the sound is sharp. It can be concluded that the onomatopoeia *kink* carries by phonomimetic meaning of sharp.

j. *kank*

kank is derived from the word *kink*. According to OED, *kank* is 'a sharp twist or curve in something that is otherwise straight' and MWD, 'a short tight twist or curl caused by a doubling or winding

of something upon itself'. As far as in the scene, it shows a man playing skateboard then kinks to the left angle from a straight road on iron banister. Even though, the sound is not clearly like *kank*, but it can be heard from the scene, the sound is sharp. It can be concluded that the onomatopoeia *kank* carries by phonomimetic meaning of sharp.

k. *beep*

According to OED, *beep* is 'a short or high-pitched sound emitted by electronic equipment or a vehicle horn' and MWD 'a cause of a horn, an electronic device, etc to make a beep'. As far as in the scene, it shows a telephone being beeped. Its definition clearly described its scene. It can be heard from the scene that the telephone beeped that made the tone of high pitched. It can be concluded that *beep* the onomatopoeia *beep* carries by phonomimetic meaning of high-pitched.

l. *plok*

plok is derived from the word *plock*. According to OED, *plock* is 'a short, low clicking sound'. As far as in the scene, it shows a girl being fallen on the ground as taking header. It can be heard from the scene, the sound is short and low. It can be concluded that the onomatopoeia *plok* carries by phonomimetic meaning of short and low.

2. Phenomimetic Meaning

   a. *aaaaaaa*

aaaaaaa was irretrievable in dictionary. Based on its sound symbolism, *aaaaaaa* represents event affects a large area, being colorful of gaudy, stands out, and conspicuousness. From the scene, it shows that a man being dazzled as the very bright sunshine. The relation between the sound and the word *aaaaaaa* is direct, and the word represents the sound *aaaaaaa* itself. There is compatibility between the sound symbolism and its scene, especially for the gaudy association. As long as, the definition of gaudy is 'extravagantly bright or showy'. It can be concluded that the onomatopoeia *aaaaaaa* carries by phenomimetic meaning of gaudy.

   b. *pow*

According to OED, *pow* is an exclamation of 'expressing the sound of blow or explosion' and MWD, 'a sound of a blow or explosion'. This definition does not match with the context. The scene shows a girl hugged a man. It obtains its onomatopoeic elements not by imitating the sound of hugging since the action does not really sound *pow* or does not produce any sound at all. The word *pow* brings some visualization as sudden, as far as the motivation in term of blow and explosion is sudden action. The sudden association comes from the sudden hugging from the character. It can be

concluded that the onomatopoeia *pow* carries by phenomimetic meaning of sudden action.

c. *kpok*

   kpok was unfindable in dictionary. Based on its sound symbolism, *kpok* represents an abrupt movement, hard surface/depth, Stretched-out surface/line, light/small/fine, smaller area, inconspicuousness, and modestness. From the scene, it shows that a man hitting another man so hard. There is compatibility between the sound symbolism and its scene, especially abrupt movement and hard surface. It can be seen from the scene that the way the man hitting is sudden and so hard and the texture's hard surface. It can be concluded that the onomatopoeia *kpok* carries by phenomimetic meaning of sudden and hard.

d. *kroww*

   kroww was not able of being found in dictionary. Based on its sound symbolism, *kroww* represents abrupt movement, hard surface/depth, light/small/fine, rolling, fluid movement, smaller area, inconspicuousness or modestness, and loud human noise. From the scene, it shows that a man hitting another man so hard. There is compatibility between the sound symbolism and its scene, especially abrupt movement and hard surface. It can be seen from the scene that the way the man hitting is sudden and so hard and the

texture's hard surface. It can be concluded that the onomatopoeia *kroww* carries by phenomimetic meaning of sudden and hard.

e. *sock*

According to OED, *sock* is an informal term of 'a hard blow' and MWD, 'a vigorous or violent blow'. It shows from the scene that a man hitting another man on the face. Its action does not produce any sound like *sock*. But it has onomatopoeic element in term of hard blow as an effect of hitting. It can be concluded that the onomatopoeia *sock* carries by phenomimetic meaning of hard.

f. *chop*

According to OED, *chop* is 'strike something with a short heavy blow' and MWD, 'a sharp downward blow or stroke'. It shows from the scene that a man striking another man with his fist heavily. Its action does not produce any sound like *chop*. But it has onomatopoeic element in term of hard blow as an effect of hitting or striking someone so hard. It can be concluded that the onomatopoeia *chop* carries by phenomimetic meaning of hard.

