

Application of *Onomatopoeia* in the Comic “Popeye the Sailor” Volumes 60-65

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Abstract

This research examines various phonetic symbols in language, such as onomatopoeia, phonesthemes, and ideophones, in the comic *Popeye the Sailor* volumes 60-65. The study focuses specifically on the forms and meanings of sound symbols, particularly onomatopoeia, as they appear in the comic. This research provides a basis for understanding sound symbols as tools for describing events and conveying the author’s intent to the readers. The objective is to gain a deeper understanding of the role of onomatopoeic sound symbols in the comic’s storyline. For data analysis, the referential identity method (Sudaryanto, 1993) was applied. The types were analyzed by referring to Ullman’s theory (1962). The results show that there are two types of onomatopoeias found in the comic, the primary and secondary onomatopoeias. Primary onomatopoeias involve mimicking a sound using a similar sound, where the sound originates from the object itself. This type of onomatopoeia appears in words that imitate sounds, suggesting the object they describe. And Secondary onomatopoeia refers to sounds that emerge from the relationship between an object’s sound and or are solely based on movement or it may be solely based on the movement of the object without directly imitating a specific sound. The subject of this study is “Popeye the Sailor”, a comic widely popular with both young and adult readers, especially males or boys. From the volume of 60-65 Popeye comics, 64 types of Onomatopoeia were found. The results of the analysis types of onomatopoeia are 30 words including primary onomatopoeia, and 34 words including secondary onomatopoeia. And also included in categories Human, Natural and Animals Sounds. The study’s findings will include a summary, review, and meaningful sentences that will allow the researcher to gain detailed insights into the types, meanings, and unique features of onomatopoeia as they serve to depict events and the storyline of the comic. Also makes the readers feel that the comic is alive.

Keywords : *onomatopoeia , sound symbol, comic, linguistic.*

INTRODUCTION

Linguistics, which is widely recognized as a scientific field devoted to the in-depth study of language, covers a vast range of topics and subfields that collectively aim to explore and understand the complexities of language by examining its various elements. According to Keraf (1997) and Pamungkas (2012), language serves multiple important purposes in human life. It can function as a means of expressing thoughts and emotions, facilitating personal growth, enabling communication, fostering integration within communities, and assisting in social adaptation to various environments or situations. Additionally, language acts as a tool for exercising social control by influencing interactions and behaviours within a group. Humans utilize language based on their internal feelings or mental imagery, transforming these into words represented through sounds, which they then use to communicate effectively and adapt to their social surroundings (Mahdum, 2018). This exploration begins with phonology, a specialized area of linguistics that focuses on the sounds within language and the sound systems unique to each language. Phonology's primary purpose is to investigate how sounds work to distinguish meanings between words. As noted by Fromkin, phonology involves studying sound systems within a language, not just by examining individual sounds, but by analyzing how these sounds interact within an organized system that ultimately helps create meaning (Fromkin, Rodman, Hyams, 2013). Beyond phonology, the study of linguistics extends to morphology, which centers on word structure and formation. Morphology focuses on understanding how morphemes—the smallest units of language that carry meaning—combine to form new words, thereby playing a crucial role in analyzing language construction (Chaer, 2003). In addition to phonology and morphology, linguistics also investigates syntax and semantics. Syntax, as described by Ramlan (2001), looks at sentence structure and the arrangement of words in a sentence, while semantics deals with meaning at both the word and sentence levels (Abdul Chaer, 2003). Pragmatics is another essential branch of linguistics, examining how meaning is determined by speakers and interpreted by listeners within specific contexts. This branch studies how contextual factors influence the interpretation of meaning, helping us understand language in social interactions. To summarize, language has multiple aspects that linguistics explores, including sound structure (phonology), word formation (morphology), sentence structure (syntax), word and sentence meaning (semantics), and contextual meaning (pragmatics). Studying linguistics allows us to answer many questions about language structure and usage. However, it is also important to note that linguistics is not limited to analyzing words and sentence forms—it also examines familiar sounds represented in writing or sentences through symbolic forms, known as onomatopoeia. A related concept here is sound symbolism, which suggests that certain sounds naturally carry specific meanings and connect to particular semantic fields, like weakness or strength. This concept, closely tied to iconicity, helps explain the use of onomatopoeia, which shows a natural association between sounds and meanings. Therefore, the relationship here is not a simple link between sound and meaning, but rather an association between sound relations and meaning relations, reflecting iconic patterns within language (Dorf.E, 2008).

