CHAPTER 2

REVIEW OF RELATED LITERATURE

This chapter gives detailed description of the theories used in this research. To prevent the research goes far from its goal; the researcher needs some theories which can be used as a guide to analyze the data and to support the research. This research tends to use many references as possible to support the research. Those are Translation, Translation Process, Problem in Translation, Translation Method, Translating Comic, and Synopsis of Asterix: The Legionary. The detail descriptions of the theories can be seen as follows:

2.1   Translation

Nowadays, English becomes an important language in most of countries in this world. Many people are studying English as their second or foreign language. As the result, they can use both their mother tongue and English in the same time. In the end of the day, every people can translate their message from their Source Language (SL) into Target Language (TL) and vice versa. Catford (1965: 20) stated that "translation is the replacement of textual material in one language (SL) by equivalence textual material in another language (TL). It can be said that translation consists of reproducing in the receptor language to the closest natural equivalence of the source language message, the first in terms if meaning secondly in terms of style. The other statement said that "It is one language by the same message and/or statement in another language. (Newmark, 1997:7)" According to those statements, translation could be defined as the process of delivering meaning. It focuses on equivalence words which have the closest meaning with SL.

The translation process is started from analyzing the source text and determining the meaning, then reconstructing the similar meaning using lexicon and

grammatical structure which are appropriate in the receptor/target language and its cultural context. The form of the SL is replaced by form of the receptor (TL). During the translation process, translator is the main important subject that must be concerned. It is because the result of translation work is depended on the translator ability.

Larson stated that translation is transferring meaning from the source language into the target language (1984:3). The transferring process builds an intention to make clearer what the source language means in target language is. Translation is defined as a creative activity which collects and constructs so many understandings of language transference. A piece of paper which has a long description of translation in a language does not belong to an understanding in another language. It creates more than just word equivalence in every of its meaning.

Moreover, the researcher examines that translation in comic using word balloons can be underlined as interpretive translation since the utterance of the words in comic are intended to be what someone or cartoon character thought or said. To do a translation work especially about comic, a translation must have a main task to be able to read the visual and verbal messages and to interpret the combination of the different meanings. Translators were not born in several mother-tongue languages, but when they learn about translation study they have to master automatically or even academically.

Soerjowardhana and Quitlong (2002:2-3) defines that there are two elements in translating, they are:

1. Form: the ordering of word and ideas in the translation should match the original as closely as possible.

Form is a basic item in translating process while meaning is the best achievement to distribute a work of translation. The easy way to see a form in a language is to learn a language comprehension to give the equivalence meaning in the end.

2.   Meaning: the translation should reflect accurately the meaning of the original text. Nothing should be arbitrary added or removed, though occasionally part of the meaning can be changed.

Moreover, in Relevance Theory, according to Hatim (2001:39), these two modes of language use are recognized as ways of representing thoughts in the same language or across languages:

1.   An utterance is said to be *descriptive* if the words are intended to be taken as an accurate representation of what the speaker holds to be true and desires to convey as a statement of belief.

2.   An utterance is said to be *interpretive* if the words are intended to be what someone else thought or said.

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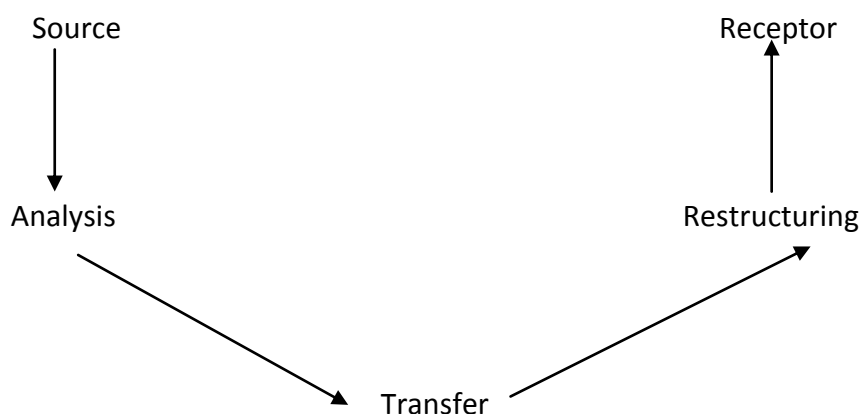
2.2   Translation Process

Translation process is very important for a translator to consider. If he does not do the process well, he will not produce a good translation. Concerning this, Nida and Taber state;