g. *smak*

According to OED, *smack* is 'a strike someone or something typically with the palm of the hand' and MWD, 'a sharp slap or blow'. As far as in the scene, it shows a man striking another man with his punch. Its action does not produce any sound like *smak*. But it has onomatopoeic element in term of hard blow as an effect

of hitting or striking someone so hard. It can be concluded that the onomatopoeia *smak* carries by phenomimetic meaning of hard.

h. *whip*

According to OED, *whip* is described as 'take out or move something fast or suddenly' and MWD, 'move something to a different position or remove something from a place quickly and forcefully'. As far as in the scene, it shows that a man being throw by another man to a building quickly. It obtains its onomatopoeic elements not by imitating the sound of throwing since the action does not really sound *whip* or does not produce any sound at all. The word *whip* brings some visualization as quick. It can be concluded that the onomatopoeia *whip* carries by phenomimetic meaning of quick.

i. *thok*

thok was irretrievable in dictionary. Based on its sound symbolism, *thok* represents abrupt movement, lax surface, hard surface/depth, light/small/fine, smaller area, inconspicuousness or modestness. From the scene, it show that a man being hit by another man. There is compatibility between the sound symbolism and its scene, especially the hard surface. It can be seen from the scene that the way the man hitting is sudden and so hard and the texture's hard surface. It can be concluded that the onomatopoeia *thok* carries by phenomimetic meaning of sudden and hard.

j. *whak*

According to OED, *whack* is 'a strike forcefully with a sharp blow' and MWD, 'the sound made when something is hit hard' and 'the act of hitting someone or something with great force'. As far as in the scene, it shows a man being stroked by another man with a sharp blow. It obtains its onomatopoeic elements not by imitating the sound of throwing since the action does not really sound *whak*. Even though, its definition clearly matches with its scene. The word *whak* brings visualization as hard. From the context, it can be seen that the man being stroked so hard. It can be concluded that the onomatopoeia *whak* carries by phenomimetic meaning of hard.

k. *wkow*

wkow was unfindable in dictionary. Based on its sound symbolism, *wkow* represents loud human noise, abrupt movement, hard surface/depth, light/small/fine, smaller area, inconspicuousness or modestness. From the scene, it shows that a man kicking another man so hard. There is compatibility between the sound symbolism and its scene, especially the abrupt movement and hard surface. It can be seen from the scene that the way the man hitting is sudden and so hard and the texture's hard surface. It can be concluded that the onomatopoeia *wkow* carries by phenomimetic meaning of sudden and hard.

l. *whump*

According to OED, *whump* is 'a dull or muffled thudding sound' and according to MWD, *whump* is defined as *thump* 'a blow or knock with or as if with something blunt or heavy or the sound made by such a blow. As far as in the scene, it shows a man being fallen on muffled place. It obtains its onomatopoeic elements not by imitating the sound of falling on muffled place since the action does not really sound *whump*. Even though, its definition clearly matches with its scene. The word *whump* brings visualization as soft. The soft association comes from the soft area that the man falling and it does not show a man being hurt at all. It can be concluded that the onomatopoeia *whump* carries by phenomimetic meaning of soft.

m. *hop*

According to OED, *hop* is 'spring or leap a short distance with one jump' and MWD, 'move by a quick springy leap or in a series of leaps'. As far as in the scene, it shows a man hoping by skateboard from the ground to banister. It obtains its onomatopoeic elements not by imitating the sound of hopping since the action does not really sound *hop*. Even though, its definition clearly matches with its scene. The word *hop* brings visualization as quick. The quick association comes from the quick action. It can be concluded that the onomatopoeia *hop* carries by phenomimetic meaning of quick.

n. *kshhh*

ksshhh was not able of being found in dictionary. Based on its sound symbolism, *kshhh* represents abrupt movement, hard surface/depth, light/small/fine, smooth/gliding movement, light/small/fine, and breathe. From the scene, it shows that a skateboard getting friction with banister. There is compatibility between the sound symbolism and its scene, especially the hard surface & gliding movement. It can be seen from the scene that the movement from the man skating is so smooth, as long as the definition of glide is a 'movement with a smooth, quiet continuous'. It can be concluded that the onomatopoeia *kshhh* carries by phenomimetic meaning of smooth.

o. *whzzz*

whzzz is derived from the word *whizz*. According to OED, *whizz* is 'a whistling or buzzing sound made by something moving fast through the air' and MWD, 'a hissing, buzzing, or whirring sound'. As far as in the scene, it shows a girl moving so fast through the air. Even though, its definition clearly matches with its scene. The word *whzzz* brings visualization as fast. The fast association comes from the fast movement by the girl. It can be concluded that the onomatopoeia *whzzz* carries by phenomimetic meaning of fast.