Onomatopoeia refers to naming an object by imitating the sound it makes (Gasser, 2006:4). As Wierzbicka (1996) and Goddard (1994) state, not all words in one language can be translated

into another, and several factors can affect the translation. And according to Muliawati & Yusnida, (2019) "Onomatopoeia is simply defined as a word that mimics the sound it names". According to Sasti (2020), some onomatopoeias are verbs. Some examples of verb onomatopoeia are knock, boom, swish, etc. Beratha (2000) states that every verb in a language has a structure and semantics.. A role derived from the configuration of word meanings that indicates the culture that supports it. Semantic structure means the configuration of meaning (Chafe, 1970). A language can be translated into another language, and several factors can affect the uniqueness of a language. Affects the uniqueness of a language. That uniqueness is also found in onomatopoeia. Onomatopoeic forms are commonly found in everyday life and may originate from the sounds of objects, animals, or actions. Languages who have onomatopoeia to describe actions. When onomatopoeia is used, there are main functions: either to enrich the contents of texts and give a more vivid description of the environment or to increase the degree of musicality of the spoken and written texts and to deepen the impression of readers towards the message (Aliyah, 2014). For instance, onomatopoeias from objects include the sounds of a bell, a horn, or a telephone; from animals, they include the sounds of cats and cows; and from actions, they include sounds like falling, gunshots, or coughing. These sounds can represent specific objects or actions, often in an arbitrary way. Onomatopoeic words are especially prominent in comics. The term "onomatopoeia" originates from Latin, specifically derived from the Greek roots "onoma," meaning "name," and "poiein," meaning "to make" or "to create." Thus, onomatopoeia refers to the creation of a name or word that imitates natural sounds. In this way, onomatopoeia describes words whose sounds inherently convey their meanings, often capturing the essence of sounds found in real life or nature. Examples of such words include expressions like "thud," "whoop," "whoosh," "boom," and "aarrgh," which are commonly used in comic books to evoke vivid, auditory experiences for readers. These onomatopoeic words can appear either as individual words or as short phrases that convey specific sounds. Additionally, onomatopoeia includes words that directly mimic the sounds they represent, such as "pop," "sizzle," and "crash," all of which reflect the very sounds they describe, creating an immediate, sensory connection between the word and the sound.

The representation of animal sounds through onomatopoeia varies greatly among different languages. For example, in English, the sound a pig makes is represented as "oink," whereas in French it is expressed as "groin-groin," and in Chinese, it's "hulu-hulu." Similarly, the sound of a dog is conveyed as "kukure" in Nepali and "kutta" in Hindi. Onomatopoeia refers to the creation of words that mimic or suggest the sounds associated with the objects, animals, or actions they represent, such as "meow," "roar," "chirp," and "oink." These words aim to imitate the actual sound, providing a phonetic link between language and auditory experience. Interestingly, these onomatopoeic expressions can differ significantly across cultures and languages; for instance, the ticking of a clock is "tick tock" in English, "tic tac" in both Spanish and Italian, and "tik-tik" in Hindi.

In this context, comics are primarily designed to provide entertainment, as the word "comic" itself inherently conveys the idea of humor or something amusing. According to Webster's Comprehensive Dictionary (2003: 262), the term "comic" is defined as something intended "to provoke mirth, humor, or laughter, often in a funny and ludicrous manner." A comic typically

combines visual illustrations with linguistic expressions, using both elements to deliver its humorous or entertaining content effectively.

One of the key elements that enhances the appeal of comic dialogues is the use of onomatopoeia, as it makes the conversations more engaging and dynamic. In contemporary times, there is an increasing number of onomatopoeic words being creatively and productively developed. This aligns with the statement by Hock (1986: 50), who explains that the imitation of sounds is not limited to a single method or moment in time. Instead, it is a flexible process, allowing new onomatopoeic forms to be generated at any point, reflecting the continuous evolution of language and creativity. Onomatopoeic words have been created with increasing frequency and creativity, a trend that is clearly evident in works like the *Popeye* comic strips. These comics often make use of onomatopoeia to enhance the visual and auditory experience, providing readers with a vivid sense of the actions or sounds being portrayed.

