

An Investigation into the Translation Techniques Used in the Female Characters in the Comic of Pasutri Gaje

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ABSTRACT

This study is aimed to identify the translation techniques used in the female characters of the comic of Pasutri Gaje which contain annoying speech. This research is embedded in a descriptive qualitative approach conducted and the purpose of the research is to identify the translation techniques used in translating sentences accomodating expression of annoyance in the conversations of female characters in the comic pasutri gaje. Data were collected through content analysis and validated by rater through focus group discussions (FGD). The results show that there were 160 data in comic Pasutri Gaje which used 13 translations techniques, namely established equivalence, explicitation, modulation, paraphrase, implications, compensation, pure borrowing, variant borrowing, transposition, adaptation, reduction, literal, discursive creation, literal.

1. Introduction

In translating a comic or literary work, a translator needs to have a competence in two languages and abilities in other fields of science. This is in line with the opinion of Nababan (2003: 12-13), who states that the science of translation is industrial because science also receives many contributions from different branches of knowledge such as linguistics, psychology, sociolinguistics, pragmatics, communication science, philology, lexicology and so on.

This study uses one type of literary work as the object of translation, namely comics. Usually, comics take a time setting in what is happening or it can be said that the time always occurs in everyday life. One of the uniqueness of comics is that they have been translated into various languages, one of which is English by comic fans who are in fan translation. As well as this, readers will be brought in the marriage life of the main character and the social environment.

Based on Scott McCloud from the book *Understanding Comics: The Invisible Art*, 1993, MS.Gumelar (2011: 6) states that a comic is *juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or produce an aesthetic response in the reader*. McCloud (1993) emphasizes that comics are images that are lined up in a deliberate order, intended to convey information or generate an aesthetic response from the reader. In his book, MS Gumelar (2011: 7) also explains that comics are sequences of images arranged according to the purpose and philosophy of the maker until the message in making a translation work. Every translator is always faced with several problems, such as word choice, cultural equivalence between SL with TL, as well as the language style in conveying the content and message expected by the author. The translator must make the right decision so that the community in TL can understand the translation. Therefore, choosing the right technique can create a translated work that look like a translated one.

Molina Albir (2002: 509) states that "*translation techniques as procedures to analyze and classify how translation equivalence works*". In other words, the translation technique is a tool used to analyze and classify SL equivalent words in TL. In its use, the translation technique has five characteristics: influencing the results of translation, classifying techniques based on SL and TL,

affecting micro-units in the text, being discursive and contextual in nature, and functional. Furthermore, Molina Albir classifies translation techniques into 18 types as follows:

a. **Adaptation** is a *technique* that replaces the translation of cultural elements contained in the BSU to be more accepted in the BSA. Example: change from *Oh my God* to *Ya Ampun* in Indonesian translation.

b. **Amplification** is a technique that provides details of terms not found in BSa, namely by adding information and explicit paraphrasing. This technique is the opposite of reduction. Example: translation from English to Indonesian by adding '*Taman Makan Kuno Khusus Protestan*' in the name of the place of *Old Protestant Cemetery*.

b. **Lending** is a technique of taking a word or expression directly from BSU, in terms of both phonetic and morphological. Loan bias is **pure** (*pure borrowing*), also referred to as loan without adjustment, such as the use of the English word *smoking area* in the Indonesian language to describe areas for smoking. Sometimes this technique is naturalized according to a target language rule called **naturalization** (*naturalized borrowing*), also defined as an adjustment to spelling or pronunciation, as in the word *actress* in Indonesian which is borrowed from the English word *actress*.

c. **Calque** is a literal translation technique that takes lexical rules or structures directly into BSa, but only general terms.

d. **Compensation** is a translation technique used to move BSU elements from certain places and units to other places and units in BSa. This is done because the stylistic effect (force) on BSU cannot be applied to BSa. This technique is the same as the conception technique. Example: the English expression *a pair of scissors* which is translated into Indonesian into *a pair of scissors*.

e. **Technical description** is a technique that is used to replace a term in BSU with a description in terms of form and function in BSa. Example: translating *egg tarts* from English into Indonesian is usually called *milk pie*.

f. **Discursive Creation** is a technique for displaying unexpected similarities because they are completely different from BSU and out of context. This is done to attract the attention of potential readers. This technique often appears in the translation of film, book or novel titles. Example: the English translation of the title of the novel *Shopaholic and Sister* is translated into Indonesian to become *The Crazy Shopping Has Big Brother*.

g. **Established Equivalent** is a technique for using the colloquial term within the meaning lexicon and is commonly used. This technique is also used when a term in BSU has more than one term in BSA, so that the closest one is chosen according to the context. Example of the English word *blue* is translated to be *sad* because it is the closest to the context.

h. **Generalization** is a technique that uses a more general term without describing it in more detail. This was done because the BSa did not have a specific equivalent. For example: the translation of the English *mansion* into Indonesian becomes a *house*.

i. **Linguistic amplification** is a technique to add linguistic elements in BSa to make it more in accordance with the rules and easier to understand. This technique is often used in *consecutive interpreting and dubbing*.