p. *shfff*

shfff was unfindable in dictionary. Based on its sound symbolism, *shfff* represents a smooth/gliding movement, light/small/fine, and breath. From the scene, it shows that a girl moving very fast and sudden. There is no compatibility between the sound symbolism and its scene. The girl moves with a harsh movement, not in smooth. But it can be decided from the context that the movement is fast and sudden, and also it has the same context as *whzzz* and *zwip*. It can be concluded that the onomatopoeia *shfff* carries by phenomimetic meaning of fast and sudden.

q. *zwip*

zwip is derived from the word *whip*. According to OED, *whip* means 'move fast or suddenly in a specified direction' and MWD, 'a stroke or cut with or as if with a whip'. It can be seen from the scene, it shows a girl moving very fast and sudden. Even though, its definition clearly matches with its scene. The word *zwip* brings some visualization as fast and sudden. The sudden fast association comes from the fast and sudden movement by the girl. It can be concluded that the onomatopoeia *zwip* carries by phenomimetic meaning of fast and sudden.

r. *shwaaa*

shwaaa was not able of being found in dictionary. Based on its sound symbolism, *shwaaa* represents smooth/gliding movement,

light/small/fine, breath, loud human noise, large area, and totality of the object or conspicuousness. From the scene, it shows that a girl moving very fast and sudden. There is no compatibility between the sound symbolism and the scene. But it can be decided from the context and the similarities signified object as a sudden fast movement like *whzzz*, *shfff*, and *zwip*. It can be concluded that the onomatopoeia *shwaaa* carries by phenomimetic meaning of fast and sudden.

s. *ponk*

   ponk is derived from the word *bonk*. According to OED, *bonk* is 'an act of the sound of hitting someone or something' and MWD, 'to hit someone or something'. It shows from the scene that a girl being hit by a man so hard. It obtains its onomatopoeic elements not by imitating the sound of hitting someone since the action does not really sound *ponk*. Even though, its definition clearly matches with its scene. The word *ponk* brings visualization as hard. The hard association comes from the hard strike that the man did. It can be concluded that the onomatopoeia *ponk* carries by phenomimetic meaning of hard.

t. *tmp*

   tmp is derived from the word *tamp*. According to OED, *tamp* is 'pack (a blast hole) full of clay or sand to concentrate the force of the explosion' and 'ram or pack (a substance) down or into

something firmly' and MWD, 'to drive in or down by a succession of light or medium blows'. As far as in the scene, it shows a girl being fallen down onto sand-snow firmly. It obtains its onomatopoeic elements not by imitating the sound of falling down since the action does not really sound *tmp* or does not produce any sound at all. The word *tmp* brings some visualization as firm or hard. The firm association comes from the hard contour that the girl falling. It can be concluded that the onomatopoeia *tmp* carries by phenomimetic meaning of firm or hard.

u. *paf*

paf is derived from the word *paff*. According to OED, *paff* is an exclamation that used 'to represent of the sound of an impact, blow, explosion, etc'. From the scene, it shows that a girl being disappeared suddenly. It obtains its onomatopoeic elements not by imitating the sound of disappearing since the action does not really sound *paf* or does not produce any sound at all. The word *paf* brings some visualization as sudden. The fierce association comes from the way of the character disappeared suddenly. It can be concluded that the onomatopoeia *paf* carries by phenomimetic meaning of sudden.

v. *kromp*

kromp was irretrievable in dictionary. Based on its sound symbolism, *kromp* represents an abrupt movement, hard surface/depth, stretched-out surface/line, light/small/fine, rolling,

fluid movement, smaller area, inconspicuousness or modestness. From the scene, it shows that a man hitting another man so hard. There is compatibility between the sound symbolism and the scene, especially abrupt movement and hard surface. It can be seen from the scene that the way the man hitting is sudden and so hard and the texture's hard surface. It can be concluded that the onomatopoeia *kromp* carries by phenomimetic meaning of sudden and hard.

w. *zum*

zum is derived from the word *zoom*. According to OED, *zoom* is an exclamation used 'to express sudden fast movement' and MWD, 'to move with loud hum or buzz'. From the scene, it shows that the man's superpower being disappeared. It obtains its onomatopoeic elements not by imitating the sound of superpower disappearing since the action does not really sound *zum* or does not produce any sound at all. But it can be seen from the scene that the process of the man's superpower disappearance is sudden. It can be concluded that the onomatopoeia *zum* carries by phenomimetic meaning of sudden.