Popeye the Sailor, who was created by the talented cartoonist Elzie Crisler Segar in 1929, has become an iconic figure in the realm of cartoons. He is characterized as a rugged yet kind-hearted sailor who possesses remarkable strength, especially after consuming spinach, which enables him to confront various challenges and overcome his enemies effectively. The narrative of Popeye often unfolds in the fictional seaside town of Sweet Haven, where he embarks on adventures alongside a memorable cast of characters, including his love interest, Olive Oyl, his enemy Bluto, his adopted son Swee'Pea, and his friend Wimpy, who is famously known for his love of hamburgers. Popeye's widespread popularity during the 1930s through animated cartoons produced by Fleischer Studios, during which his distinctive raspy voice, well-known catchphrases, and the strength he gains from eating spinach became firmly established as part of his identity. Additionally, the character was brought to life in a live-action film released in 1980, featuring the renowned actor Robin Williams in the role of Popeye, further cementing his place in popular culture. Popeye, the character known for his love of spinach, has helped promote healthier eating habits among children by showing them the benefits of eating this nutritious vegetable. Over the years, he has become a symbol of bravery, kindness, and loyalty, and he remains relevant today through various modern adaptations, including digital animations and video games. As a result, Popeye is still a well-known figure in popular culture, teaching important values like courage, strength, and kindness to people of all ages.

What exactly is an onomatopoeia, and how many types are known in the language? In this article, we will understand the types, functions, and forms of onomatopoeias used to describe specific objects. There are several sound symbols in Linguistics, one of which is Onomatopoeia in a sentence. Onomatopoeic words enhance the reader's sensory experience, allowing them to hear the sounds and feel the impact of the language more vividly than plain expressions. Ullman (1962) categorizes Onomatopoeias can be divided into two types:

1. Primary Onomatopoeia:

Primary onomatopoeia refers to the phenomenon of imitating a sound by using a similar auditory representation, wherein the sound produced is directly derived from the object itself, meaning that this type of onomatopoeia is characterized by words that closely mimic the actual sounds associated with the objects they describe. In this context, primary onomatopoeic words are formed by replicating the sounds that these objects naturally emit, suggesting a direct connection between the sound and the object. For instance, the names of various sounds are derived from the

noises made by the respective objects, such as "buzz," which imitates the sound of bees, "crack," representing a sudden sharp noise, "growl," which mimics the sound made by animals like dogs, "hum," associated with a continuous low sound, "plop," indicating the sound of something dropping into liquid, "roar," evoking the powerful sound of a lion, "squeak," representing a high-pitched sound often made by small animals or objects, and "whizz," which suggests a fast-moving sound. Consequently, primary onomatopoeia can be defined as those words that effectively replicate the actual sounds produced by various objects in the environment. To illustrate this further, consider examples such as the sound of a bell ringing, which is represented by the expression "ding ding," the beep emitted by a car horn, simply referred to as "horn," and the distinctive ringing sound of a phone, often articulated as "br-r-ring." (Thomas, 2004:19), and For example, the word "hiss" mimics the sound made by a snake (Eliza, 2013).

So, it can be concluded that primary onomatopes tend to involves directly imitating sounds produced by objects.

2. Secondary Onomatopoeia:

Secondary onomatopoeia refers to a specific type of sound that arises from the interplay between the sounds produced by an object and the movements associated with that object, including various actions such as those denoted by words like "dither," "dodder," "quiver," "slink," "slither," "slouch," "squirm," and "wriggle" (Ullman, 1962:84). Unlike primary onomatopoeia, which directly imitates the sounds made by objects, secondary onomatopoeia is more nuanced as it originates from actions rather than sounds alone. When onomatopoeic words are presented within the context of a drawing or illustration, they are deemed to derive from particular actions if the words resemble or suggest the movements depicted in the artwork itself. In this way, secondary onomatopoeia can be defined as onomatopoeic expressions that result from a combination of the sound an object makes and the actions associated with that object. To further clarify this concept, one can consider examples such as the sound of eating, which is represented by the phrase "chomp chomp," the sound of drinking, expressed as "gulp gulp," the noise produced when objects collide, referred to as "thum" or "thud," and the sound of metals clashing, denoted by the term "clang" (Thomas, 2004). Therefore, secondary onomatopoeia specifically pertains to sounds that are intricately linked to the movements of an object, as exemplified by terms such as "dither" or "slink," which inherently derive from the actions they describe.