> "The second system of translation consists of a more elaborated procedure compromising three steps, relationship and a grammatical analyze in term of 1. Analysis, in which the surface structure, i.e., the message as given in language (A) is analyze in term of a grammatical relationship and (B) the

meaning of the words and combination of word, 2. Transfer, in which the analyzed material is transferred in the mind of the translator from the language A to language B, 3. Restructuring, in which the transferred material is restructured in order to make the final message fully acceptable, in the receptor language." (1969: 33)

In their further explanation, Nida and Taber also provide a diagram of the translation process as follows:

Source   Receptor

Analysis   Restructuring

Transfer

Figure 2.1 Diagram of Translation Process (Nida and Taber, 1991:16)

From the diagram above, it can be seen that the translation process can be broken down into three stages; analysis, transfer, and restructuring stages. Those are explained as follows:

1.   Analysis Stage

Here, according to Nida, (1964:16) the SL structure is "analyzed grammatically and semantically (involving the meaning of words, the meaning of phrase and the meaning of the whole text) to feel the tone and to get the feeling of the text". In analyzing the source text (ST), a translator has to comprehend the main theme of the text well. Moreover, it will be possible for the translator to do it if he has not good competence in SL. Therefore, the translator is acquired to master SL, lexically and grammatically. Besides, cultural competence is also needed in this step because translation tightly correlates with the culture.

2.   Transfer

As the translator gets the whole design or overall picture of the ST, then, he is allowed to re-express the text into the TT. Nida and Taber (1991:16) state *"…this is when ideas, thoughts and style of the ST is replaced"*. The most important thing in this phase is that the translator should be able to decide which is the most suitable to be occupied among the suggested methods.

The two stages (analysis and transferring), whether they are different in kind, occur not successively, but simultaneously; in fact, one may not even realize that one has imperfectly understood the ST until one comes up against a problem in formulating or evaluating a TT.

3.   Restructuring

The third step is restructuring of transferred material. Here, the translator reconstructs the translated text in order to make it appropriate for target readers. Nida points out that the translator reconstructs and re-analyzes the result of his translation (1991:16). This is a generalized level in which case a translator sees the product as a point of reference to determine the deviation. There are revision procedures, which may be concentrated or staggered according to the situation.

In short, the process of translation is done by going from the form of the SL into the form of the target language in semantic structure. Translation consists of studying the lexicon, and the cultural context of the ST, analyzing it in order to determine its meaning, and then reconstruct the same meaning using the lexicon and grammatical structure which are appropriate in the receptor language and its cultural context.

It has to be considered that transferring the content from two different systems of language is complicated. This particular condition will raise the non-equivalence; therefore, some adjustments and strategies need to apply to make a translation acceptable and readable for target readers.

2.3 Problem in Translation

There are so many problems could be encountered by the translator when he translates a certain text. However, the main problem of translating text is that the message of ST must be transferred equivalently, as well as its style, to TT.

Besides transferring the message, translator is challenged to transfer the specific concept which does not exist in TL. Hence, a translator must be able to understand the ST entirely. Furthermore, he is also demanded to master the style of SL and TL as well as the culture within the target reader. Moreover, he must be able to judge what type of language should be used in order to attract and to build readers' imagination and feeling.

In short, one of translation problems is related to finding out the equivalence. Sometimes a translator cannot find the equivalent expression, word, or phrase in TL to express something in SL. In addition, Popovic (in Bassnett and McGuire, 1991:25) distinguishes four types of translation equivalence, they are:

1. Linguistic equivalence, where there is homogeneity on the linguistic level of both SL and TL text, i.e. word for word translation.

2. Paradigmatic equivalence, where there is equivalence of the elements of paradigmatic expressive axis, i.e. elements of grammar.

3. Stylistic (translational) equivalence, where there is functional equivalence of elements in both original and translation aiming at an expressive identity with an invariant of identical meaning.

4. Textual (syntagmatic) equivalence, where there is equivalence of the syntagmatic structuring of a text, i.e. equivalence in form and shape.

In term of equivalence, a translator must concern about linguistic meaning, style, form, and grammar equivalence, in order to produce a good quality of translation. Furthermore, a translator must take the target reader into account. He

has to predict about status, education level, age, sex, culture, and so on. For instance, a science text which is originally written for adults would not be understood by children.