x. *sag*

According to OED, *sag* is described as 'decline to a lower level usually temporarily' or 'hang down loosely or unevenly' and MWD, 'a temporary decline as in the price of a commodity'. As far as in the scene, it shows a man being sagged after his body getting weaker. It obtains its onomatopoeic elements not by imitating the

sound of sagging since the action does not really sound *sag* or does not produce any sound at all. The word *sag* brings some visualization as weak. The weak association comes from the character being dizzy. It can be concluded that the onomatopoeia *sag* carries by phenomimetic meaning of weak.

y. *prod*

According to OED, *prod* is 'a poke with finger, foot, or pointed object' and MWD, 'the act of pushing someone or something with your finger or a pointed object'. Its origin is from the Mid 16th century (as a verb): perhaps symbolic of a short poking movement. As far as in the scene, it shows clearly a man poking a girl by his pointed finger. Its definition clearly described its scene. It obtains its onomatopoeic elements not by imitating the sound of poking or prodding since the action does not really sound *prod* or does not produce any sound at all. The word *prod* brings some visualization as slow and short. The slow and short association comes from the slow and short poking movement that the man doing. It can be concluded that the onomatopoeia *prod* carries by phenomimetic meaning of slow and short.

z. *thonk*

thonk is derived from the word *tonk*. According to OED, *tonk* is described 'hit hard'. From the scene, it shows that a man hitting his head to tree so hard. It obtains its onomatopoeic elements not by

imitating the sound of hitting since the action does not really sound *thonk*. The word *thonk* brings some visualization as hard. The hard association comes from the way that the man hitting his head and the hard texture of the tree. It can be concluded that the onomatopoeia *thonk* carries by phenomimetic meaning of hard.

3. Phonomimetic & Phenomimetic Meaning

    a. *crash*

        According to OED, *crash* is 'a sudden loud noise as of something breaking or hitting another object' and MWD, 'a loud sound as of things smashing'. The scene shows a man hitting a wall with sudden action. It can be seen that the loud noise comes suddenly so that other people nearby surprised by the noise. Meanwhile, it does not only contain phonomimetic meaning but it also carries phenomimetic meaning. Its action does not produce any sound like *crash*. But it has onomatopoeic element in term of breaking and hitting an object caused sudden destruction. It can be concluded that the onomatopoeia *crash* carries by phonomimetic meaning of loud and phenomimetic meaning of sudden and destruction.

    b. *krak*

        krak is derived from the word *crack*. According to OED, *crack* is described as 'a sudden sharp or explosive noise' or 'hit someone or something hard' and MWD, 'a sudden loud, sharp sound'. The relation between the cracking sound and the word *crack* is direct,

and the word represents the sound. It shows from the scene that a man hitting another man so hard and sudden. Then, suddenly a noise heard. From the context, it can be seen and heard that the noise is sounded sharp and loud in such a way that other people can hear it and realize the noise. Moreover, it also shows clearly a man hitting another man so hard. It can be concluded that the onomatopoeia *krak* carries by phonomimetic meaning of sharp and loud and phenomimetic meaning of sudden and hard.

c. *whap*

According to OED, *whap* is a North American term of *whop*. Then, *whop* is described as 'a hit hard' or 'a heavy blow or the sound of such a blow' and MWD, 'a heavy blow'. It shows from the scene that a man hitting another man with his punch on the face so hard then suddenly a noise heard. From the context, it can be heard that the noise is sounded sharp. Moreover, it also shows clearly a man hitting another man so hard and sudden. It can be concluded that the onomatopoeia *whap* carries by phonomimetic meaning of sharp and phenomimetic meaning of sudden and hard.

d. *whud*

According to MWD, *whud* is derived from *whid*. *whid* is come from Scottish, it has meaning as 'to move nimbly and silently'. From the scene, it shows that a man being moved or thrown to repercussive area nimbly and silently. Its definition is clearly describes its scene.

It can be concluded that the onomatopoeia *whud* carries by phonomimetic meaning of silent and phenomimetic meaning of nimble.

e. *kshiinn*

kshiinn was not able of being found in dictionary. Based on its sound symbolism, *kshiinn* represents an abrupt movement, hard surface/depth, light/small/fine, smooth/gliding movement, line and/or high-pitched sound, and suppression/vagueness. From the scene, it shows that two men fighting each other by using sword. There is compatibility between the sound symbolism and its scene, especially in abrupt movement, hard surface and high-pitched sound. It can be heard from the scene that the sound of two colliding swords sounding high-pitched. Meanwhile, the way that two men fighting by using sword is sudden and so hard and it is collided in a hard surface. It can be concluded that the onomatopoeia *kshiinn* carries by phonomimetic meaning of high-pitched sound and phenomimetic meaning of sudden and hard.