Onomatopoeic words are further classified into three categories:

- **Human Sounds:** Words representing sounds from human activities, like "hahaha" for laughter or "burp."
- **Animal Sounds:** Words reflecting sounds made by animals, such as "meow" for a cat or "moo" for a cow.
- **Natural Sounds:** Words depicting sounds from physical events or phenomena, including "bang" for explosions or "knock" for knocking.

When individuals like experience or have hobbies like reading a comic, they not only appreciate the captivating visuals presented on the pages but also actively listen to the linguistic expressions through the narrative. A prime example of this engagement can be found in the use of onomatopoeia, which significantly enhances the appeal and liveliness of the dialogues within the

comic. This is because, within the context of a comic strip or book, which have enough showing; rather, the illustrations require supplementary elements beyond just the written words to create a comprehensive understanding. In this regard, the shape and form of onomatopoeic expressions play an integral and harmonious role in enriching the overall storytelling experience. The focal point of this particular analysis is the comic series featuring the beloved character known as Popeye the Sailor. In this examination, the author employs the use of onomatopoeic forms found within the Popeye Comics as the primary source material for the study.

METHOD

There are several types of research that are common in analysis. One of them is qualitative research by Moleong (2007). However, in this study, researchers used a different analysis. For this analysis, the research employs what is referred to as the referential method, which is a specific approach utilized in the field of linguistics that primarily focuses on exploring the relationships between elements of language and the objects or contexts that exist outside of the language itself; these contexts serve as the reference points for understanding the language being studied (Sudaryanto, 2015). Referential method was applied by describing a reference of the onomatopoeic words of the Popeye comics. This referential method has been using in previous research efforts, particularly in studies that analyze the onomatopoeic words found in the Garfield and Donald Duck comics. In this stage of the research, the researcher draws upon the categorization system proposed by Ullman (1962), which involves distinguishing between two main categories of meanings: lexical meanings and contextual meanings. Lexical meanings, which are the definitions of the words themselves, are determined by consulting resources such as the Oxford English Dictionary website, providing a reliable source for understanding each term in its standard dictionary form. In contrast, the contextual meanings are analyzed and categorized based on the theoretical framework put forth by Ullmann, which emphasizes the importance of the context in which each onomatopoeic word is used; this approach enables a more nuanced understanding of how these words convey meaning not only in isolation but also within the broader narrative of the comics, thereby offering a comprehensive view of their usage and significance. A total of 64 onomatopoeic words were identified in the study. These words were selected based on images that specifically included onomatopoeic elements. However, because many of the words shared similar forms or meanings, only 12 unique onomatopoeic words were chosen and further elaborated upon in the analysis to provide a clearer and more focused discussion of the data.

FINDINGS AND DISCUSSION

Many of these onomatopoeic words are presented in pictures, so the story's meaning in this comic can be easier for readers to understand. In this study, onomatopoeic words were examined through the following steps:

- 1) Collect the onomatopoeic words listed in “Popeye the Sailor”
- 2) Choose words found in expressive images.
- 3) Determine the meaning.

Some examples of onomatopes type in Popeye comics :

1. *Primary Onomatopoeia*

- Bang !! (Popeye volume 60:7)



“BANG” (olive shooting Gun)

The picture above depicts Olive telling Popeye and Brutus to compete to make a fence for her yard; in the picture, it appears that Popeye and Brutus are ready to compete, and Olive starts the race by shooting a sharp weapon. In the picture above, the word "Bang" is included in the type *Primary Onomatopoeia* and is included in the categories of *Onomatopoe Natural Sounds*. This word is classified into primary onomatopoeia, which represents the sound of an object. According to Ullmann, *primary onomatopoeia* is the imitation of the sound produced by the object itself (Ullmann, 1962). It can be seen from the pictures that the sound "Bang" appears as an effect of gunshots.

- Arf! Arf! Arf ! (Popeye volume 63:8)



Arf! Arf! Arf (Popeye held back laughter)

At this time, the Popeye family is making a treehouse, and Sweepie asks Popeye to make a mailbox. Olive and Popeye think it's a funny act, so they both want to laugh at Sweepie. In the picture above, the word "Arf! Arf! Arf!" is included in the categories of *Primary Onomatopoeia* and is included in the type of *Onomatopoeia Human Sounds*. It can be seen from the pictures that the sound "Arf!Arf!Arf" appeared as an effect of someone holding back his laughter.