As a consequence, if the translator wants to address the text to kindergarten students, he must switch the language, style, or even diction of the text in order to be acceptable by the children of the age. For example, he may add some funny cartoons of moon, with cheese spread out on its surface as the introduction, and easy understandable language to tell the children the process of lunar eclipse. Nord (1997:51) has her own theory of the phenomenon, "If the purpose of translation is to achieve a particular function for the target addressee, anything this obstructs the achievement of this purpose is a translation error. Again, Nord (2005:1) suggests that every translation product must have a clear purpose and function. Furthermore, translation is not translating one word to other word, but to make people from other culture and social status understand what the meaning of that word.

2.4   Translation Method

Whatever method is chosen, the translator may encounter problems in the translation process, either because of a particularly difficult unit, or because there may be a gap in the translator's knowledge or skills.

According to Newmark (1988:45), there are eight translation methods. The methods can be classified into two: four of them are oriented in source language (SL Emphasis) and the other four are oriented in target language (TL Emphasis). The eight methods of translation are:

a.   Word-for-word translation

The SL word-order is preserved and the words translated singly by their most common meanings out of context. The use of word-for-word translation is

either to understand the mechanics of the source language or to construe a difficult text as a pre-translation process (Newmark, 1988:45).

Example:

(SL) I can write.

(TL) Saya bisa menulis

b.   Literal traslation

The SL grammatical constructions are converted to their nearest TL equivalents, but the lexical words are translated singly, out of context (Newmark, 1988:45).

Example:

(SL) Don't bring my book!

(TL) Jangan bawa bukuku!

c.   Faithful Translation

Faithful translation attempts to reproduce the precise contextual meaning of the original within the constraint of the TL grammatical structure. It attempts to be completely faithful to the intentions and the text-realization of the SL writer (Newmark, 1988:45).

Example:

(SL) Pangeran Diponegoro is Javanese.

(TL) Pangeran Diponegoro adalah orang Jawa.

d.   Semantic Translation

It may translate less important cultural words by culturally neutral third or functional terms but not cultural equivalent and it may make other small concessions to the readership (Newmark, 1988:45).

Example:

(SL) He is a *book-worm*.

(TL) Dia adalah *orang yang sangat suka membaca*.

e.   Adaptation

This is the "freest" form of translation. It is used mainly for plays (comedies), poetry, the source language culture converted to the culture and the text rewritten (Newmark, 1988:45).

Example:

(SL) The rising sun is found not to be the rising sun.

It is the world which goes round.

(TL) Matahari terbit ternyata bukan matahari terbit.

Dunialah yang sebenarnya mengorbit.

f.   Free Translation

It reproduces the matter without the manner, or the content with the form of the original (Newmark, 1988:45).

Example:

(SL) Killing two birds with one stone.

(TL) Sambil menyelam minum air.

g.   Idiomatic Translation

Idiomatic translation reproduces the message of the original but tends to distort the nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original (Newmark, 1988:45).

Example:

(SL) It's a piece of cake.

(TL) Ini sangat mudah.

h.   Communicative Translation

Communicative translation attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership.

Example:

(SL) Beware of dog!

(TL) Awas ada anjing!

Translation methods may build the same or different sentence construction between the SLT and the TLT. English and Bahasa Indonesia have different sentence construction. It includes rules and methods for writing.

2.5   Comics Translation

Based on www.answer.com, comics (from the Greek *κωμικός*, *kōmikos* "of or pertaining to comedy" from *κῶμος - kōmos* "revel, komos", via the Latin *cōmicus*) is a graphic medium in which images convey a sequential narrative. The term derives from the mostly humorous early work in the medium, and came to apply to that form of the medium including those far from comic.

The combination between the images and the word balloons is the thing that translators have to be aware of. They must comprehend all the word balloons to make a good interpretation related to images of a comic. Then, the TL can be reached easily to bring the readers in understanding and enjoying the translated comic. Beside that, the translator must make the total number of the page is similar with the SL. It can be seen in *Asterix* comics. Both English version and Bahasa Indonesia have 48 pages. This is a challenge for the translator to deliver the stories as funny as the TL language but without adding more pages.

Translating comic has certain challenges. The first challenge is the untranslability of humor. Humor, defined by Summers (1992:648), is referred to as

"the quality of causing amusement or making people laugh". In general, people have various abilities to feel and enjoy the humor; even people growing within the same socio-cultural community show differing abilities to appreciate the humorous text. Thus, evaluating whether the translation of a comic strip has successfully processed the humorous element could not depend on the reader's response. In other words, we could not assess the quality of comics translation with the criteria of Eugene Nida's dynamic equivalence that the way TL readers feel about the translation must the same as the way SL readers feel about the original text. Indeed, humor alters across countries and cultures. Many cases are found where linguistic signifiers of humor in the SL text cannot find appropriate equivalents of humorous elements in the TL. Thus, direct word-for-word translation of humorous elements must produce ridiculous and unreadable results.