4. Psychomimetic Meaning

a. *yeah*

According to OED, *yeah* is an exclamation of 'non-standard spelling of yes, representing informal pronunciation' While *yes* is described as 'expressing great pleasure or excitement'. The scene shows a man singing excitedly and saying *yeah* exactly as it heard.

Even though the relation between the sound and the word *yeah* is direct, and the word represents the sound *yeah* itself. It brings an emotional feeling joy as the singer singing so excitedly. It can be concluded that the onomatopoeia *yeah* carries by psychomimetic meaning of joy.

5. Phenomimetic & Psychomimetic Meaning

    a. *kissy kissy*

        According to OED, *kissy* is 'characterized by or given to kissing or amorous'. As far as in the scene, it shows clearly a man and a girl being kissed. Its action does not produce any sound like *kissy kissy*. But it has onomatopoeic element as long as its derivation from the word *kiss* is described as 'touch or caress with the lips as a sign of love, sexual desire, or greeting'. Although its definition described clearly its scene. The onomatopoeia *kissy kissy* brings visualization as sexual desire. Meanwhile, it also brings emotional feeling as joy. It comes from the couple is smitten with love. It can be concluded that the onomatopoeia *kissy kissy* carries by phenomimetic meaning of sexual desire and psychomimetic meaning of joy.

    b. *glare*

        According to OED, *glare* is 'a stare in an angry or fierce way' and MWD, 'a harsh and bright light' and 'and angry look'. As far as in the scene, it shows clearly a girl being glared at someone. Its word and definition clearly described its scene. It obtains its

onomatopoeic elements not by imitating the sound of glaring since the action does not really sound *glare* or does not produce any sound at all. The word *glare* brings some visualization as fierce. The fierce association comes from the way of the characters looked fiercely. Meanwhile, it also brings emotional feeling as angry. It comes from the anger of the characters. It can be concluded that the onomatopoeia *glare* carries by phenomimetic meaning of fierce and psychomimetic meaning of angry.

The research findings will be presented in the form of table below for each classification of mimetic meaning mentioned above that used in *Scott Pilgrim vs. the World* movie. It was conducted to make it more understandable and make easy the readers in reading it.

Table 4.3
Research Findings of Mimetic Meaning Classifications of Onomatopoeia

No.	Onomatopoeia	Signified Sound	Mimetic Meaning Classifications	Mimetic Meaning
1.	*ding dong*	bell ringing	Phonomimetic	resonant
2.	*yeah*	singing	Psychomimetic	joy
3.	*riiing*	telephone ringing	Phonomimetic	resonant
4.	*brrrrrr*	school bell ringing	Phonomimetic	loud, deep, resonant
5.	*aaaaaaa*	gaudy	Phenomimetic	gaudy
6.	*click*	lamp switching	Phonomimetic	sharp, short
7.	*pow*	hugging and hitting	Phenomimetic	sudden, hard
8.	*dddddd*	bass picking	Phonomimetic	resonant
9.	*crash*	hitting	Phonomimetic & Phenomimetic	loud, sudden, destruction
10.	*kpok*	hitting	Phenomimetic	sudden, hard
11.	*kroww*	hitting	Phenomimetic	sudden, hard
12.	*krak*	hitting	Phonomimetic & Phenomimetic	sharp, loud, sudden, hard
13.	*sock*	hitting	Phenomimetic	sudden, hard

14.	*whap*	hitting	Phonomimetic & Phenomimetic	sharp, sudden, hard
15.	*chop*	hitting	Phenomimetic	sudden, hard
16.	*poom*	exploding	Phenomimetic	loud, resonant
17.	*smak*	hitting	Phenomimetic	sudden, hard
18.	*kissy kissy*	kissing	Phenomimetic & Psychomimetic	sexual desire, joy
19.	*boom*	exploding	Phenomimetic	loud resonant
20.	*blam*	gun shooting	Phenomimetic	sharp, loud
21.	*whip*	throwing	Phenomimetic	quick
22.	*thok*	hitting	Phenomimetic	sudden, hard
23.	*whak*	hitting	Phenomimetic	sudden, hard
24.	*wkow*	hitting	Phenomimetic	sudden, hard
25.	*whump*	falling (on muffled place)	Phenomimetic	soft
26.	*hop*	hopping	Phenomimetic	quick
27.	*kshhh*	friction	Phenomimetic	smooth
28.	*kink*	moving (to otherwise straight) on iron surface	Phenomimetic	sharp
29.	*kank*	moving (to otherwise straight) on iron surface	Phenomimetic	sharp
30.	*beep*	broken off telephone	Phenomimetic	high-pitched sound
31.	*whzzz*	fast movement	Phenomimetic	fast, sudden
32.	*shfff*	fast movement and tap water	Phenomimetic	fast, sudden
33.	*zwip*	fast movement	Phenomimetic	fast, sudden
34.	*shwaaa*	fast movement	Phenomimetic	fast, sudden
35.	*ponk*	hitting	Phenomimetic	sudden, hard
36.	*tmp*	falling (on sand)	Phenomimetic	firm
37.	*plok*	falling (taking header)	Phenomimetic	short, low
38.	*paf*	falling and sudden disappearance	Phenomimetic	sudden
39.	*glare*	glaring	Phenomimetic & Psychomimetic	fierce, angry
40.	*kromp*	hitting	Phenomimetic	sudden, hard
41.	*zum*	superpower disappearance	Phenomimetic	sudden
42.	*sag*	sagging	Phenomimetic	weak
43.	*whud*	moving (to repercussive area)	Phenomimetic& Phenomimetic	silent, nimble