-Yike ! (Popeye volume 62:5)



Yike (Popeye was shocked)

Popeye finds it strange to see Olive, who comes in a state of confusion, not after Olive falls, and Popeye is surprised to see her. In the picture above, the word "Yike" is included in the type of *Primary Onomatopoeia* and is included in the categories of *Onomatopoeia Human Sounds*. It can be seen from the pictures that the sound "Yike" appears as an effect of shock.

-Gulp (Popeye Volume 62:30)



Gulp (Eat something)

Sweepie sees Mr. Farmer crying and asks what's wrong with him; Mr. Farmer says his cow is already tired and needs crops to grow. Then Sweepie eats spinach and changes to be strong. And Sweepie helps Mr. Farmer with cropping the grows. In the picture above, the word "Gulp" is included in the type of primary onomatopoeia in the category of *Onomatopoeia natural sound*. It can be seen from the picture that the sound "GLUP" appears to be an effect of someone eating.

-Bang!Bang! (Popeye volume 65:22)



Bang!! Bang !! (Popeye knocks the hammer.)

Popeye is shocked to hear Sweepee play to jail. Finally, he built a high fence that covered his entire house. In the picture above, the word “Bang! Bang!” is included in the type of *Primary Onomatopoeia*. And is included in the categories of *Onomatopoeia Natural Sounds*. It can be seen from the picture that the sound “Bang!! Bang!” appers as an effect of knocking the hammer.

-S-W-I-S-H!! (Popeye Volume 65:2)



S-W-I-S-H ! (Sweepe sprint)

Popeye was looking for Sweepee; at that time, Sweepee, surprised by Popeye, ran very fast and passed Popeye. In the picture above, the words " S-W-I-S-H ! " is included in the type of Primary Onomatopoeia in the categories of *Onomatopoeia Natural Sounds*. It can be seen from the pictures that the sound "S-W-I-S-H" appeared as an effect of someone sprinting.

2. Secondary onomatopoeia

- Clank (Popeye volume 61:8)



“Clank” (Popeye hangs up)

In the picture above, Sweepe tells Popeye to accept the phone he gave, but on the other hand, Popeye seems unwilling to take it because he is looking for Olive, who went on vacation without telling Popeye. Popeye, who was upset, then hung up the phone. In the picture above, the word "Clank" is included in the type *Secondary Onomatopoeia* and is included in the categories

of *Onomatopoeia Natural Sounds*. According to Ullmann, *secondary onomatopoeia* is the sounds related to an object's movement, such as "dither" or "slink," deriving from actions (Ullman, 1962). It can be seen from the pictures that the sound "Clank" appears as an effect of hanging up the phone.

- Smack !! Crash !! Pow!! Bam!! (Popeye volume 63:8)



Smack !! Crash !! (Popeye Slapp the Cows)

Popeye finds the cows hiding, then tries to get the cow out and shows it to the cowboy. In the picture above, the word "Smack" and "Crash" are included in the type of *Secondary Onomatopoeia* and are included in the type of *Onomatopoeia Natural Sounds*. But in the picture there are also the words "pow" and "bam", but the words are included in the categories of *primary onomatopoeia* and are included in the type *Onomatopoeia Natural Sounds*. It can be seen from the pictures that the sound "Smack", "Crash", "Pow" and "Bam" appears as an effect of slap.

- SPLAT !! (volume 64:11)



Splash (Plant splash from the brutus face)

Popeye gave her her favorite plant, Olive, which she got from Brutus. However, it turned out that the plant was not what Oliver wanted, so Popeye got angry with Brutus and threw the plant in Brutus' face. In the picture above, the word " SPLAT " is included in the type of Secondary Onomatopoeia in the categories of *Onomatopoeia Natural Sounds*. It can be seen from the pictures that the sound "SPLAT" appeared as an effect of splashing the plant from Brutus's Face.

- Moo (volume 61:25)



Moo (Cow coming to Popeye and Cowboy)

In the Meadow, Popeye and Cowboy use the Cow's costume to find a real cow because the Cowboy is like a cow. Then, the real Cow comes, and because of it, they are shocked and fall. In the picture above, the word " Mow " is included in the type of Secondary Onomatopoeia in the

categories of *Onomatopoeia Animal Sounds*. It can be seen from the pictures that the sound "Mow" appeared as a sound from the cow.