j. **Compression Linguistics** is the techniques to reduce linguistic elements within the BSA. This technique is the opposite of the linguistic amplification technique. This technique is commonly used in *simultaneous interpretation and subtitling*. For example, the translation of a phrase from English *I want you to know* becomes *Know* in Indonesian, instead of using a phrase with the same number of words *I want you to know*.

k. **Literal Translation** is a technique for translating word for word by paying attention to the target language's structure, but the translator does not relate it to the context. For example, the proverb in English is *killing two birds with one stone* which translates to *killing two birds with one stone*, instead of using the Indonesian proverb *while diving to drink water*.

l. **Modulation** is a translation technique by changing the point of view and focusing on cognitive aspects in the source language, both in terms of structural and lexical. Even so, the translation results will still give the same message. For example: a translation of the English phrase *You are going to be a mother* in Indonesian becomes *You will have children*.

m. **Particularization** is a technique to use more specific and concrete terms, such as translating *exercise* in English into *gymnastics* in Indonesian. This technique is the opposite of the generalization technique.

n. Reduction is a technique by compressing elements in the BSA information but does not eliminate the element of information. An example of a translation with this technique is the translation of the English phrase *Now it's Ramadhan, the month of fasting for Moslem* to become *now Ramadan* in Indonesian.

o. Substitution is a technique used to replace linguistic elements with paralinguistic and vice versa. For example, the translation of the gesture *he shakes his head* into an expression *he disagrees with*. This case occurs in *interpreting*.

p. Transposition is a the technique used to replace the BSu grammatical categories with BSa, as in the translation of words in English *adept* into phrases in Indonesian is *very skilled*.

q. Variation is a technique that replaces linguistic elements with paralinguistics, and usually affects aspects of linguistic variation. These changes can have an impact on linguistic variation. For example, changes in character dialects in film translation, or changes in *tone* in translating literary works for children.

2. Methodology

A qualitative descriptive approach is used in this study. The source in this study is a comic by Annisa Nisfihani, namely Pasutri Gaje, published by Line Webtoon as an online comic platform published for the first time in 2015. A collection of webtoon fans has translated the comic for webtoon readers on the same platform, namely fan translation managed by line webtoon of the same title. The incident in this comic is the utterance or narrative in the daily life of all the female characters in the comic Couples Gaje. Primary information consists of linguistic data and translation data. Linguistic data is in the form of sentences containing *exasperation*. Secondary data of this research is in the form of suggestions or recommendations from references such as novel reviews, publication texts, and sociolinguistic approaches relevant to cultural issues. The data sources of this research are documents and the focus group discussion results (FGD).

The source of the document is in the form of written Indonesian text (source language) of the comic Pasutri Gaje by Annisa Nisfihani sessions 1 to 2 published in 2015, the translated novel using the same title in 2016 which was translated in fan translation, journals on *speech acts* and translation of *speech acts* for additional reference in developing studies as secondary data. The data analyzed in the analysis are data on the use of *speech acts*, the translation techniques and the impact of the translation techniques on the quality of translation.

3. Findings and Discussion

Translation techniques were analyzed on each sentence data. To identify translation techniques using theory by Molina & Albir (2002: 509). The forms of translation techniques and their frequency of use can be seen in the table below.

Table 4.1 translation techniques

No.	Translator Techniques	amount	Percentage
1	MatchesLazim	425	58.9%
2	Explicit	84	11.6%
3	Modulsi	73	10.1%
4	Paraprased	48	6.6%
5	Implicit	31	4.3%
6	Pure Borrowing	22	3.0%
7	Transport	10	1.4%
8	Compensation	7	1.0%
9	Discursive creation	7	1.0%
10	Reduction	6	0.8%
11	Literal	6	0.8%
12	Variant Borrowing	2	0.3%
13	Adaptation	1	0.1%
amount		722	100%

In the table above, it can be seen that there are 13 types of techniques used in translating utterances that contain annoyance. The most dominant technique used is the common equivalent technique of 425 data with a presentation of 58.9%, and the second rank goes to the modulation technique with a number of 73 in a percentage of 10.1%. As well as this, the paraphrase technique of 48 with 6% , a reduction technique including 6 experiences(0 , 8%) . Some other figures are the imitation technique, which is 31 with a 4.3%, the compensation technique 7 with a percentage of 1.0%, the variant borrowing technique 2 with a of 0.3%,and the explicit borrowing technique is 84 with a 11.6%. This table also shows transposition techniques which 10 with a 1.4%, and reduction techniques figures of 6 with (0.5%).Last but not least, pure borrowing techniques are 22 3.0%, and discursive creation techniques witness 7 with 1.0% and techniques. The adaptation of 1 with a percentage of 0.1% is the least used technique in irritating utterances in the comic.

- a. MatchesLazim
Bsu: ouch! really bother?
Bsa: gezz! so bothered any way?