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44.	*prod*	poking	Phenomimetic	slow, short
45.	*thonk*	colliding head	Phenomimetic	hard
46.	*kshiinn*	sword fighting	Phonomimetic& Phenomimetic	high-pitched sound, sudden, hard

3. Peirce's Triadic Theory on English and Indonesian Translation Onomatopoeia Findings

Based on Chapter II page 24 about Charles Sanders Peirce's triadic semiotics theory is that whether both onomatopoeia from English and Indonesian are (a) icon, the connection between sign and object because its similarities, for example, picture and map; (b) index, the connection between sign and object because causality, for example, smoke caused by fire; or (c) symbol, connection between sign and object because the agreement or convention in societies, for example: flag, a traffic signal, and linguistic sign.

The research findings that the writer had been analyzed will be presented in the form of table below for both languages of their types of link between signifier and signified, which are icon, index, and symbol for onomatopoeia that used in *Scott Pilgrim vs. the World* movie. It was conducted to make it more understandable and make easy the readers in reading it.

Table 4.4
Research Findings of Peirce's Triadic Theory
on English and Indonesian Translation Onomatopoeia

No.	English Onomatopoeia	Icon/Index/ Symbol	Indonesian Onomatopoeia	Icon/Index/ Symbol
1.	*ding dong*	Icon	*ting tong*	Icon

No.				
2.	*yeah*	Icon	*yei*	Icon
3.	*riiing*	Icon	*kriiing*	Icon
4.	*brrrrrrr*	Icon	*teeeetthh*	Icon
5.	*aaaaaaa*	Icon	*ah...*	Icon
6.	*click*	Icon	*klik*	Icon
7.	*ddddddd*	Icon	*der der der*	Icon
8.	*crash*	Icon	*brak* *plok* *pluk* *buk* *duk* *plek* *bruk* *j'der*	Icon
9.	*krak*			
10.	*pow*			
11.	*ponk*			
12.	*thok*			
13.	*kpok*	Symbol		
14.	*kroww*			
15.	*sock*			
16.	*whap*			
17.	*chop*			
18.	*smak*			
19.	*whak*			
20.	*wkow*			
21.	*kromp*			
22.	*poom*	Icon	*doeng* *dum* *duar*	Icon
23.	*boom*			
24.	*kissy kissy*	Symbol	*muach*	Icon
25.	*blam*	Icon	*dor*	Icon
26.	*whip*	Symbol	*bruk*	Icon
27.	*whump*	Icon	*bluk*	Icon
28.	*hop*	Symbol	*hap* *hop*	Icon
29.	*kshhh*	Icon	*serrrrk*	Icon
30.	*kink*	Icon	*treng*	Icon
31.	*kank*	Icon	*trang*	Icon
32.	*beep*	Icon	*tit*	Icon
33.	*shwaaa*	Icon	*wush* *serr* *werr* *sheet*	Icon
34.	*whzzz*			
35.	*zwip*	Symbol		
36.	*tmp*	Symbol	*bluk*	Icon
37.	*plok*	Icon	*plok*	Icon
38.	*paf*	Icon	*wuush*	Icon
39.	*ssshhf*	Symbol	*tes tes tes*	Icon
40.	*glare*	Symbol	-	-
41.	*zum*	Symbol	-	-
42.	*sag*	Symbol	*akh*	Symbol
43.	*whud*	Symbol	*doeng*	Icon

44.	*prod*	Symbol	*serr*	Symbol
45.	*thonk*	Symbol	*duk*	Icon
46.	*kshiinn*	Icon	*triing*	Icon

4. Discussion

This section presents the discussion based on the research findings of the study above. The discussion is focused on the onomatopoeia in *Scott Pilgrim vs. the World* movie. The findings of this study are answering the three research problems of the study as follows.