- Zzzzzzz (volume 62:8)



Zzzzzzz (Popeye falls asleep)

Popeye and Sweepee sleeping in their housetree, and popeye talk to sweepie to get a sleep early. When Popeye already sleeping, his mattres flying outside and then Popeye falling from a Housetree. In the picture above, the word " zzzzzzz " is included in the type of Secondary Onomatopoeia in the categories of *Onomatopoeia Natural Sounds*. It can be seen from the pictures that the sound "zzzzzz" . This sound is often used to indicate that someone is sleeping soundly or is fast asleep

- Slap (volume 63:16)



Slap (Popeye slapping the Bird)

The bird always makes Popeye angry and confused. When Popeye has eaten spinach, he has good power, so when he sees the bird, he slaps it, and finally, the bird tames Popeye. In the

picture above, the word "Slap" is included in the type of Primary Onomatopoeia in the categories of *Onomatopoeia Natural Sounds*. It can be seen from the pictures that the sound "slaps." This sound is often used to indicate that someone is slapping something.

And the overall results of the analysis of onomatopoeic word forms in Popeye comics volumes 60-65 are detailed below:

Onomatopoeic Words

Volume 60:

No	Onomatopoeic words	Phonetic Transcription	Things/Activities indicated
1	POW-SMASH	/POWSMASH/	people fighting
2	Plop-plop-plop	/PLOPPLOPPLOP	Woods fall and is laid flat on the ground
3	Crack-crack-crak	/CRACKCRACKCRACK	Woods perfectly split by stone
4	Bonk	/Bonk/	Stone on the face
5	Bzzzz	/Bzzzz;zzzz/	Brutus Twisting the popeye's body
6	POW	/Pow/	Popeye punches Brutus
7	GRRRR	/Grrrrrr~/	Olive Angry at Popeye
8	Crack	/crack	Olive hits the popeye with a stick
9	Plop	/Plop	Popeye fell
10	Pop	/popp	Popeye pulls a nail out of his mouth
11	Tunk-tunk-tunk	/tunktunktunk	Nails coming out of the popeye's mouth
12	Blub-blub-blub	/blubblubblub/	Brutus made into a paint brush by popeye
13	Bam	/Bamm/	Popeye friend shoots a tree
14	Bang	/bang/	Olive shooting gun
15	Blub	/blub/	Olive shoot the popeye with water

Volume 61:

No	Onomatopoeic words	Phonetic Transcription	Things/Activities indicated

1. Clank	/clank/	The sound when a phone is closed
2. Knock-knock-knock	/knockknockknock/	Door knocking
3. Clomp clomp	/clompclomp/	Popeye eats spinach
4. Grrrr-brrrr-ugh	/grrrr;brrr;ugh/	Popeye is thinking
5. Moo-moo-moo	/mooo;mooo/	Cow sounds
6. Poof	/po;of/	Sound disappears
7. Smack!!	/smack/	When disappearing popeye fights

Volume 62:

No	Onomatopoeic words	Phonetic Transcription	Things/Activities indicated
1.	Crash	/crash/	Popeye pushed Olive to fall
2.	Bonk	/Bonk/	A stone hitting the head Popeye until the stone splits
3.	Pow	/Pow/	popeye hitting the Thief until it bounced far
4.	Zzzz	/Zzzz/	Popeye snoring sound
5.	Knock! Knock!	/knockknock/	Door knocking sound
6.	Bash!	/Bash/	Professor O.G. Wotasnope's voice punching the popeye
7.	Grrr	/Grr/	The popeye sound is growling
8.	Clank – Bang	/Clankbang/	The sound of an eviction engine trying to move a very large stone
9.	Bam	/Bam	The voice of J. Wellington Wimpy, who eats cherries
10	Rowr roar! growf!	/rowrroargrowf/	Wind Sounds
11	Ouuwh! wak! smack!	/ouuwhwaksmack/	Popeye growls