The second challenge is particular themes drawn from local cultural legends, political, social events or historical episodes (Ibrahims, 2005:51). People from a similar socio-cultural community share a similar background and can sense, enjoy the same humor. For example, a butterfly that does not fly in a straight line but moves around can be compared to a heavy drinker in the joke, and can be immediately sensed by many people. Nevertheless, people from a highly religious country where drinking wine is forbidden can be unable to realize the sarcastic humor of the comparison. Not only socio-cultural events but also local places and figures pose a challenge for non SL readers once they are used as the themes of comic. As a result, the comic subjects that go beyond the sense of universal share would pose reading problems. In short, since people from different regions or countries fail to understand the implications of sarcastic, humorous elements in the comic that deal with local socio-cultural themes, the translator from a different cultural background would equally find it challenging to translate comic strips with a satisfactory performance.

The third challenge based on Ibrahim (2005:53) is puns (play-on-words) or verbal paradoxes. Some of these can find TL equivalents but most of them cannot. From the explanation above translation challenges are language-specific problems, but certain technical problems occur in the translation process. One of the most obvious technical problems is limited space that translator can put their translations. Since verbal messages and narrative information are usually embedded in the speech or thought balloons/narrative boxes, the translated text cannot be longer than the SL text. The bubble size can be enlarged and adapted, but will ruin the beauty of the original format. The expanded size of narrative bubbles could destroy the aesthetic effect.

Furthermore, Ibrahim (2005:54) adds another technical problem is the location of additional or supplementary information as background knowledge. Normally, the translator puts the added narration under the due translations. However, the limited space normally accepts one to two lines of additional narration. It will give influence to the original format. But, a problem appears when one or two lines of information cannot give clear explanation. This case needs the translator to show the most important portions and remove the minor. Finally, the lengthy supplementary information may interrupt the flow of a text and interrupt the thoughts of readers.

2.6   Synopsis of Asterix: The Legionary

Asterix: the Legionary is the tenth Asterix book in the Asterix comic book series by Rene Goscinny and Albert Uderzo. It was first published as a serial in Pilote magazine in 1966. Element of plot from this comic is adapted and blends into the *Asterix: The Gladiator* the movie.

The book begins with a now familiar scene of the indomitable Gauls' village. Asterix and Obelix are setting off for a wild boar hunt when they pass a

beautiful blond young lady by the name of Panacea who has been picking mushrooms. She has returned to the village after studying in Condatum. Obelix immediately falls in love. After a few scenes of Obelix embarrassing himself, Panacea receives word that her fiancé Tragicomix has been conscripted into the Roman army and shipped to North Africa. Asterix and Obelix promise Panacea that they will return Tragicomix to her, even though it breaks Obelix's heart.

Asterix and Obelix head for Condatum where they learn that Tragicomix has already left for Massilia, the Mediterranean port from which the soldiers depart. They then decide to enlist in the Roman army and end up training with Allegoric, a Goth; Selectivemploymentax, a Briton; Gastronomix, a Belgian; Neveratalos, a Greek; and Ptenisnet, an Egyptian tourist who spends the entire book believing himself to be in a holiday camp.

After completing training which is rather relaxing for the conscripts while very stressful for the Centurions, the newly formed unit sets off as reinforcements to Caesar who is fighting a losing campaign against a rival Roman faction headed by Caecilius Metellus Scipio in alliance with Afranius and King Juba I of Numidia. Asterix and Obelix soon find out that Tragicomix has gone missing in action after a skirmish.

Asterix and Obelix desert and set out to search for him, raiding Scipio's camp and successfully rescuing the young man. However, due to their actions Caesar and Scipio each believes that the other is attacking and they both prepare for battle. In the confusion that follows, Caesar achieves a great victory (the historical Battle of Thapsus, 6 February 46 BC). The Gauls are cornered by Caesar, but released and sent home for the service they provided.

Panacea is reunited with Tragicomix and everybody is overjoyed. In gratitude, Panacea kisses both Asterix and Obelix. Obelix faints, and Asterix spends the customary banquet sitting on a tree, hopelessly in love as well.

(http://asterixonline.info/asterix-the-legionary-1967/)