Besides answering the three research problems of the study, it was also found the new or unique findings from different angle that made meaningful results, so it had not been only merely number results.

First, based on research findings for the first problem of study (see Table 4.2), from the three types of onomatopoeia, there were 25 direct onomatopoeia, 21 associative onomatopoeia, and none exemplary onomatopoeia found in *Scott Pilgrim vs. the World* movie.

It was also resulted that there were 34 lexical onomatopoeias and 12 non-lexical onomatopoeias. In detail, from 25 lexical onomatopoeias found in the movie, it can be divided to be two specific lexical words. There were 21 pure lexical words and 13 derivative lexical words. Pure lexical word can be found in OED and MWD directly from its actual form of word, for instance *click*, *crash*, *chop*, *boom*, and so forth.

Meanwhile the derivative lexical word had to have more from the writer's interpretation as long as its definition was matched, there were *krak* from *crack*, *poom* from *boom*, *smak* from *smack*, *whak* from *whack*,

kank from *kink*, *whzzz* from *whizz*, *zwip* from *whip*, *tmp* from *tamp*, *plok* from *plock*, *paf* from *paff*, *zum* from *zoom*, *whud* from *whid*, and *thonk* from *tonk*. They can be implied from theirs pronunciation or sound symbolism. It was a worth interested fact that native speaker itself did not use standardized words or dictionary-based words into the movie.

Thus, there were also non-lexical words found in the movie which the word that could not be found in dictionary, they were *brrrrr*, *aaaaaa*, *dddddd*, *kpok*, *kroww*, *thok*, *wkow*, *kshhh*, *shfff*, *shwaaa*, *kromp*, and *kshiinn*.

Second, based on research findings for the second problem of the study (see Table 4.3), there were five mimetic meaning classifications found in *Scott Pilgrim vs. the World* movie. It showed that from 46 onomatopoeias found in the movie, they were 12 onomatopoeias carried by phonomimetic meaning, 26 onomatopoeias carried by phenomimetic, 1 onomatopoeia carried by psychomimetic, 5 onomatopoeias carried phonomimetic & phenomimetic, and 2 onomatopoeias carried phenomimetic & psychomimetic.

It was proved that the result was not merely consisted only one of the three classifications, but onomatopoeia could also carry more than one classification of mimetic meaning, such as *crash*, *krak*, *whap*, *kissy kissy*, *glare*, *whud*, and *kshiinn*.

Meanwhile, it was also proved that one onomatopoeia can be signified more than one signifier scene but still have the similarities

context on the mimetic meaning, such as *pow* (signified sound of hugging and hitting), *paf* (signified sound of falling on sand-snow and disappearance), and *shfff* (signified sound of skateboard-banister's friction and water tapping).

Afterwards, based on the research findings that the highest quantities of mimetic meaning were sudden (21) and hard (14). Moreover, the highest quantities of signified sound that found in the movie were hitting (14). It was showed that from 14 signified sounds that signifying hitting scene, they were signified with *p*, *b*, *t*, *d*, *k*, and *g*. Based on sound symbolism, those letters were represented an abrupt movement, they were *pow*, *kpok*, *kroww*, *sock*, *chop*, *smak*, *thok*, *whak*, *wkow*, *ponk*, *kromp*, *crash*, *krak*, and *whap*. Either, *kink* and *kank* which was applied sound symbolism of vowel that [i] had smaller representation of sound size than [a] as in fact it was showed in the scene that between those onomatopoeias had quite different sound size.

In addition, it was proved that most of onomatopoeias that found in the movie were monosyllable, there was only two bisyllable onomatopoeias found which was *ding dong* and *kissy kissy*. It also proved that only them that the onomatopoeias with reduplication.

Third, based on research findings for the third problem of the study (see Table 4.4), it was showed that there were 25 iconic and 21 symbolical onomatopoeias for English. For Indonesian, there were 42

iconic, 2 symbolical, and 2 unidentified onomatopoeias that found in *Scott Pilgrim vs. the World* movie.

From those results that almost Indonesian onomatopoeias were icon as they sound like the object they signified. Meanwhile, English onomatopoeias had amount of symbolical onomatopoeia as they do not sound like what the object signified and a symbolical onomatopoeia was more like an onomatopoeia which relation to the signified object was conventional or arbitrary. The writer also found unidentified sign in Indonesian onomatopoeias as those particular onomatopoeias do not have their comparison in English, they were, *glare* and *zum* as their actual action do not produce any sound at all. In fact, the writer did not find any indexical onomatopoeia in both languages. The remarkable reason of why there were no indexes in there was because basically Peirce's semiotics triadic theory is more concerned on visual sign instead of audio sign.