12 Splush	/splush/	Popeye's voice falls while chasing ghosts.
13 Pok	/pok/	The sound of an ostrich growling
14 Click	/click/	The sound of a popeye slap to an ostrich's head
15 Swoosh!	/swoosh/	The sound of J. Wellington wimpy and Swee'Pea fighting
16 Blub eefle geek!	/blubeeflegeek/	The sound of Professor O.G. Wotasnope's car Removing Hands

Volume 63:

No	Onomatopoeic words	phonetic transcription	things/activities indicated
1. Glup		/glup/	J. Wellington Wimpy, eats cherries
2. Swish		/swish/	Wind Sounds
3. Arf arf arf		/arfarfarf/	Popeye growls
4. Thump thump		/thumphthump/	Popeye's voice falls while chasing ghosts.
5. Yike		/yike/	Popeye Popeye was shocked
6. Gr-r-r		/grrr/	ostrich growling
7. Slap		/slap/	popeye slap to an ostrich's head
8. Smack pow bam		/smackpowbam/	J. Wellington wimpy and Swee'Pea fighting
9. Zoom		/zoom/	Professor O.G. Wotasnope's car Removing Hands
10. Scronch		/scronch/	car stuck in traffic jams and separated by Professor O.G. Wotasnope's car

Volume 64:

No	Onomatopoeic words	Phonetic Transcription	Things/Activities indicated
1	Plop	/plop/	Baby popeye falls into the water
2	Snip-Snip	/snip;snip/	Olive cried
3	Arf-arf	/arf;arf/	Popeye held back his anger
4	Grr!	/grr/	Olive Angry
5	Splat	/splat/	Popeye throws his enemies at the flower
6	Psst	/psst/	Popeye enemies light fire
7	Splash	/Splush	Stones falling into the water
8	Waaaaa	/Waaaaaa/	Popeye enemies cry

Volume 65:

No	Onomatopoeic words	Phonetic Transcription	Things/Activities indicated
1	Thump-thump-thump	/thump;thump/	Sounds from within the ground
2	Crunch	/cruch/	The sound of a ground fork sticking
3	Ouch	/Ouchhh/	Popeye sounds in the ground
4	Blupblup	/Bluupbluup/	The sound of water fills the popeye's body on the ground
5	Pat-pat	/pat;pat/	New neighbor's voice hits popeye's head

6	Thump	/thump/	The sound of a popeye almost hitting a new neighbor
7	Clank-thud	/clank;thuudd/	The sound of people hoeing the yard
8	Swish	/swi;sh/	Flying sweepea

If analyzed as a whole from Popeye Comics volumes 60-65, there are 64 types of onomatopoeia. As explained above, the author gives examples of 12 types of onomatopoeia that are being studied. The 12 types of onomatopoeia are divided into two, namely primary onomatopoeia and secondary onomatopoeia, with a variety of different categories for each word. The 64 types of onomatopoeia can be seen in the table below.

Types of Onomatopoeia

Types of Onomatopoeia	Primary Onomatopoeia	Secondary Onomatopoeia	Total
Popeye Volume 60	8	7	15
Popeye Volume 61	3	4	7
Popeye Volume 62	9	7	16
Popeye Volume 63	7	3	10
Popeye Volume 64	4	4	8
Popeye Volume 65	3	5	8

Total	64
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Discussion

The findings of this study reveal significant insights into the application of onomatopoeia in *Popeye the Sailor* comics, specifically volumes 60–65. By categorizing onomatopoeias into primary and secondary types, the research underscores the central role of sound symbolism in enhancing the narrative and sensory experience of readers. The discussion below interprets these findings, contextualizes them within existing theories, and considers their broader implications.

Onomatopoeia, as revealed in the study, is a critical linguistic device that contributes to the vividness and immediacy of the comic's narrative. The 64 identified onomatopoeic expressions, split into 30 primary and 34 secondary examples, illustrate how sound mimicking enriches storytelling. Primary onomatopoeias, such as "Bang" or "Arf," directly imitate natural or human-produced sounds, aligning with Ullman's (1962) theory of sound-symbol relationships. These expressions serve as a direct auditory cue for readers, bridging the gap between the visual illustrations and the imagined auditory experiences.

Secondary onomatopoeias, exemplified by words like "Clank" or "Splat," reflect an interplay between sound and motion, where the action or context imbues the sound with meaning. This aligns with Peirce's (1935) semiotic theory, where the interplay of iconic and symbolic representations creates a richer interpretive experience. By connecting sounds to implied actions, secondary onomatopoeias extend the reader's engagement with the comic, offering a layered interpretation of movement and emotion.