The data example above shows that the k alimat contains the utterance of annoyance "ouch! really troublesome? " translated using the usual equivalent translation technique into "gezz! so bothered any way? " , because the sentence or word above is very commonly used or often used in everyday life in the target language.

- b. Modulation
Bsu: ah! I'm not in the mood! I am sleepy!
Bsa: ah! I am not in the mood anymore! **I am going to sleep**

For example, in the data above, the phrase "I'm sleepy" is translated into "I am going to sleep" using a modulation translation technique. The use of this technique only changes his perspective, but the meaning of the message conveyed is still the same as the message in the source language.

- c. Paraphrase
Bsu: where else do you have a stomachache like this?
Bsa: and now I have got **a stomache**

The data example above has different concepts in the source language and the target language, but the message does not change, namely that Adel's character feels stomach pain which may be because of the fact that he wants to go to the bathroom to urinate or maybe also because he is late to eat.

- d. Reduction
Bsu: yeah! isis wind mah yes, maybe it was just finished "monthly" yesterday
Bsa: issh! Its imposible my period **just enden** yesterday

For example in the data above, the translator uses a reduction technique in sentences containing annoyed utterances that are uttered by the character of Adel to his friend to show the annoyance he is always asked about pregnancy. The translator uses a reduction in the word "just enden" in the target language to compress the information.

- e. Explicit
Bsu: annoying !!
Bsa: **this** is ridicilious !!

The example above, that the word "this" is an additional word to further emphasize the sentence "ridicilious" in the source language does not add any sentences or words to reinforce the meaning of the sentence "sucks".

- f. Implicit
Bsu: Don't pretend you don't know, bro! Same thing last night.
Bsa: don't pretend like you **don't know** what happened last night

In the example above, the translator implies a message in the source language in the sentence "don't know" through the word "don't know" into an implied message in the word but does not change the target language's structure.

j. Pure borrowing

Bsu: I told you too, because you fell, bro, you never hit me even, sis

Bsa: I said I fell! **Mas** would never hit me.

An example of the data above is that the translator does not change the word "mas" as a pure borrowing technique which in the target language does not have a substitute for the word "mas" as in the source language so that the translator continues to use the original word of the source language word.

h. Literal

Bsu: After dinner, continue playing the game, even though who was the one this afternoon?

Bsa: **after having dinner, just continue game.** Who is the one asking for "it":

The example of the data above is that in the sentence "after dinner, continue playing the game" the translator does not change the language structure from the source language to the target language and translate literally without changing the order of the language to "after having dinner, just continue game"

i. Compensation

Bsu: I can't just sit around waiting !!

Bsa: I can not **just sit** and do nothing while waiting for him

The data above shows that the word "just sit" is not only always following the next word "sitting menunggu" but can be a separate sentence, namely "just sit: or" just sitting ". This expression was uttered by the character of Adel who was annoyed to wait so long because his younger brother did not come home soon.

j. Discursive creation

Bsu: the worse my image in his eyes

Bsa: **his image of me will definitely**

The data above shows that the translator uses the translation technique of discussive creations in the sentence "his image of me will definitely" in the target language. The translator uses a language in different forms compared to the source language to attract attention by introducing various other creations to the translation results.

k. Transposition

Bsu: why don't you chat with me when my brother is coming

Bsa: **why** did not you tell me that the guy will coming

The example above shows that "why" is a sign that there is a change in the translation from a passive sentence in the source language to an active sentence in the target language. The character's utterance was to emphasize his frustration with his brother who suddenly came without notice.

l. Variant borrowing

Bsu: It turns out that the title "playboy" is not just a rumor, huh! Basic sis vian

Bsa: turn out **the playboy** is not just rumors! damn vian

The data above shows that the word "playboy" is a loan word from English. The target language still uses the same word, but the use of this variant borrowing technique does not change the meaning of the target language. This sentence was pronounced ningsih to show resentment at being forced to interfere in an argument between doctor vian and a woman.

m. Adaptation

Bsu: istigfar you rani!

Bsa: **goodness** rani !!

The example above shows that the word "istigfar" is changed to the word "goodness" by the translator because the cultural elements in the word "goodness" are more accepted in the target language. The above expression is the utterance of the mother who was annoyed at Rani who had not yet realized her mistake.

4. Conclusion and Suggestions

This study is aimed to identify the translation techniques used in the female characters in the comic of Pasutri Gaje, which contain annoying speech. Based on the study results, there were 160 identified data containing annoyed utterances produced by female characters. In addition, 13 translation techniques were taken into consideration. The most widely used technique of translating the familiar equivalent is 425 data. This shows that the translator wants to convey the message as accurately as possible using the language commonly used in the target language. Several translation techniques produce good translations, namely common equivalents, explanations, modulation, paraphrase, imitation, while for literal translation techniques and discursive creations, the translation results are not in accordance with the context. Finally, the reduction translation technique results in an inaccurate translation because it removes some parts of messages that are translated into the target language. Translation techniques adaptation to cultural terms will make the translation results less acceptable to readers because they still use cultural terms from the source language that the target language readers do not understand.

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