Moreover, the writer found several perfect or totally identical onomatopoeias such as *aaaaaaa* [a:], *klik* [klɪk], and *plok* [plɒk] in both languages. Whereas the rest of them were almost identical, for instance, *ding dong* [dɪŋ dɒŋ] and *ting tong* [tɪŋ tɒŋ], *riiing* [rɪːŋ] and *kriiing* [krɪːŋ]. Most of onomatopoeia from both languages almost had similarities on vowel, the only difference were only consonants at the initial and/or the final.

Meanwhile, there were onomatopoeias that quite different like *brrrrrr* [br:] and *teeetthh* [tɪːɵ] of school bell sound, they both resemble to

the sound that it names, yet they had any similar feature of long sequence. Then another example, *kank* [kaŋk] and *trang* [traŋ] of metal-friction sound, they have two features in common and similar; the same vowel and consonant at the end. Moreover, there were onomatopoeias that totally different, for instance the signified sound of kissing, *kissy kissy* [kɪsɪ kɪsɪ] and *muach* [muaʧ], they did not have anything in common.

The worth-considering reason of why there were similarities and differences on both languages because of different phonology system. Indonesian has six vocal phonemes, twenty-three consonant phonemes, and three diphthongs. Meanwhile, English has twelve vocal phonemes, twenty consonant phonemes, and eight diphthongs.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter presents the conclusion of the study and suggestion which expected giving contribution for the next researchers.

A. Conclusion

Based on the data findings and data analysis that found in *Scott Pilgrim vs. the World* movie directed by Edgar Wright. The writer found 46 onomatopoeias. It would be concluded to answer problems of the study and given meaningful results from different angle as follows:

1. The data findings showed that from 46 onomatopoeias found in the movie, they were 25 direct onomatopoeias, 21 associative onomatopoeias, and none exemplary onomatopoeia. It was also resulted that there were 34 lexical onomatopoeias and 12 non-lexical onomatopoeias. In detail, from 25 lexical onomatopoeias found in the movie, it can be divided to be two specific lexical words. There were 21 pure lexical words and 13 derivative lexical words. Afterwards, several onomatopoeias are derived from their actual words, for instance: *krak-crack* and *zum-zoom*.

2. The data findings showed that from 46 onomatopoeias found in the movie, they were 12 onomatopoeias carried by phonomimetic meaning, 26 onomatopoeias carried by phenomimetic, 1 onomatopoeia carried by psychomimetic, 5 onomatopoeias carried by phonomimetic & phenomimetic, and 2 onomatopoeias carried by phenomimetic & psychomimetic. It also proved that one onomatopoeia could carry more

than one classification of mimetic meanings. It was also proved that one onomatopoeia could be signified for more than one signifier, for instance: *pow* was signified the action of hitting and hugging. Last but not least, sound symbolism was applied in several onomatopoeias, for example there were onomatopoeia *kink* and *kank* applied sound symbolism of vowel.

3. The data findings showed that from 46 onomatopoeias, there were 25 iconic and 21 symbolical onomatopoeias for English. For Indonesian, there were 42 iconic, 2 symbolical, and 2 unidentified onomatopoeias. Thus, most of the onomatopoeias were monosyllable, only two onomatopoeias were bisyllable as well as the reduplication, they were *ding dong* and *kissy kissy*. In addition, there were totally identical (e.g. *click-klik*), almost identical (e.g. *ding dong-ting tong*), quite different (e.g. *kank-trang*), and totally different (e.g. *kissy kissy-muach*) between English and Indonesian onomatopoeia.

B. Suggestion

Based on the conclusion, the writer proposed some suggestions that hopefully meaningful as follows:

1. For English learners, especially for English Education Study Program students, this study can be as additional information or knowledge about onomatopoeias. The result of this study can help the student to increase insights about its type, mimetic meaning classification, and Peirce's triadic theory. Moreover, this study hopefully can be as a reference or

learning material in several relevant subjects, such as introduction to linguistics, semantics, morphology, or phonology.

2. For future researchers, the writer hopes that this study can be used for related literature. Furthermore, beside from the subject of the study, the next researchers can analyze different object of the study for instance novel, comic, or song. One last remark, the writer suggests to the future researchers to conduct this subject from different perspective beside Peirce's theory, it can be conducted based on Ogden-Richard's or Saussure's theory for instance.

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