The study's focus on the dual types of onomatopoeia highlights their distinct yet complementary roles in the narrative. Primary onomatopoeias function as direct sound representations, grounding the reader in the scene's physicality. For example, the repeated use of "Bang" conveys the percussive impact of both gunfire and hammering, demonstrating the versatility of onomatopoeia in different contexts.

Conversely, secondary onomatopoeias emphasize the dynamism of actions and character interactions. The sound "Splat," representing a thrown object striking Brutus's face, not only describes the action but also evokes the physicality and humor of the scene. This dual functionality reflects Dorf's (2008) observation that onomatopoeia serves both descriptive and performative purposes in visual storytelling.

The results align with the study's objective of exploring how onomatopoeia contributes to the narrative and sensory experience in comics. By cataloging and categorizing onomatopoeic expressions, the study demonstrates their pervasive presence and multifaceted roles in shaping the storyline. The findings confirm the hypothesis that onomatopoeia enriches the comic by providing auditory cues that complement visual elements, enhancing readers' comprehension and emotional engagement.

The implications of these findings extend beyond the realm of comics. The study underscores the utility of onomatopoeia as a universal linguistic tool that transcends medium and language. In educational contexts, onomatopoeia can be leveraged to enhance language acquisition and literacy, particularly in early education where auditory and visual stimuli are crucial for learning (Aliyah, 2014).

Moreover, the study's insights have potential applications in multimedia storytelling, where sound symbolism can enhance immersion. For instance, video games and animated films often rely on onomatopoeic expressions to synchronize sound and action, creating a cohesive narrative experience. The findings also contribute to cross-cultural studies of language, highlighting how different cultures adapt and reinterpret onomatopoeia within their linguistic frameworks (Muliawati & Yusnida, 2019).

The study's findings are supported by existing literature that emphasizes the performative and iconic nature of onomatopoeia. Ullman (1962) and Dorf (2008) both highlight the importance of sound-symbol relationships in evoking meaning and emotion, while Peirce's (1935) semiotics provides a theoretical framework for understanding the interaction between sound, symbol, and action. Additionally, research by Fromkin, Rodman, and Hyams (2013) supports the view that onomatopoeia operates as a linguistic bridge between sensory perception and cognitive interpretation.

CONCLUSION

In linguistics, sound symbolism has a branch called onomatopoeia, which refers to words that can imitate human, animal, and natural sounds. Onomatopoeia is often found in various reading materials such as comics, fables, tales, and poetry, including in this study. The results show two types of onomatopoeia in the comic "Popeye the Sailorman," volumes 60-65, namely primary and secondary onomatopoeia. Primary onomatopoeia is the direct imitation of a sound produced by an object. In contrast, secondary onomatopoeia arises from a combination of sounds generated by the specific characteristics of an object and its movement. Additionally, the meanings of onomatopoeia come from lexical and contextual meanings; the lexical meaning refers to the dictionary definition, while the contextual meaning depends on the context of the onomatopoeia in the book.

This research focuses on the comic "Popeye the Sailorman," where 64 onomatopoeic words were found, the dominant type found are Primary Onomatopoeia or the Onomatopoeia's type who imitation of the sound produced by the object itself. An interesting aspect of this research is that some onomatopoeic words appear the same but have different meanings, example there are two word "BANG!" in this comic, The first "bang" has the meaning of shooting a pistol, the second "bang" has the sense of knocking on a hammer. In some cases, the function of onomatopoeia in a sentence can make the meaning more engaging, as onomatopoeic forms or words tend to be similar yet have different meanings. Even though the onomatopoeic forms are identical, their meanings may differ, which tends to be influenced by the author. This analysis shows that onomatopoeia plays an important role in the sense of sentences in storybooks, as its presence helps readers better understand the storyline and makes the story come alive in the reader's mind. Onomatopoeia

enables readers to imagine the events in the comic and understand the roles' conditions in the storyline.

The use of onomatopoeia often appears, especially in comics, and the function of onomatopoeia itself gives an interesting impression and makes the comic look alive so that readers are not bored when reading it. But it would be better if, in the next research, onomatopoeia could be researched widely, not only in the form of comics but also in the form of novels, song lyrics, and some written works that readers favour.

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